



Once upon a Time

A selection of fairy-tale drawings, prints, and illustrated books on view in the Prints and Drawings Galleries from April 28 to June 20



ANDREA RAWLE Secretary-Assistant, Department of
Prints and Photographs

In any language “once upon a time” and “lived happily ever after” bring back happy childhood memories of make-believe and romance. Even in 1971, fairy tales, far from being outdated fantasies, are still avidly read. Not only are new versions of the perennial favorites, Perrault, Grimm, and Andersen, being published with illustrations by contemporary artists, but also facsimiles of some nineteenth-century editions are appearing. And totally new fairy tales are being written and illustrated. By inviting the viewer to take a fresh look at fairy tales, this exhibition will, we hope, also lead to a reappraisal of the artistic importance of their appealing illustrations.

Fairy tales are generally believed to be descendants of folk stories handed down by word of mouth from generation to generation. Charles Perrault’s *Stories or Tales of Past Times, with Moralities* (1697), which included “Cinderella” and “Sleeping Beauty,” were the first published fairy tales that achieved universal popularity, and they were subsequently issued in many different editions. In the latter part of the eighteenth century, fairy stories fell into disfavor under pressure from writers like Sarah Trimmer, who attacked them as “sinful,” and instead published books intended to teach children high moral principles. Happily, in the early nineteenth century fairy tales were revived with the appearance of Jacob and Wilhelm Grimm’s collected folk tales, first published in English in 1823–1826 with illustrations by George Cruikshank. Shortly thereafter, in 1846, the English translation of Hans Christian Andersen’s Danish stories appeared. In rapid succession there followed fairy tales by other authors, such as John Ruskin, Oscar Wilde, and Andrew Lang, and by author-illustrators, such as Arthur Hughes, Howard Pyle, and Will Bradley. But the giants—Perrault, Grimm, and Andersen—have always been the most widely read. The continuing popularity of fairy tales is assured, for, in the words of F. Scott Fitzgerald, “The two basic stories of all times are *Cinderella* and *Jack the Giant Killer*—the charm of women and the courage of men.”

FRONTISPIECE

“But Grandmother, what big eyes you have!” “The better to see you with, my child!” Illustration by Gustave Doré (1832–1883), French, for “Little Red Riding Hood” in *Les Contes de Perrault* (Paris: J. Hetzel & Cie., 1899). Wood engraving, 7 $\frac{5}{8}$ x 9 11/16 inches. Gift of Mrs. John Fiske, 60.714

The wood engravings by Doré for Perrault’s tales are outstanding examples of nineteenth-century book illustration. His imaginative pictures have great vitality and, as Hellmut Lehmann-Haupt says, an “agreeable terror.” Doré followed Perrault’s original with the wolf eating Red Riding Hood, but sometime during the nineteenth century this gruesome ending was changed and in present-day versions it is the wolf who dies.

ON THE FRONT COVER

Vajradhara. Tibetan, XV–XVI century. Gilt bronze and semiprecious stones, height 18 $\frac{1}{2}$ inches, including base. Bequest of William Gedney Beatty, 41.160.97

In this statuette, a masterpiece of Tibetan art, discussed in the article beginning on page 380, the Supreme Buddha is seated in the meditative position. In his right hand he holds a thunderbolt, symbolizing the male aspect of life or compassion, and in his left a handbell, symbolizing the female aspect of life or wisdom. The union of wisdom and compassion is Buddhahood.

The color plates in this issue were made possible through the generosity of Mrs. Vincent Astor. The photograph at the bottom of page 389 is by the Museum’s Photograph Studio; the other color photographs are by Malcolm Varon



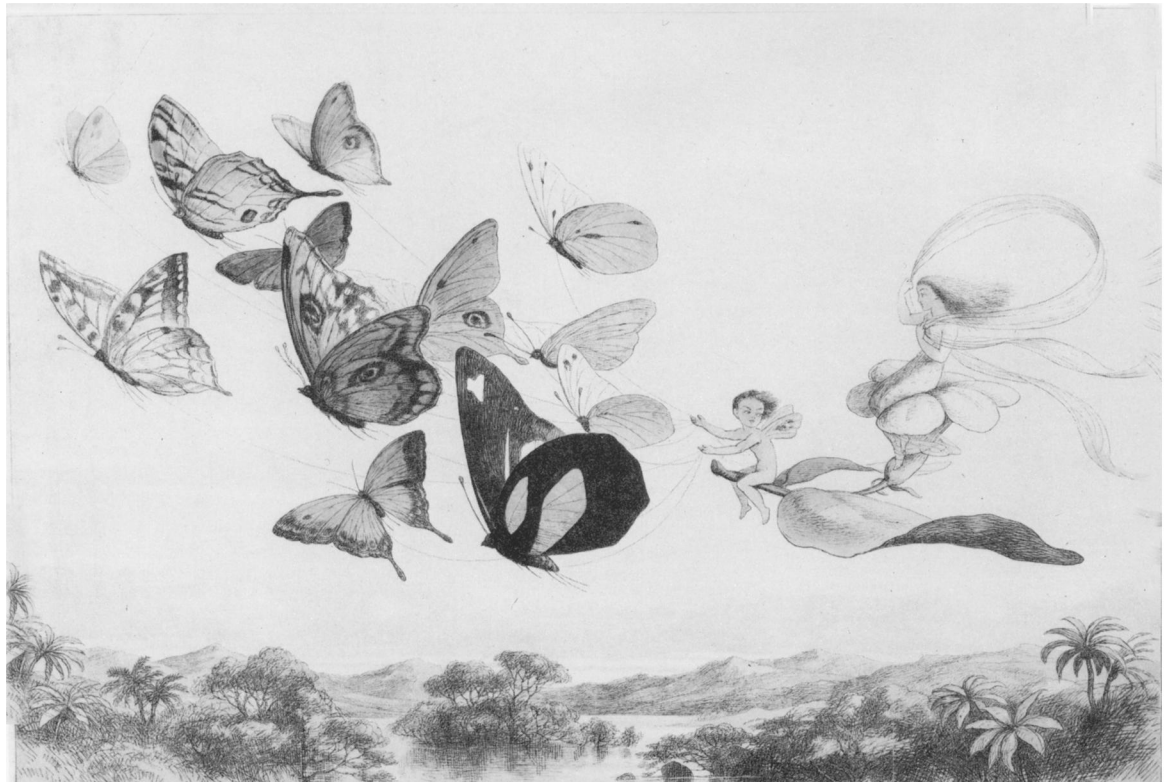


Illustration by François Boucher (1703–1770), French, from *Acajou et Zirphile*, by Charles Pineau Duclos (Paris, 1744). Etching by Pierre Quentin Chedel, 6 15/16 x 4 5/16 inches. Gift of Steuben Glass, 52.539.1. Photograph: Philip Evola

When Prince Acajou stopped to eat and rest in the Land of Ideas, he cut into a pear and out sprang the head of his beloved Princess Zirphile, who was under a spell of the wicked fairy Harpagine. This moralizing fairy tale by Duclos was intended for sophisticated French courtiers who could appreciate Boucher's charming rococo etchings. Boucher dressed the characters in contemporary court costumes and turned a lush eighteenth-century French garden into a fairyland.

"The Fairy Queen takes an airy drive in a light carriage, a twelve-in-hand, drawn by thoroughbred butterflies," by Richard Doyle (1824–1883), British. Illustration from *In Fairyland—A Series of Pictures from the Elf-World* (London: Longmans, Green, Reader & Dyer, 1870). Color lithograph, 7 15/16 x 11 13/16 inches. Gift of Lincoln Kirstein, 1970.565.74

The enchanting glimpses of fairyland in this book represent the swing away from didactic children's books that had dominated production since about 1780. Publishers were now also showing an interest in making books visually appealing to children. For example, publisher Edmund Evans improved the quality of color printing by careful attention to inking, and he involved the artist in the overall design of the book.





"The Giant is taking forty winks, on forty houses," by Benjamin Pollock (1857–1937), British. Sheet of characters from *Pollock's Characters and Scenes in Jack the Giant Killer* (London: B. Pollock, [about 1880]). Hand-colored lithograph, 6¾ x 8½ inches. The Elisha Whittelsey Fund, 52.541.1(1)

Benjamin Pollock's sheets of characters and sets were designed to be cut out and assembled and sold with their accompanying scenarios for "a penny plain, twopence coloured." The immense popularity of these "juvenile dramas" in the nineteenth century made it profitable for publishers like Webb, Skelt, Reddington, and Pollock to employ as many as fifteen people at a time to paint the lithographed sheets.

"A Rare Cat," from *Theatrical Picture-book* (Published in Germany for the English market, about 1880). Chromolithograph, 6½ x 10 inches. Gift of Lincoln Kirstein, 1970.565.75

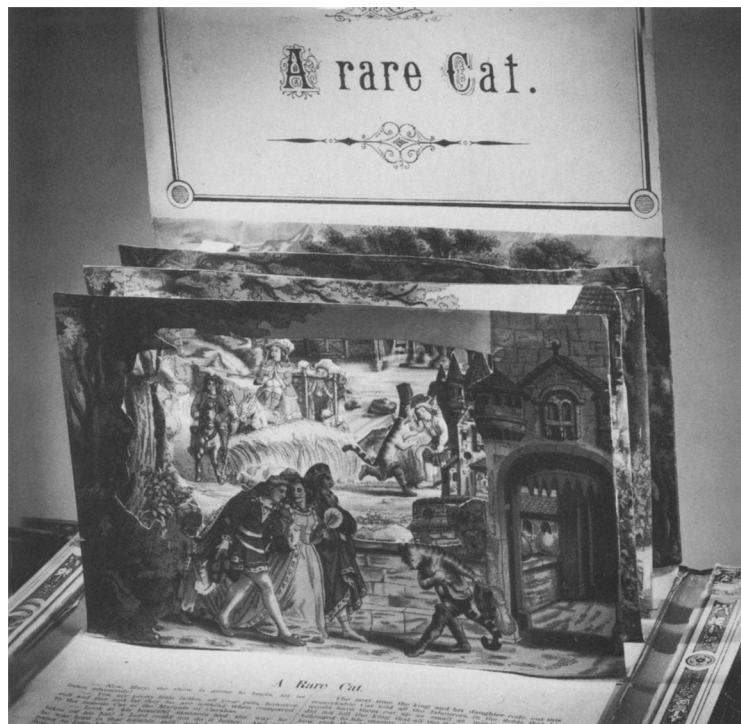
Books with movable parts first appeared in the 1840s and have been popular with children ever since. Although the execution is crude, this version of "Puss in Boots" must have delighted its owner who could follow the story scene-by-scene in one multilayered picture: the mill where Puss lived; the king's carriage passing through the fields; Puss talking to the harvesters; and the Marquis of Carabas, the princess, and the king being welcomed to the castle by Puss.

The Metropolitan Museum of Art Bulletin

MAY 1971

VOLUME XXIX, NUMBER 9

Published monthly from October to June and quarterly from July to September. Copyright © 1971 by The Metropolitan Museum of Art, Fifth Avenue and 82nd Street, New York, N. Y. 10028. Second class postage paid at New York, N. Y. Subscriptions \$7.50 a year. Single copies seventy-five cents. Sent free to Museum members. Four weeks' notice required for change of address. Back issues available on microfilm from University Microfilms, 313 N. First Street, Ann Arbor, Michigan. Volumes I—XXXVII (1905–1942) available as a clothbound reprint set or as individual yearly volumes from Arno Press, 330 Madison Avenue, New York, N. Y. 10017, or from the Museum, Box 255, Gracie Station, New York, N. Y. 10028. Editor of Publications: Leon Wilson. Editor-in-chief of the *Bulletin*: Katharine H. B. Stoddert; Assistant Editor: Susan Goldsmith. Photographs, unless otherwise noted, by the





"At last he came to the tower and opened the door of the little room where Rosamond lay," by Walter Crane (1845–1915), British. Frontispiece for "Sleeping Beauty" and title page from *Household Stories from the Collection of the Brothers Grimm* (London: MacMillan & Co., 1882). Wood engravings, each 6 1/8 x 3 3/4 inches. Harris Brisbane Dick Fund, 17.3.2641-59

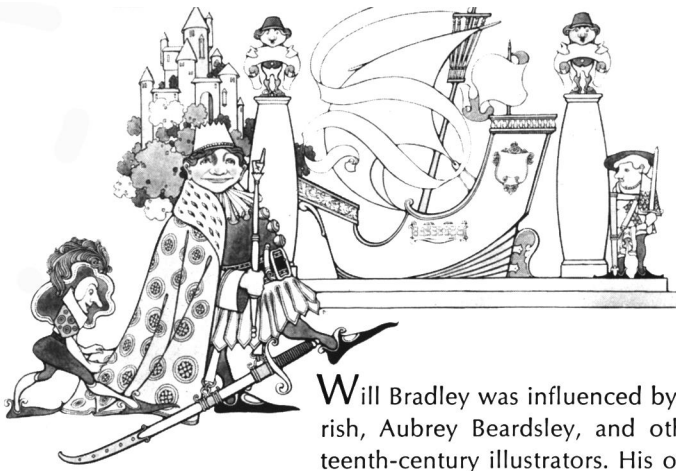


**Princess walks beside y
water, into whose basket leaps y ring.**



"A Princess walks beside ye water, into whose basket leaps ye ring," by Howard Pyle (1853–1911), American. Drawing for his tale "The Clever Student and the Master of Black Arts" from *The Wonder Clock* (New York: Harper & Bros., 1887). Pen and ink, 9 3/8 x 6 9/16 inches. Rogers Fund, 26.58.2

Pyle, the first important American illustrator of fairy tales, published *The Wonder Clock*, a collection of his own stories, in 1887. His robust, lively characters and vigorous designs represented a major departure from such earlier nineteenth-century moralizing stories for children as Mary Martha Sherwood's *The History of the Fairchild Family, or the Child's Manual, Being a Collection of Stories Calculated to Show the Importance and Effects of a Religious Education* (published in installments from 1818 to 1847).



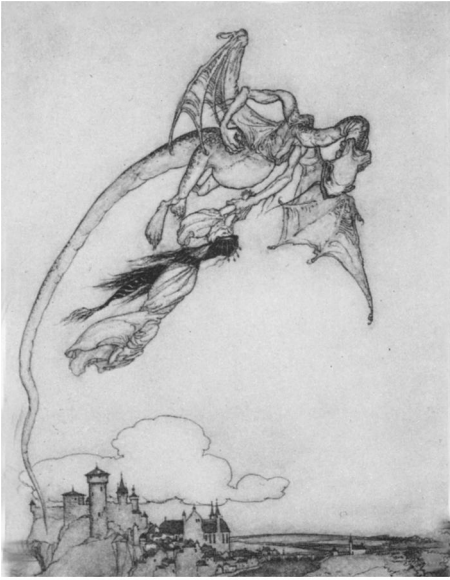
Drawing for *Castle Perilous or Once Upon a Time*, written and illustrated by Will H. Bradley (1868–1962), American, which was published serially in *Collier's* in 1905. Ink and watercolor, 13¾ x 20 inches. Gift of Fern Bradley Dufner, The Will Bradley Collection, 52.625.125

Will Bradley was influenced by Maxfield Parrish, Aubrey Beardsley, and other late nineteenth-century illustrators. His own distinctive style after 1900 was characterized by simple shapes in strong outlines as seen here where King Flipper approaches pirate Ripper Roo's ship.

Illustration by Ivan Bilibin (1876–1942), Russian, from *The Golden Cockerel*, by Alexander Pushkin (St. Petersburg: Government Printing Office, 1907). Color lithograph, 8½ x 11 inches. Bequest of Helen W. D. Mileham, 55.578.15

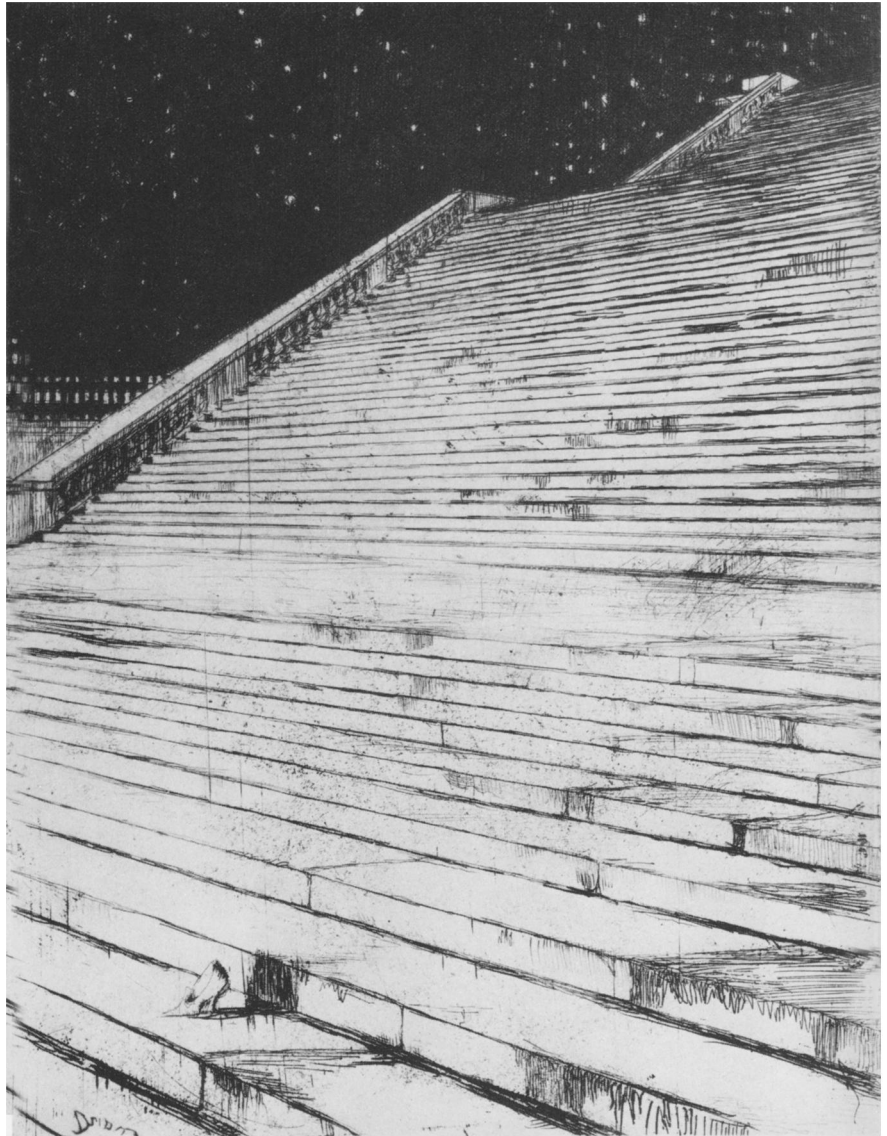
Bilibin was a Russian painter who also designed sets and costumes for Serge de Diaghilev's ballet company in Paris in 1908–1909. The highly decorative effect created by the combination of intricate patterns in his lithographs is reminiscent of those ballet designs.





"The King's only daughter had been carried off by a Dragon," by Arthur Rackham (1867–1939), British. Illustration for "The Four Clever Brothers" in *The Fairy Tales of the Brothers Grimm* (London: Constable & Co., Ltd., 1909). Photogravure, 6½ x 4⅞ inches. The Elisha Whittelsey Fund, 69.708.11. The linecut on page 373 comes from the title page of this book

Arthur Rackham is probably the most well-known illustrator of fairy tales. His books were issued in sumptuous, signed and numbered versions in gold-tooled vellum bindings as well as in mass-produced trade editions. These trade editions with simple cloth or paper bindings usually had the same color plates as the deluxe editions, but they were mounted on smaller pages of less expensive paper.





"They heard six voices calling them back," by W. Heath Robinson (1872–1944), British. Drawing for "Two Wee Pogeys" from *Topsy-Turvy Tales*, by Elsie S. Munro (London: John Lane, 1923). Pen and ink, 13 11/16 x 9 3/4 inches. The Elisha Whittelsey Fund, 67.803.3

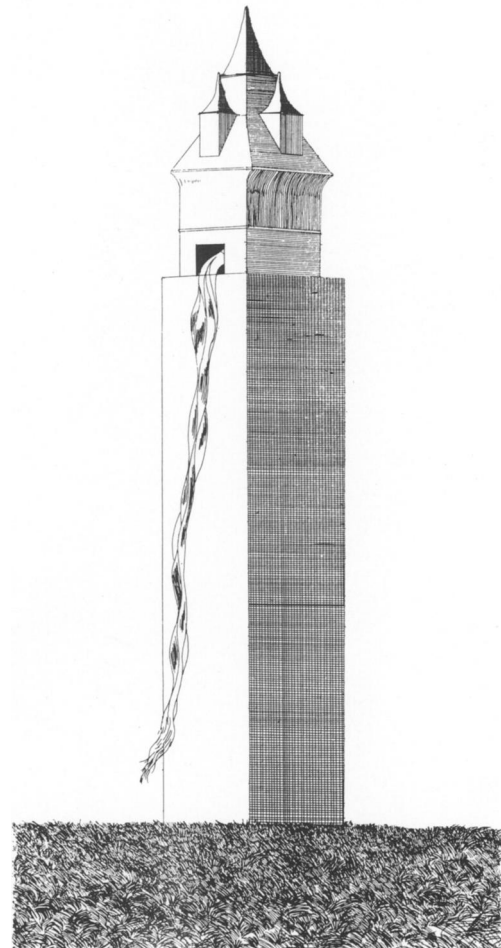
Robinson's clean, linear style and masterful composition capture the humor of two proper British ladies being confronted by six tiny fairies. This drawing exemplifies Robinson's belief that fantasy should be portrayed in the simplest and most realistic style.

"Elle laissa tomber une de ses pantoufles de verre," by Etienne Drian (born 1884), French. Illustration for "Cinderella" in *Contes de Perrault* (Paris: Edition d'Art de la Rosaie, 1922). Etching, 10 1/2 x 7 7/8 inches. The Elisha Whittelsey Fund, 66.540.26

This sophisticated edition was intended for adults interested in the background of fairy tales, and a scholarly note about the history of Perrault's tales is appended. Primarily a fashion illustrator, Drian's beautiful etchings give these seventeenth-century tales a pronounced 1920s flavor.

"Rapunzel, Rapunzel, let down your hair," by David Hockney (born 1937), British. Illustration for "Rapunzel" from *Six Fairy Tales from the Brothers Grimm* (London: Petersburg Press in association with the Kasmin Gallery, 1970). Etching, 13 1/4 x 5 15/16 inches. John B. Turner Fund, 1971.515

Like Drian's edition of Perrault, these Grimm's tales are intended for adults, and they were published in four deluxe, signed, limited editions of one hundred copies each. This contemporary rendering of a scene from "Rapunzel" reduces it to its most basic elements, the tower and Rapunzel's stream of blond hair.





Arts from the Rooftop of Asia- Tibet, Nepal, Kashmir

FONG CHOW

Associate Curator in Charge of Far Eastern Art

Tara. Nepalese, XIII-XIV century. Gilt copper, semi-precious stones, and paint, height 20 $\frac{1}{4}$ inches. Louis V. Bell Fund, 66.179

Tara, the gentle consort of Avalokitesvara, the Bodhisattva of Infinite Compassion, here is shown with a third eye on her forehead, and one on each of her palms. Her right hand is in the gesture of charity, her left in the gesture of argument. At her left shoulder is her symbol, the *padma* or full-blown lotus. This statuette's sophisticated grace and elaborate but elegant decoration are typical of Nepalese art.

Gem-studded objects, golden sculptures, and paintings in vibrant colors make up a small exhibition that can be seen in the Far Eastern Treasury until fall. They are works of art produced in and around Tibet, Nepal, and Kashmir, ranging from the seventh to the nineteenth century in date; drawn mainly from the Museum's collection, many of them have not been on public view for several decades. Their juxtaposition shows not only their individual, distinctive styles but also the crosscurrents that influenced the art of these three Himalayan countries.

Since early times the kingdoms of Kashmir, Nepal, and Tibet have had close contact with one another and with their large neighbors, India and China, for their position on the slopes of the mighty Himalaya, the tallest mountains in the world, exposed them to the traffic of trade and pilgrimage that funneled through the mountain passes. Merchants, pilgrims, monks journeyed freely from one country to the next, from one temple to another, bringing with them not only their wares and icons but also artistic styles and religious thought.

The most powerful influence was Buddhism, which was made the state religion in India by Emperor Asoka (272–236 B.C.) He is said to have given his daughter in marriage to the king of Nepal and to have visited the Katmandu valley, where he caused stupas to be built.

In the propagation of Buddhism, Kashmir played an important part. The famous seventh-century Chinese monk Hsüan-tsang said of Kashmir, where he spent two years studying the sacred scriptures: "This country from remote times was distinguished for learning, and their priests were all of high religious merit and conspicuous virtue as well as marked talent and power of clear exposition of doctrine; and though the other priests [i.e. of other countries] were in their own way distinguished, yet they could not be compared with these, so different were they from the ordinary class."

Having invaded both Nepal and China, the Tibetan King Srong-tran Gampo obtained in marriage the daughter of the Nepalese king in 639, and in 641 the daughter of the Chinese emperor. Both princesses were ardent Buddhists and carried with them religious images and objects from their countries: it is said the Nepalese princess brought to Tibet a begging bowl of lapis lazuli that had once belonged to Lord Buddha and a sandalwood image of Tara, the Saviouress. The princesses later were venerated as incar-

nations of the green and white Taras, two of the most popular goddesses in Tibet and Nepal.

From the seventh century on, when Tibet became unified, Kashmiri images, scholars, and artisans exerted great influence on that country. The eminent Indian teacher Padmasambhava (about 750–800), who firmly established Vajrayana Buddhism in Tibet, is said to have traveled several times from Tibet to Kashmir to procure Buddhist texts and Kashmiri craftsmen. The Tibetan scholar Rinchen-sangpo (958–1055) three times went to Kashmir in search of craftsmen. Great monasteries in Guge, in western Tibet, contain bronzes and wall paintings of undoubted Kashmiri origin.

By this time an extraordinarily complex form of Buddhism had developed in Tibet. There are two main schools of Buddhism: the Hinayana, dedicated to the proposition that each person has to work out his own salvation, and Mahayana, which proposed salvation for the masses through the intervention of Bodhisattvas, divine beings who, out of compassion for the suffering of mankind, refuse to enter *nirvana* (extinction of all worldly desires) until all sentient beings have been saved. A late form of Mahayana Buddhism, Tantric or Vajrayana Buddhism, was introduced into Tibet in the seventh century. There the





UPPER LEFT

Buddha. Kashmiri, VI-VII century. Gilt bronze, height 4 inches. Anonymous loan, L 1971.9.1

The Buddha is seated on a simple double lotus throne in the position of meditation, with his right hand in the gesture of charity. The statuette distinctly reflects the Chinese style of the Northern Wei dynasty in the fifth and sixth centuries, which was an interpretation of the compact forms and clinging drapery of the Indian Gupta style. This piece probably once belonged to a Tibetan owner, since the face is covered in “cold gold,” with the lips painted red and the hair blue.

ABOVE

Vishnu group. Kashmiri, VIII century. Bronze with inlaid silver eyes, height 11 inches. Anonymous loan, L 67.81.3

Vishnu the Pervader, who preserves and restores the universe, is one of the gods of the Hindu trinity. Here he stands in the subtle thrice-bent pose called *tribhanga*, characteristic of Indian sculpture. One pair of hands holds his attributes, the conch and the lotus (now missing); the other pair rests on the heads of personifications of his weapons, the mace and discus. The tiny figure between his feet probably represents the earth goddess Prthivi.

The spout on the side of the base served as a draining device for the ceremonial pouring of liquid over the images. Repeated wiping has worn smooth the group to a golden glow.



new religion incorporated elements of the older, native, shamanistic religion, Bön. It is this fusion of Tantric Buddhism and Bön, commonly called Lamaism, that forms the core of the religious belief linking the art of Tibet, Nepal, and Kashmir.

Indeed, most of the art of these skytop regions—surrounded by snow-covered peaks, barren and rugged plateaus, narrow valleys, and subject to extremes of cold and heat—is religious. Practically every object from the highest to the humblest reflects religious thought and contains religious symbolism. The symbolism and iconography are, however, often bewilderingly complex. Through the ages the peoples of India have conceived the universe as inhabited by innumerable spirits, some of whom dwell in the high Himalaya. Hinduism has many gods. Chief among them are Brahma the creator, Siva the destroyer, Vishnu the preserver, and the goddess Devi, who has many forms. Buddhism has its Buddhas, Bodhisattvas, and arhats (literally, “venerable ones”). The Lamaist pantheon not only absorbed the Hindu and Buddhist gods, but added countless deities of its own, including apotheosized kings and lamas numbering into the thousands.

Three main types of deities are peculiar to Lamaist art: deities with multiple heads, arms, and legs, suggesting their far-reaching supernatural powers; *dharma-pala*, terrifying or wrathful deities, “Defenders of the Faith,” designed to frighten or repel enemies of Buddhism; and *yi-dam*, tutelary gods, frequently shown in sexual union with their consort. Some of the gods can be identified by their body position, their gesture, their color, or their attributes (the objects they carry); others are not easy to determine.

Like the gods of Buddhism and Hinduism, the art forms and techniques of the Himalayan countries evolved, for the most part, from Indian prototypes. Stylistically the main influences were the art of north and northeast India, especially the classic style of the Gupta period (about 320–500) and the more elaborate styles of the Pala and Sena period (about 730–1197). The elegant, roundly modeled, and finely executed Gupta style can be clearly detected in a seventh-century Nepalese Padmapani (page 394), as well as in two eighth-century Kashmiri bronzes made of a soft, glowing alloy high in copper, tin, and zinc, which resembles something between brass and gold: the beautiful Vajrasattva illustrated on the back cover and the subtly curved Vishnu group at the left.

Beginning in the ninth century, the Pala-Sena style of Bengal and Bihar, with its emphasis on detail and

intricate decoration, was the dominant influence in Kashmir and Nepal. The art of Nepal is distinguished by superb copper and bronze sculpture of fine workmanship. Metal images are often decorated with masses of precious and semiprecious stones, successfully achieving a sumptuousness of color and richness of overall effect seldom found elsewhere; the statue of Tara on page 380 is a masterpiece of Nepalese art.

From Nepal and Kashmir principally, and from such other Himalayan regions as Ladakh ("Little Tibet") and the Punjab hills, the Pala-Sena tradition reached Tibet. There it intermingled with the artistic traditions of Central Asia and China, and the resultant form spread back to China, Central Asia, and the countries of the Himalaya to become the typical Lamaist style. As A. K. Coomaraswamy has said, "There is in fact a common Lamaist art which extends from the thirteenth century onwards, from Nepal, through Tibet into China, of which the creations are iconographically similar, and only to be distinguished by the gradual change of style which corresponds to the local ethnic conditions." An example of the internationalism of this period's artists is the Nepalese A-ni-ko (1244–1306), one of the most celebrated artists of his time. At sixteen already famous for his skill at metal sculpture, A-ni-ko was summoned to Tibet by the king to head a contingent of eighty craftsmen from Nepal who erected a golden stupa. Later, A-ni-ko served Kublai Khan in China, where he painted portraits of the Mongol imperial family and was in charge of metal-casting ateliers. He made innumerable images for the Mongol emperor, including many for the Lamaist monastery of Ta-tu in Peking.

From Kublai Khan down to Ch'ien-lung (reigned 1736–1796), several Chinese emperors were strong supporters of Lamaism, known in China as the "Yellow Religion" because of the dominant Ge-lug-pa or Yellow Hat sect. Lamaist images were produced in China not only for the many temples there but for export as well. In fact, many of the "Tibetan" sculptures in this exhibition were made in China. Two Chinese interpretations of Avalokitesvara (called Kuan-yin in China), god of mercy, one of the most worshiped deities in the Far East, illustrate the difference between simple, non-Tantric representations and the many-limbed Tantric variety especially favored in Lamaist art: a beautiful gilt-bronze statuette of the twelfth century (near right) was probably made in the province of Yünnan, which, with Szechwan, borders eastern Tibet and felt Lamaist influence early; and an elaborate statuette (far right) that is likely to have

LOWER LEFT

Kuan-yin. Chinese (Yünnan province), XII century. Gilt bronze, height 19¾ inches. Gift of Abby Aldrich Rockefeller, 42.25.28

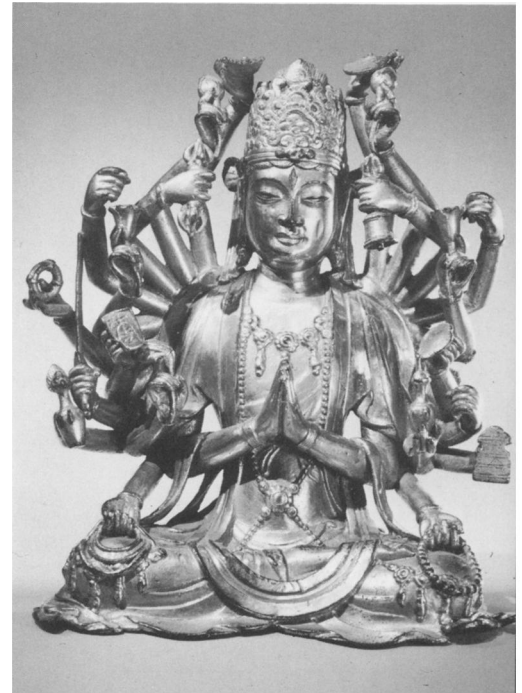
This slender, columnar statuette illustrates the style typical of the provinces at the western border of China, which reflects some influence of Tibetan as well as southeast Asian art. Its overall effect is one of childlike innocence. A similar piece in the San Diego Museum is inscribed as having been made in Yünnan, and can be dated to the twelfth century.

This is a representation of the most worshiped divinity in Mahayana Buddhism — Avalokitesvara, the Bodhisattva of Infinite Compassion, the Lord of Mercy. Avalokitesvara is known in Tibet as sPyan-ras-gzigs (pronounced "Chenrezi"), in China as Kuan-yin, in Japan as Kannon. The statuette's right hand is in the "fear not" gesture and the other in the gesture of charity.

LOWER RIGHT

Kuan-yin. Chinese, XI-XII century. Gilt bronze, height 8¼ inches. Rogers Fund, 56.223

Here the Bodhisattva of Infinite Compassion is shown in a typical multi-limbed Lamaist form. His primary hands are in the gesture of adoration, while the others hold Tantric symbols, such as disks of the sun and moon, lotus buds, thunderbolt, bell, a seal with the Chinese characters for "grand auspiciousness," ambrosia vases, rosary, and the noose that binds all evil and saves the soul from the ocean of illusion.



Manjusri. Temple hanging (tanka). Tibetan or Chinese, XVII century. Appliqué of various Chinese silks and silvered and gilded leather shapes on satin ground, embellished with couched silk cord and embroidery, 155 x 92 inches. John Stewart Kennedy Fund, 15.95.154

Manjusri, the Bodhisattva of Transcendent Wisdom, is arrayed as a prince and flanked by his attributes, the sword and book of wisdom. His lotus throne is borne by a roaring lion, symbolizing the voice of the Law. There is a lovely small-scale landscape below: adorned with deer and birds in flowering trees, it has a lotus pool in the center, suggesting the pure life of Buddhism rising from the mire of the world.



been made in Szechwan in the eleventh or twelfth century.

Chinese influence is also noticeable in the feeling for landscape and the decorative motifs in Tibetan tankas—scroll paintings or votive banners—of the fourteenth century and later. The archaistic T'ang and Sung "blue and green" landscapes, enlivened by exquisite gold drawing, dominate these paintings, and their borders are invariably made of fine Chinese brocades of the Ming and Ch'ing dynasties (the fourteenth through nineteenth centuries). One of the most important and unusual Lamaist tankas in the Museum's collection is illustrated at the left: it is a seventeenth-century temple hanging of Chinese silk appliqué, with couching and embroidery, showing Manjusri, god of wisdom, on his vehicle, the lion, with his two attributes: the book of wisdom and a sword to cleave ignorance.

Tankas are, in fact, one of the two main art forms in which Tibet and Nepal (where they are called *patas*) excel. They are usually painted on cotton and in some instances paper, sized and rubbed smooth. Ground mineral and vegetable colors are used, often with gold pigment, achieving a gemlike vibration of tones. Among the most popular subjects are stories of the Buddha's various lives, called the Jataka tales from the Sanskrit "*jata*" meaning "born" (pages 389, 392, and 393).

The other major art form of the Himalayan countries is "bronze" sculpture, which includes objects of copper and brass. Bronzes are usually cast in the *cire perdue* or lost-wax method, like the turquoise-studded Tibetan Vajradhara reproduced on the cover of this Bulletin, which illustrates how the Pala-Sena idiom had developed into an even more highly decorative type, or the brilliantly gilded four-headed Brahma on a gander (right). A frequently used technique is repoussé, in which the forms are hammered out of sheet metal: a good example is the thousand-

Brahma. Lamaist, XVIII century. Gilt bronze and paint, height 6 inches. Lent by Charmion von Wiegand, L 69.77.1

Four-headed Brahma, the creator, is riding his vehicle, the celestial gander. He holds his symbols, the flaming wheel and ambrosia vase. The piece is brilliantly gilded and the faces painted in the Tibetan technique of “cold gold” and colors.

armed, eleven-headed Avalokitesvara, achieved in bas-relief and intricate openwork (page 386).

More often than not metal images are gilded by one of two methods. The first is known as “hot gold” or fire gilding: a mixture of mercury and dissolved gold is applied to the bronze; the image is then heated over a bed of smokeless charcoal to evaporate the mercury, leaving a coating of gilt. The second method, called “cold gold,” seems to have been developed rather late in Tibet and applied to pieces there regardless of their country of origin. In the “cold gold” technique, the skin of the images is covered with matte gold paint (sometimes over already gilded pieces). Often brows and pupils are then painted black, eyes white, lips red, and hair blue. The sixth- or seventh-century Buddha on page 382 is an early example that has received this late decorative treatment, while a group of sixteen arhats shows the “cold gold” painting of faces typical of eighteenth-century Tibet (below).

The pictures on the following pages illustrate more examples of the brilliant and fervid art produced in the countries beneath the snowy peaks of the great Himalaya — arts from the rooftop of Asia.



Arhat, one of a group of sixteen. Chinese, XVIII century. Gilt bronze, painted in “cold gold” and colors, height 5½ inches. Lent by Paul E. Manheim, L 1971.25.12

Arhats are men who have attained enlightenment and are no longer subject to rebirth. They possess transcendent knowledge and powers of sight and hearing, and the ability to work miracles for mankind. The one illustrated is Pindola Bharadvaja, who holds an alms bowl and a book of the sacred scriptures. It is not always possible to identify representations of arhats specifically: from sixteen their number grew to eighteen, then 108, then 300, and then 500, and their disciples numbered in the thousands.



Avalokitesvara. Nepalese, XVII-XVIII century. Copper repoussé set with semiprecious stones, height 15 inches. Bequest of Kate Read Blacque, 48.30.19

Here the Bodhisattva of Infinite Compassion is represented in a typically elaborate Tantric form known as the Thousand-armed and Eleven-headed Avalokitesvara. The multiplication of his faculties symbolizes the infinitude of his compassion. The main figure is flanked by two tiny attendants and representations of eighteen-armed Durga, the Goddess, slaying the buffalo demon.

The repoussé group is skillfully hammered out of several pieces of copper and joined together. The crowns and mandorlas are inset with various semiprecious stones.



RIGHT

A Grand Lama. Tibetan, XVIII century. Colors on cotton, 28 x 16 inches. Gift of Mrs. Robert W. de Forest, 31.128.1

The main figure is a Grand Lama of the Ge-lug-pa sect, easily identified by the yellow cap. The miraculous rainbow light that connects Manjusri, floating at the left, with the Lama shows that he is inspired by the God of Wisdom. The chief protectress of the Ge-lug-pa sect, Lhamo, is shown on horseback at the lower center. There is an inscription in Tibetan at the bottom.

LEFT

Marici. Chinese Lamaist, XVIII century. Gilt bronze, height of figure and chariot 7 inches. Bequest of John L. Cadwalader, 14.58.187

Here the goddess of light, Vajravarahi, known in Tibet as Marici, is shown in Lamaist form, with three faces (one in the shape of a sow's head) and eight arms. Accompanied by two attendants, she rides in a chariot drawn by a team of pigs. Her upper hands hold disks inscribed with the Chinese characters for moon and sun.

Vajravarahi means "adamantine sow." Legend has it that a certain abbess had an excrescence behind her ear shaped like a sow's head. A Mongol warrior wanted the abbess to show her protuberance, but when the warrior and his men broke into the monastery, they found only sows and pigs, led by a sow bigger than the rest. The warrior was so amazed at the sight that he stopped his men from pillaging — at which the animals became transformed into monks and nuns, and the large sow into the abbess herself.



Mahapratisara. Nepalese, XIII century. Colors on paper, 4¼ x 3¾ inches. Anonymous loan, L 1971.9.7

This is one of the five Pancaraksa or goddesses who cast spells, personifications of the Buddha guarding mankind from evil and disease. Mahapratisara's color is yellow, her location south, and she protects from physical danger and sin.



Detail of a Jataka-tale tanka. Lamaist, XVIII century. Colors and gold on cotton, width of detail 21 inches. Purchase, Mrs. W. Murray Crane Gift, 1971.24.1

This scene, set in a typical Chinese "blue and green" landscape, may allude to the story of an old man who was famous for his seamanship. A group of people persuaded him to join them on a journey so he might advise them in case there was trouble at sea. Soon the boat ran into a bad storm. It was tossed about and almost sank. The old man told the passengers to fill bags with sand and stones, and this weight kept the boat from capsizing. When they reached land, the sand and stones had turned to jewels. This detail shows men cutting down trees in order to build the boat, and the people in the boat with the bags.

Tsong-kha-pa. Chinese, XVIII century. Cloisonné enamel on copper, height 16¾ inches. Gift of Edward G. Kennedy, 29.110.79

Tsong-kha-pa (1357–1419) was the reformer who founded the Ge-lug-pa sect that soon became the dominant one of Tibetan Buddhism. He is dressed as a Ge-lug-pa monk, wearing their yellow hat, here decorated with red five-clawed dragons, traditionally associated with emperors in China. Among the other motifs are peony scrolls and bats, denoting wealth and happiness. His hands are in the gesture of "turning the Wheel of the Law," signifying preaching.

Amulet case, box, and brooch. Nepalese, XVII-XVIII century. Gold, pearls, and precious and semiprecious stones, length of box 6 inches. John Stewart Kennedy Fund, 15.95.173, 167, 93b

In these fine examples of inlaid gold filigree craftsmanship, semiprecious stones are not only used for decorative effect but also intricately carved to form the central motifs: Vishnu on his vehicle Garuda, the sun bird; a seated deity, a composite of Vishnu and Avalokitesvara, on a lotus throne; and an auspicious animal mask. They are typical of the predilection for gems and rich color combinations of Nepalese art.





LEFT

Mahakala. Tibetan, XVI-XVIII centuries. Colors and gold on cloth, 72 x 46½ inches. Purchase, Florance Waterbury Bequest, 69.71

The dominant figure is Mahakala, one of the Dharmapala, protectors of the faith. He stands on a prostrate human figure, and wears a crown of skulls and a girdle of severed human heads. He holds a chopper in his right hand and a skull cup in his left. Surrounding him are five forms of Yama, Lord of Death, in black, yellow, red, white, and blue, together with other deities and four lamas of the Ge-lug-pa (Yellow Hat) sect.

An inscription in red ink on the back of the tanka, in Tibetan script, reads: "My humble salutations to the most loving, compassionate of all times — the past, present, and future — the great protector, Mahakala, the fierce god who is inseparable from my lama [guru]. To the Upper Tantric College, I present this tanka of the Great Protector, whose true spirit is ever present in the precious painting and is inseparable. To you [Mahakala] I pray that my good deeds be of service to all living beings from now until the time when all have achieved Buddhahood. May you, the Great Protector, always be near to us [never leave us] and help us to follow the path of righteousness."



UPPER RIGHT

gShin-rje (Yama). Tibetan, XVIII century. Gold, height 1¾ inches. Lent by Paul E. Manheim, L 1971.21.4

In this tiny piece, wrought in solid gold, Yama is shown with a bull's head. The Lord of Death's attributes are a skull-topped staff and a noose; he wears a garland of human heads and a chain necklace with his distinctive mark, the Wheel of the Law.



RIGHT

Two representations of Yamantaka with his consort. Lamaist, XVIII century. Gilt bronze with traces of polychromy, and wood, painted in gold, red, and brown; heights 6⅞ and 7½ inches. Bequest of William Gedney Beatty, 41.160.95; Bequest of Kate Read Blacque, 48.30.14

One of the eight Dharmapala or Defenders of the Faith, Yamantaka is a ferocious manifestation of Manjusri, God of Wisdom. The story goes that when Yama was ravaging Tibet, the people appealed to Manjusri to protect them, and, assuming the form of Yamantaka, he conquered the Lord of Death.

Here he is shown in typical Lamaist depictions — many-headed, many-armed, many-legged, surrounded by Tantric symbols, and trampling on animals, birds, demons, and Hindu deities.

The wooden statuette, a remarkable piece of carving, is painted gold to resemble a gilt bronze.

Gautama Buddha. Nepalese, XIV century. Gilt bronze with rubies, turquoise, and lapis lazuli, height 6¾ inches. Lent by Mrs. Vincent Astor, L 1971.27.1

The historical Buddha, Gautama Siddhartha (about 563–483 B.C.) was born in Lumbini, Nepal. Here he is shown with his left hand in the gesture of meditation, while his right hand touches the earth. This refers to an episode during his Great Enlightenment, when he called upon the Earth Goddess to support him during his successful efforts to overcome the assaults of the demon Mara.





A tanka of Jataka tales, and detail. Lamaist, XVIII century. Colors and gold on cotton, 39 x 29 overall. Gift of Joseph Heil, 1970.398.2

The Jataka tales — from the Sanskrit “*jata*” meaning “born”— are a collection of some 500 stories of the Buddha’s various lives. Each Jataka painting shows a large Buddha in the center surrounded by a number of small scenes set in a typical Chinese “blue and green” landscape. This is the central tanka of a group of nine, of which five are on exhibition; here the Buddha is flanked by his two chief disciples. The detail shows the newborn Buddha taking his first steps, with lotuses springing up where his feet had touched the ground.



Pavilion. Chinese, XVII-XVIII century. Gilt bronze, cloisonné, and enamel, height 7½ inches. Lent by Arthur J. Campbell, L 65.82.3

This double-roofed structure is typical of the type of Chinese architecture depicted in tankas of Jataka tales such as the ones illustrated here. This piece is brilliantly gilded, and decorated with cloisonné and blue enamel.

ON THE BACK COVER

UPPER LEFT

Vajrasattva. Kashmiri, VIII century. Brass with inlaid silver eyes and copper lips, height 6½ inches. Anonymous loan, L 67.81.4

This is a representation of the Primordial Buddha. Like the Supreme Buddha shown on the front cover, he holds the thunderbolt and handbell, symbols of the male and female aspects of life, compassion and wisdom.

LOWER LEFT

Bodhisattva. Tibetan, XVIII century. Gilt bronze, blue enamel, and semiprecious stones, height 9¼ inches. Lent by Mrs. Vincent Astor, L 1971.27.2

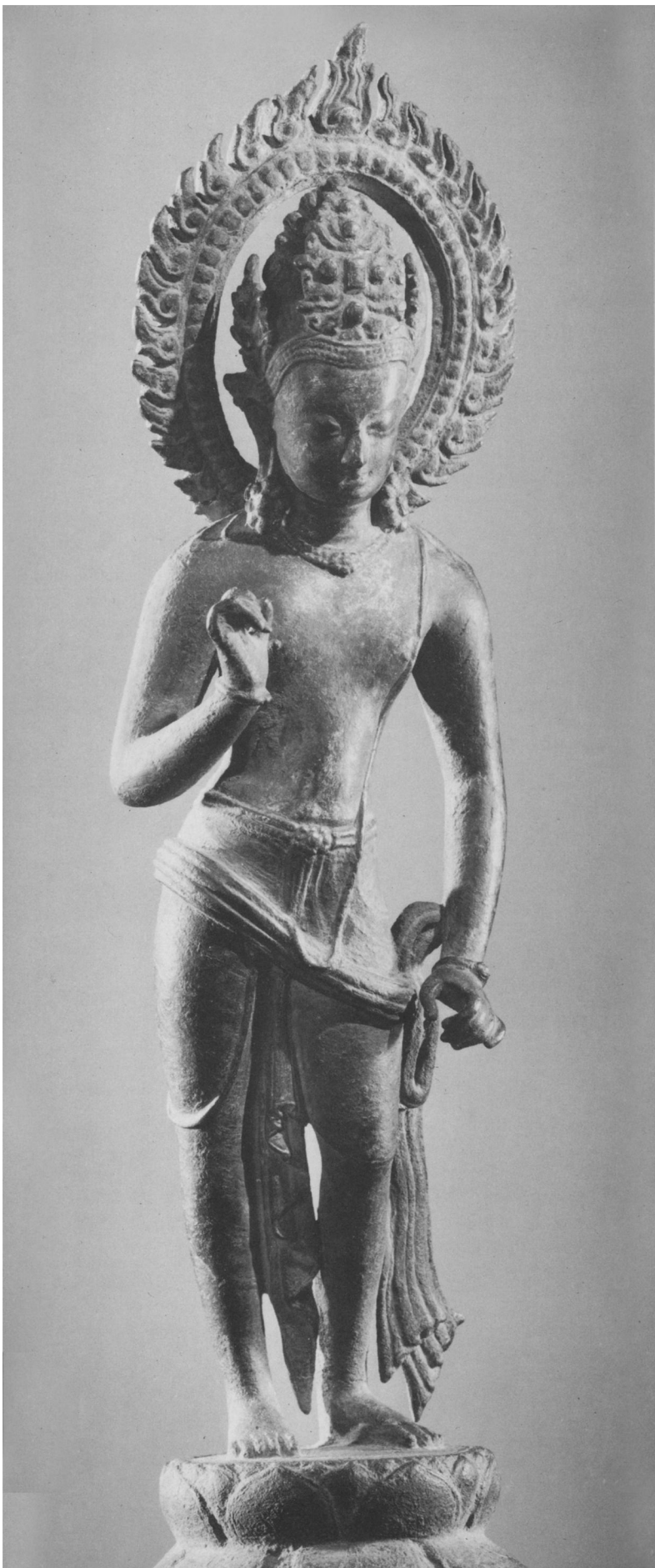
This may be the God of Wisdom, Manjusri. He is sitting in the meditative position, with his hands in an unusual version of the gesture of meditation: each of the index fingers is bent to meet the thumb. Lotus stems on his shoulders held his attributes: the book of wisdom on the left, and the sword to cleave ignorance (now missing) on the right. The image is brilliantly gilded, and the jewelry finely set with colorful stones.

RIGHT

Vasudhara. Nepalese, XIII-XIV century. Wood and polychrome, height 48 inches. Lent by Dr. Bertram Schaffner, L 1971.6

The Goddess of Wealth and Abundance is shown in a rare form, with four arms instead of the usual six. Her upper right hand is in the gesture of praising the Buddha; her upper left hand holds one of her attributes, a book.

The photographs of the following objects were taken by Bruce Pendleton: L 1971.9.1, L 67.81.3, L 69.77.1, 14.58.187, and L 65.82.3



Two statuettes of Padmapani. Both Nepalese. Left: VII century. Bronze with traces of gilding, height 15 inches. Anonymous loan, L 1970.10. Right: XIV century or earlier. Sandalwood with gilding and polychromy, height 6 inches. Rogers Fund, 47.108

Padmapani — the Lotus Bearer — is a form of Avalokitesvara, the Bodhisattva of Infinite Compassion. The sacred syllables *Om mani padme hum*, "Hail to the jewel in the lotus," are addressed to him. Images of sandalwood with original gilding, such as the one at the right, are extremely rare.

Walter Edward Rowe, Master Restorer

Walter Edward Rowe, who is wiry and spare, is Master Restorer in the Museum's Conservation Department. But if he weren't so busy with his normal work, he could lead tours that make you see the essential work of art fresh in space. "Ed Rowe goes beyond the object to its material and how it is made," comments Dr. Oscar Muscarella, Associate Curator of Ancient Near Eastern Art. "When he holds a piece that needs fixing, he thinks, 'If I were making this, how would I go about it? I'd think this and do this. . . .'"

And then he tries out his theory in the repair shop—that is, if he can get the curator to agree. "The talk sometimes takes four weeks while the work takes two," is the way he clocks the average job. One dented bronze caldron sat around the shop for a year before he was finally allowed to take a hammer to it.

"Of course, you hammer with your heart in your throat," he says. "If the thing cracks, you might as well put on your hat and coat and go home."

Ed Rowe's specialties are fine metalwork, jewelry, and clocks. There are few craftsmen in American museums who can touch his ability in these areas, according to Kate C. Lefferts, Conservator Administrator. In addition, he works on monumental stone sculptures and tries out new methods and machines useful for conservation work.

"Ed Rowe combines the skills of a watchmaker with the actual working knowledge of a gunsmith," notes a great admirer, Dr. Dietrich von Bothmer, Curator of Greek and Roman Art, and adds, "He is a bit of a tinkerer."

"A man trained to do one thing is of very little value around here," says Rowe about the department. "The more he can do, the more useful he is. What you really need is an intense curiosity."

The repair shop—"a misnomer, because it sounds as if we take care of radiators and fans"—is like a dream loft, spacious and winding. A humidifier gives it the sweet, moist atmosphere of a greenhouse, and here and there stands a large, immaculate machine—an ultrasonic transducer, for instance, and a vacuum bell for treating bronzes.

The whole place is marvelously shipshape. At one end stand tall cupboards with glass doors and tiny, broken things inside. There are tidy arrangements of small boxes and jars on worktables and desks.

Ed Rowe unlocks the middle drawer of his desk and takes out a box containing what looks like a piece of mud, but turns out to be a spoon from an archaeological dig. It's a typical example of what he calls "an ancient object covered with an unsightly incrustation."

In the museum world, it has long been traditional to leave objects, as Rowe puts it graphically, "covered with crud like an anchor pulled from the sea. You couldn't see the shape or the decoration. One of my campaigns has been to present the object as the artist did it. Now most curators are interested in this idea." But, he points out, there is a fine line between presenting an object as the artist intended and sprucing it up to the point of "making a fake."

In the *Masterpieces* show, for example, Rowe can point to a rhyton shaped like a ram's head on which one can clearly see the line of restoration by the change in the color of the silver—deliberately noticeable so scholars can see exactly what the original piece consists of.



Does he ever stumble across fakes? The question of fakes, like the subject of breakage, is an unpopular one around the Museum. "Having a piece turn out to be a fake is, of course, something we hope doesn't happen," Nora Scott, Curator of Egyptian Art, admits. "But every so often an object is questioned, and then we try to find out the truth." When there is any doubt about the authenticity of a proposed acquisition, the Conservation Department is usually consulted. Do its materials fit the period? Was it made by techniques known at the time? are the kinds of questions asked.

"There was a ring I was in doubt about," Miss Scott went on. "Ed weighed it in his hand the way you do chestnuts to see if they're fresh. He said that in his opinion it was too low a carat for an ancient ring." A characteristic judgment by the kind of person who has his learning in his bones. Rowe says he can tell if an object was repaired properly by whether it "looks right."

Ed Rowe is a perfect example of a man who learns by doing. Certainly his whole life could be a model for what is considered today to be the ideal avant-garde education: learn all about whatever interests you and take it as far as it can go.

He started out in the textile industry, first in his native Canada and after 1927 in this country. By the time he joined the army in the Second World War he had decided he wanted to try something new. So when Handy and Harman, the largest American purveyors of silver and gold, offered a course in metalworking at the Walter Reed Hospital, he signed up. Through this program, and through meeting Handy and Harman's designer, Margaret Craver, he became fascinated by the craft's intricate technical demands and opportunity for creative design. At the end of the course he bought a set of tools and joined a jeweler in New York. A couple of years later he branched out into watchmaking via a course under the G.I. Bill, then apprenticed himself for four years to an exacting old Scottish clockmaker. In 1953 the Metropolitan, searching for a skilled restorer, asked Handy and Harman if they could recommend anyone: they suggested Ed Rowe.

Rowe is a craftsman in the total sense of the word. He is intensely involved and curious about whatever he is doing. Since he came to the Museum, that's been art. He has no favorite period, though characteristically the Victorian leaves him cold ("too hodgepodge"). He does have a favorite exhibition, last year's *Before Cortés*, which he considers the greatest show he's ever been involved with (his crew is responsible for mounting all objects that must be doweled or propped up—anything that does not just sit in a case); a connoisseur of technique, Rowe comments admiringly, "The works in *Cortés* had the finest craftsmanship in the widest variety of materials."

He has many plans for the time when he and his wife finally retire to an old farm they have in New England: travel, painting, a freelance job or two—and fixing things up. "The house needs a lot of work, and there are fields and an apple orchard that I want to put into shape."

With his knowledge of antiques and his instinct against junk, it could easily be a farm filled with works of art. But it won't be.

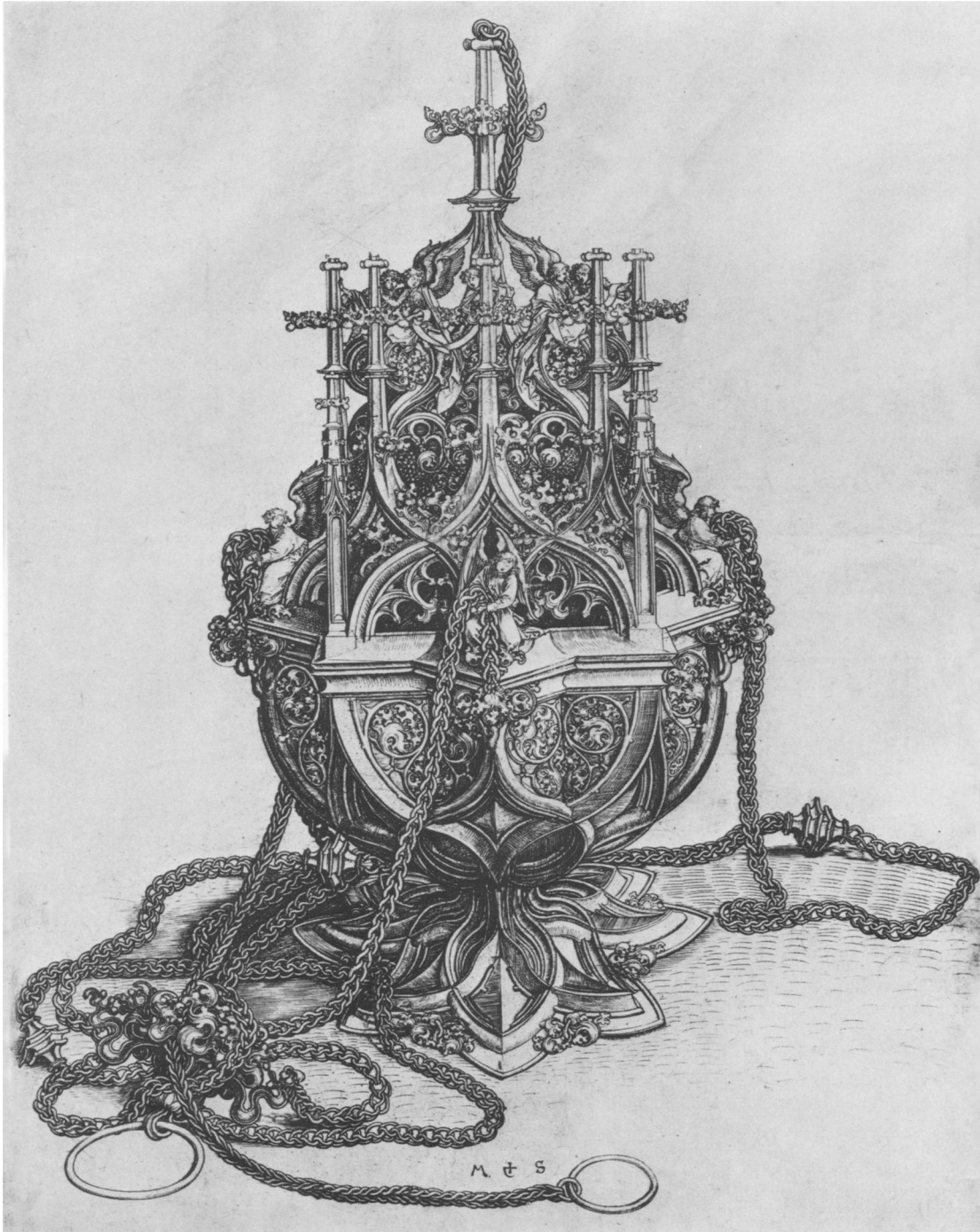
"I'd rather live simply," he says decisively. "I've been surrounded by some of the world's greatest art, here at the Museum."

PRISCILLA TUCKER *Freelance writer*

Prints by Martin Schongauer

JUDITH E. SCHUB

Curatorial Assistant, Department of Prints and Photographs



A nervous flutter of swirling drapery clothes these elegant figures of the Annunciation, emphasizing the sweet serenity of their faces. The Angel Gabriel and the Virgin, by Martin Schongauer. Engravings, each 6¾ x 4 11/16 inches. Harris Brisbane Dick Fund, 34.94.1, 2



While Martin Schongauer was trained as a painter, his reputation in his own time as well as our own depends on the engravings he produced. Active in the latter third of the fifteenth century, he was one of the earliest painters to try out the young art of printing from engraved plates, which had developed in goldsmiths' workshops in South Germany in the 1430s.

Little is definitely known about Schongauer's life and work. His father, Caspar, was a goldsmith who left his native Augsburg to go to the Alsatian town of Colmar, where he was listed as a citizen and member of the town council in 1445. Martin was one of either four or five sons born to Caspar, but scholars disagree about the date of his birth, some putting it in the 1430s, others around 1450. He is listed in the records of the University of Leipzig for the year 1465, and during the 1470s and 1480s, Martin's name appears on the tax rolls in Colmar. In 1489, Martin became a citizen of Breisach, a town just across the Rhine from Colmar. There he worked on a commission for a large fresco cycle in the cathedral. He died in Breisach on February 2, 1491, at a time when the town had fallen prey to a plague epidemic.

All of Schongauer's prints are signed with his

Angels inhabit a world of delicately wrought details in this depiction of a censer, by Martin Schongauer (died 1491), German. Engraving, 10 11/16 x 8 3/16 inches. Harris Brisbane Dick Fund, 26.41

monogram *M d S*, but none is dated; as a result, their chronology has been the subject of much discussion. Trying to arrange them chronologically solely by means of stylistic analysis has led equally reputable scholars to place the very same print early, late, and midway in Schongauer's career. Occasionally a contemporary dated work copied from a Schongauer engraving helps to narrow down the years in which the print was done. In general, one can say that the engravings tend to develop toward more simplified and monumental compositions, and that the system of burin strokes is more controlled in the later prints than in the earliest ones.

The Metropolitan Museum of Art owns sixty of Schongauer's engravings, almost all superb impressions, which will be on view from April 28 to June 20. Our collection represents over half of Schongauer's 116 engravings, a fairly small body of work when one considers that Dürer and Rembrandt each made over 300 prints. Schongauer's balanced compositions and finished forms, rendered in so transportable a medium as engraving, were particularly influential in the fifteenth and sixteenth centuries. Indeed, so esteemed was he that no less an artist than Albrecht Dürer, upon completing his apprenticeship, set out to work under Schongauer. But Dürer arrived too late: Schongauer was already dead—and the young man had to content himself with learning from Schongauer by studying and copying his enduring designs.

Porcelain Odysseys

CLARE LE CORBEILLER

Assistant Curator, Western European Arts

“China-trade porcelain” generally suggests the eighteenth century, when Europeans came to Canton every spring in ships laden with woolens, metals, and silver, and left every winter with their cargoes of tea, porcelain, and silk. But the China trade goes back much farther than the eighteenth century, and a group of recent additions to the McCann collection emphasizes the surprisingly advanced degree of stylistic interchange under way in the porcelain trade before 1700. From the first Portuguese contact with Canton in 1517, there seems to have been little difficulty in obtaining porcelains that reflected Western taste in form or decoration: despite the obstacles involved—transportation, mutual trade agreements, the transmission of orders from Canton to the kilns at Ching-te-chen some 500 miles to the north—models were apparently circulated and copied with ease. Far from being the adaptable stock-in-trade patterns of eighteenth-century mass production, the sources of our new acquisitions were remarkably precise.

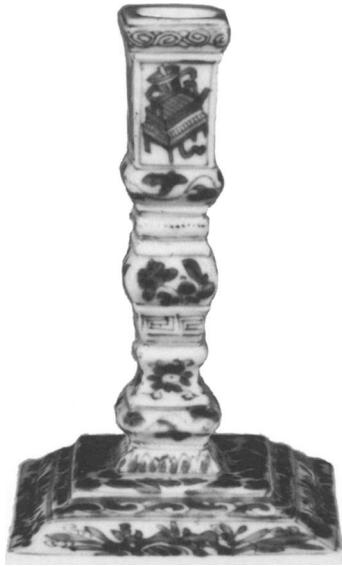
All the pieces discussed in this article are recent additions to the Helena Woolworth McCann Collection of China-trade Porcelain, purchased by the Museum through gifts of the Winfield Foundation



The Portuguese arms, the Sacred Monogram, and the armillary sphere on the rim are the emblems—trophies, they might almost be called—of Portugal’s success in opening China to Western trade in 1517. Records of the cargoes brought back to Lisbon are lacking, but this dish and another dozen related pieces in public and private collections are explicit evidence of the establishment of trade: they are, in fact, the first examples of China-trade porcelain. Some pieces of the group are thought to have been made during the four years (1517–1521) the Portuguese remained at Canton. Others, including this dish, were more probably ordered surreptitiously from the Chinese who plied their junks up the coast to Ningpo or to offshore islands between 1522, when the Portuguese were chased off the mainland, and 1557, when they settled Macao.

The armillary sphere was the personal device of Manoel I (reigned 1495–1521), chosen to symbolize the continuation of the great explorations begun by Prince Henry the Navigator (1394–1460). Portuguese books published during Manoel’s reign frequently included his emblem and the royal arms on their title pages, and it may be supposed that some pious tract on board ship provided the decoration for our dish.

Made for the Portuguese market, 1525–1550. Diameter 20¾ inches. 67.4



As early as 1635 the Dutch were supplying the Chinese with models of European vessels—salt cellars, beakers, mustard pots—to be duplicated in porcelain. They were of wood, possibly having been copied from originals by Chinese craftsmen in Formosa; later models were also made of German or Dutch pottery. It has long been taken for granted that silver examples, too, were used for particular shapes—such as monteiths or wall sconces—but direct copying has never been demonstrated: with the easy transfer of form and design from one material and country to another it is often risky to assert precedence in the decorative arts. Even this taperstick, whose square-edged solidity and balustered stem closely parallel English silverwork of the 1690s, is probably separated by several steps from its prototype. Dating to a period when the China trade was almost entirely in the hands of the Dutch, it may even be so far removed as to be a copy of a wood model of a Delft pottery version of an English silver original.

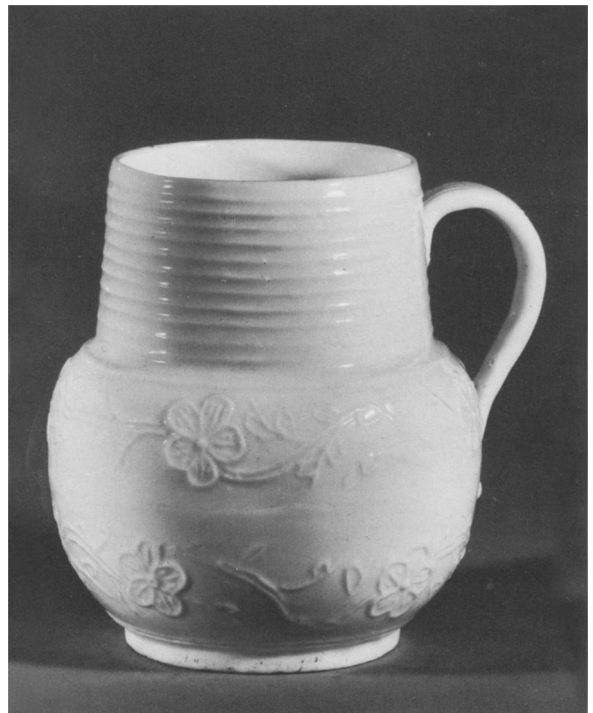
Made for the Dutch or English market, about 1700. Height 5¼ inches. 1970.266.3

Like the taperstick, this mug owes its form to a Western model; here, however, the inspiration seems to have been more direct. Made at Te-hua, of the cream-glazed porcelain peculiar to the coastal province of Fukien, it duplicates a model made in the suburban London pottery works at Fulham by John Dwight (died 1703).

But the sequence is not really so simple. Dwight had set out in 1673 to imitate the “stoneware vulgarly called Cologne ware,” which itself was circulating not only through Europe but had been exported for some years to Japan—the Dutch having used it as a source of models, at the same time hoping (vainly) to create a market for it. Simultaneously, Fukien porcelain was being imported into Europe: it is thought that some quarter of a million pieces had been dispersed on the Continent by 1650.

The repercussions of this cross traffic are visible in Dwight’s work, which drew directly on the German tradition of white stoneware decorated in relief and directly or indirectly on the parallel Fukien tradition. Both merge in the style of this mug that—in a more devious way than appeared at first glance—reflects the involutions so characteristic of the China trade.

Made for the European market, 1690–1700. Height 4½ inches. 1970.266.2





The initial success of the East India companies at Canton was largely due to the Jesuits, whose long residence had given them a valuable familiarity with the Chinese language and customs. It was from a Jesuit—Père d'Entrecolles—that Europeans received the first detailed accounts (in 1712 and 1722) of porcelain manufacture in China, and the influence of these worldly, intellectual churchmen has long been acknowledged in the term "Jesuit china." This designation, however, as applied to New Testament subjects painted in black, is questionable: some of the compositions are also found on such widely circulated Protestant exemplars as Dutch and English earthenware plates and tiles. It is the few blue and white porcelains of the K'ang-hsi period (1662–1722) like this jar that may—by their conspicuous absence of fashionable techniques or embellishment—more certainly be termed Jesuit china. From Père d'Entrecolles, again, we learn of this type of ware being made, when he speaks of a plate depicting the Crucifixion with the Virgin and St. John: "this kind of porcelain was shipped sometimes to Japan, but this kind of commerce came to an end sixteen or seventeen years ago." That would have been about 1695, a date that corresponds well with the style and character of our jar.

Made for the Continental market, about 1695–1700. Height 8 11/16 inches. 1970.218



Together with three-dimensional models, engravings were the most ready source of decoration for export porcelains; a book illustration was certainly in front of the painter who struggled with this scene of Odysseus resisting the siren's song. After long practice, the Cantonese painters developed an aptitude for imitating Western pictorial conventions, but the efforts of the early decorators at Ching-te-chen—where all these blue and white porcelains were finished—were often somewhat whimsical.

The reference to the twelfth book of the *Odyssey* is not literal, the engraver having reduced the temptation to a single rock-bound siren. The French inscription ("Gardes vous de la syrene"—"Beware of the siren") does not necessarily mean that the cup and saucer were ordered by a French purchaser. From 1604 until about 1715 the China trade was almost exclusively in the hands of the Dutch, and the versatile printers of Amsterdam or Leyden were able to provide "copy" in any language.

Made for the Dutch market, about 1700. Height of cup 2 inches; diameter of saucer 5 1/4 inches. 69.63.1,2

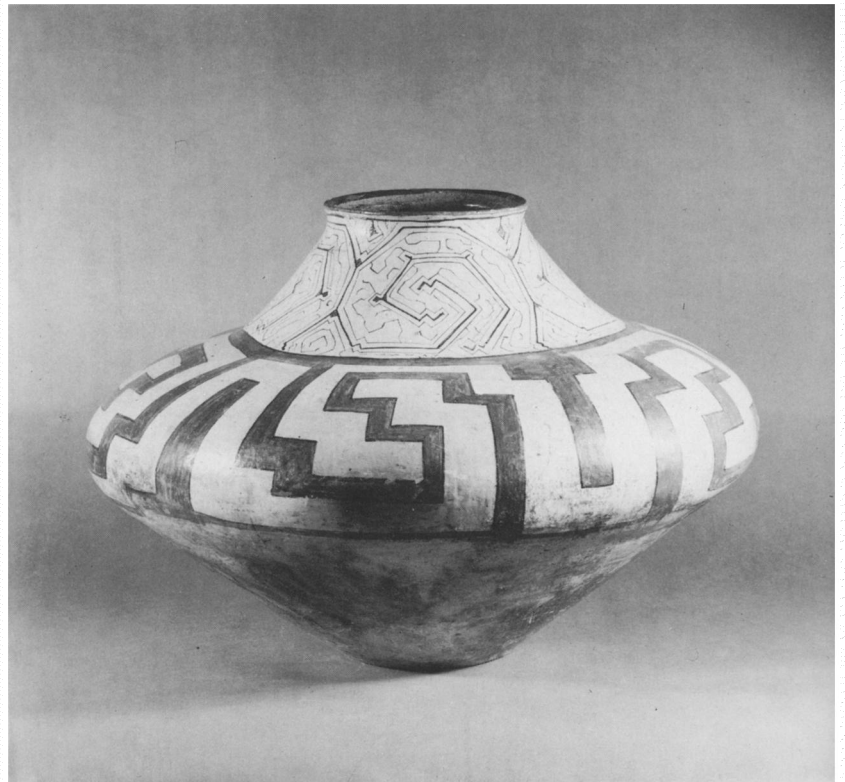
In contrast to Africa and Oceania, where traditional sculpture, ceramics, and artifacts are for the most part no longer being produced, vast regions of South America are inhabited by relatively isolated peoples who continue to create works of art of highly expressive power. How surprising to learn, then, that the art of contemporary South American tribes is usually found not in museums of art but primarily in museums of natural history and ethnography. Until just a few decades ago this was also true of the arts of Africa, Oceania, and the ancient Americas, which were considered the exclusive domain of archaeologists and anthropologists. Gradually, first artists and then curators and art historians came to recognize the inherent beauty in works produced by so-called primitive cultures, and today their creations are avidly collected, and exhibited in museums of art. But attention continues to be focused upon noncontemporary primitive art. Unfortunately, the onslaught of industrialization, and with it acculturation, abetted by the negligence of many of the national governments, tragically threaten (in ways reminiscent of the experience of North American Indians) the cultural survival of numerous South American tribes. Indeed, within this century their creations may become almost as rare, and therefore as coveted, as those of extinct cultures. Yet there are tribes that to this day are unequalled in their ability to exploit the fragile materials available to them—lusciously colored feathers, iridescent beetle wings, smooth, glistening animal teeth, not to speak of wood, clay, and pigments—to create a variety of objects that have extraordinary appeal to the eye and to the touch. The recent acquisition by the Department of Primitive Art of a beautiful ceramic vessel from eastern Peru made less than ten years ago is welcome evidence of a changing attitude toward South American tribal art.

The vessel comes from the region of the upper Ucayali River, a tributary of the Amazon. This area of tropical rain forests is inhabited by the Shipibo Indians, a tribe that has fiercely defended its cultural independence since the middle of the seventeenth century, when the first missionaries attempted to penetrate their domain. The chronicles and diaries of early visitors to the region testify that numerous good souls found their way heavenward prematurely after futile attempts to convert the tribesmen. Living in

This Shipibo vessel was proposed for purchase not by a curator but by a graduate student, Anita Moskowitz, as part of the course called Museum Training II. Sponsored jointly by the Museum and New York University's Institute of Fine Arts, this graduate seminar is devoted to training students in the principles of curatorship. The final examination consists of searching out an object on the art market, preparing a scholarly report on its significance, and then recommending it before an acquisitions committee consisting of Metropolitan Museum curators and Institute of Fine Arts faculty. The pot presented by Mrs. Moskowitz was the committee's choice for purchase in 1971

Beer Barrel of the Amazon

ANITA FIDERER MOSKOWITZ



Rogers Fund, 1971.29. Photograph: Taylor & Dull

small groups of several families each along the banks of the river, these people still retain, to a large extent, their traditional way of life.

The Shipibo Indians are distinguished for their thin-walled pottery, remarkably circular although made without use of a wheel. The potters, who are women, build up their vessels by the coiling method, shaping them by hand and then thinning and polishing them with gourd scrapers and stone implements. After the vessels are decorated and fired, either in larger baked jars or in open pits covered with wood and bark, resin from jungle trees is heated and rubbed over the surface to produce a varnished effect. Due to the difficulty of uniform firing, the larger ones frequently crack. Those that survive reveal superb craftsmanship.

Large vessels such as ours are used to contain an alcoholic beverage called *masato* that is made from the root of the manioc plant. Squatting in a circle, the women chew the plant and squirt their liquid mouthfuls into a bowl; saliva is the fermenting agent. The mash is then transferred to one of these vessels that, when filled, is kept partially buried in the ground; otherwise the delicate walls could not support the weight of the liquid. This explains the lack of decoration on the lower portion of such containers.

The decoration on the surface of this vessel is characteristically found on the pottery, textiles, weapons, and even face and body paint of several Ucayali tribes. The relationship between these tribes and an-

cient cultures remains to be explored: the pattern of alternating broad and fine lines occurs on ceramic vessels from several archaeological sites along the Amazon River dating from the thirteenth century.

In a number of ways, then, this object is a representative example of the ceramic art of Amazonian cultures. It is becoming increasingly apparent, however, that one can discern individual characteristics and differences of quality even among the works of artists who are strictly bound by tradition to certain forms, patterns, and techniques. The creation of a container of this size (twenty-eight inches in diameter at its widest), especially one that entails a transition in silhouette from convexity to concavity, required extraordinary technical skill—skill even beyond that of the generally high level of Shipibo craftsmanship. The potter's sensitivity to form can be seen in the remarkable shape of the vessel, which seems almost to breathe—expanding powerfully in the body and converging in the neck toward the subtly flaring rim, a beautiful culmination of the entire exhilarating effort. The distribution of the patterns is carefully related to the shape of the pot. Broad dark bands form a maze around the bulging central portion, while a more delicate pattern of fine lines echoing and surrounded by slightly broader ones is restricted to the neck. This vessel, while conforming to the tradition of Shipibo ceramics, is unmistakably the creation of an individual imagination.

THE METROPOLITAN MUSEUM OF ART

BOARD OF TRUSTEES

Arthur A. Houghton, Jr., *Chairman*
Walter C. Baker, *Vice-President*
C. Douglas Dillon, *President*
J. Richardson Dilworth, *Vice-President*
Roswell L. Gilpatric, *Vice-President*

Elective

Malcolm P. Aldrich
Mrs. Vincent Astor
John R. H. Blum
R. Manning Brown, Jr.
Mrs. McGeorge Bundy
Terence Cardinal Cooke
Daniel P. Davison
Mrs. James W. Fosburgh
Peter H. B. Frelinghuysen
James M. Hester
John N. Irwin II
Andre Meyer
Henry S. Morgan

Richard M. Paget
Mrs. Charles S. Payson
Robert M. Pennoyer
Richard S. Perkins
Francis T. P. Plimpton
Roland L. Redmond
Francis Day Rogers
Arthur O. Sulzberger
Lila Acheson Wallace
Edwin L. Weisl
Mrs. Sheldon Whitehouse
Charles Wrightsman

Ex Officio

John V. Lindsay,
Mayor of the City of New York
Abraham D. Beame,
Comptroller of the City of New York

August Heckscher,
*Administrator for Parks, Recreation,
and Cultural Affairs*
Alfred Easton Poor,
*President of the National Academy
of Design*

Honorary

Mrs. Harold L. Bache
Nathan Cummings
Alastair B. Martin
Millard Meiss
Roy R. Neuberger
C. Michael Paul

Nelson A. Rockefeller
Craig Hugh Smyth
Kurt Weitzmann
R. Thornton Wilson
Rudolf Wittkower

Emeritus

Cleo Frank Craig
Devereux C. Josephs

Irwin Untermyer
Arnold Whitridge

STAFF

Thomas Hoving, *Director*
Theodore Rousseau,
Vice-Director, Curator in Chief
Harry S. Parker III,
Vice-Director for Education
Ashton Hawkins, *Secretary*
Richard R. Morsches,
Operating Administrator
Daniel K. Herrick,
Vice-Director for Finance and Treasurer
George Trescher,
Vice-Director for Public Affairs
Arthur Rosenblatt,
*Administrator for
Architecture and Planning
Operating Administrator*
Cecilia M. Mescall,
Executive Assistant
Michael Botwinick,
Assistant Curator in Chief
Rosemary Levi,
Administrative Assistant
Mary E. Stewart,
*Assistant to the Vice-Director
for Education*
Lisa Cook,
*Executive Assistant to the Vice-Director
for Public Affairs*
Carola Lott,
Administrative Assistant
Gregory Long,
Executive Assistant to the Secretary
Pam Stallings,
Administrative Assistant
John E. Buchanan,
Archivist
Mildred S. McGill,
Assistant for Loans
Maurice K. Viertel,
Controller
Ann R. Leven,
Assistant Treasurer
Thomas H. Lawlor,
City Liaison
Arthur Klein,
*Supervising Architect
for Construction*
John T. Conger,
Manager of Personnel
Robert L. Borland,
*Manager of Employee
Development*
Rosalyn Cohen,
Manager, Employee Benefits
Richard A. Johnson,
Placement Supervisor
Robert Chapman,
Building Superintendent
George A. McKenna,
Manager, Security Department
Theodore Ward,
Purchasing Agent
William F. Pons,
Manager, Photograph Studio
Charles Webberly,
Manager, Office Service
John N. Brennan,
*Supervisor, Food and Beverage
Operations*
Duane Garrison,
Social Events Secretary
Nancy L. Staub,
*Executive Assistant to the
Operating Administrator*

Information

The Main Building: Open weekdays, except Tuesdays, 10-5; Tuesdays 10-10; Sundays and holidays 11-5. Telephone information: 736-2211. The Restaurant is open weekdays 11:30-2:30; Tuesday evenings 5-9; Saturdays 11:30-3:45; Sundays 12:00-4:15.

The Cloisters: Open weekdays, except Mondays, 10-5; Sundays and holidays 1-5 (May-September, Sundays 1-6). Telephone: WAdsworth 3-3700. There is a Pay-What-You-Wish admission charge to the Main Building and the Cloisters; there is no additional charge for special exhibitions. Members free.

Membership: Information will be mailed on request.

American Paintings and Sculpture: John K. Howat, *Curator*. James Pilgrim, *Associate Curator*

American Wing: Berry B. Tracy, *Curator*. Mary C. Glaze, *Associate Curator*. Morrison H. Heckscher, Frances M. Gruber, and Marilynn Johnson, *Assistant Curators*

Ancient Near Eastern Art: Vaughn E. Crawford, *Curator*. Prudence Oliver Harper and Oscar White Muscarella, *Associate Curators*

Arms and Armor: Helmut Nickel, *Curator*

The Costume Institute: Adolph S. Cavallo, *Chairman*. William R. Osmun, *Associate Curator*. Polaire Weissman, *Executive Director*. Stella Blum and Mavis Dalton, *Assistant Curators*. K. Gordon Stone, *Costume Reference Librarian*

Drawings: Jacob Bean, *Curator*. Linda Boyer Gillies, *Assistant Curator*

Egyptian Art: Nora Scott, *Curator*. Henry G. Fischer, *Lila Acheson Wallace Curator in Egyptology*. Virginia Burton, *Associate Curator*. Kent R. Weeks and Christine Lilyquist, *Assistant Curators*

European Paintings: Everett Fahy, *Curator in Charge*. Margaretta M. Salinger, *Curator*. Elizabeth E. Gardner and John Walsh, Jr., *Associate Curators*. Richard Friedman, *Assistant Curator*

Far Eastern Art: Fong Chow, *Associate Curator in Charge*. Jean K. Schmitt, *Assistant Curator*

Greek and Roman Art: Dietrich von Bothmer, *Curator*. Andrew Oliver, Jr., *Associate Curator*. Jiri Frel, *Senior Research Fellow*

Islamic Art: Richard Ettinghausen, *Consultative Chairman*. Marie Grant Lukens, *Associate Curator*. Marilyn Jenkins, *Assistant Curator*

Medieval Art and The Cloisters: Florens Deuchler, *Chairman*. William H. Forsyth, *Curator of Medieval Art*. Carmen Gómez-Moreno, Jane Hayward, and Margaret English Frazer, *Associate Curators*. Harvey Stahl and Jeffrey M. Hoffeld, *Assistant Curators*. Timothy Husband, *Assistant Curator in Charge of Administration, The Cloisters*. Bonnie Young, *Senior Lecturer, The Cloisters*

Musical Instruments: Emanuel Winternitz, *Curator*

Primitive Art: Robert Goldwater, *Consultative Chairman*. Douglas Newton, *Curator*

Prints and Photographs: John J. McKendry, *Curator in Charge*. Janet S. Byrne, *Curator*. Mary L. Myers and Colta Feller Ives, *Assistant Curators*

Twentieth Century Art: Henry Geldzahler, *Curator*

Western European Arts: John Goldsmith Phillips, *Chairman*. Carl Christian Dauterman, James Parker, and Olga Raggio, *Curators*. Jean Mailey, *Associate Curator, Textiles*. Malcolm Delacorte, *Assistant Curator, Textiles*. Yvonne Hackenbroch, *Senior Research Fellow*. Jessie McNab Dennis and Clare Vincent, *Assistant Curators*

Auditorium Events: Hilde Limondjian, *Manager*

Book Shop and Reproductions: Bradford D. Kelleher, *Sales Manager*. Margaret S. Kelly, *General Supervisor, Art and Book Shop*. Rodrigo D. Olan, *Financial Supervisor*. Joan Cavanaugh, *Assistant to the Sales Manager*

Community Programs: Susan Badder, *Associate*

Conservation: Paintings: Hubert von Sonnenberg, *Conservator*. Metals, Stone, Textiles, Decorative Arts: Kate C. Lefferts, *Conservator Administrator*. Walter E. Rowe and Patrick Staunton, *Master Restorers*

Arms and Armor: Harvey Murton, *Armorer*

Drawings and Prints: Merritt Saford, *Conservator*

Research Chemist: Pieter Meyers

Exhibition Design: Stuart Silver, *Manager*. Peter Zellner and Vincent Ciulla, *Associate Managers*

High School Programs: Philip Yenawine, *Associate in Charge*

Junior Museum: Louise Condit, *Associate in Charge*. Roberta Paine, *Senior Lecturer*

Library: Elizabeth R. Usher, *Chief Librarian*. Victoria S. Galbán and Ruth Nachtigall, *Senior Librarians*. David Turpin, *Administrative Assistant*

Membership: Dorothy Weinberger, *Manager*. Suzanne Gauthier, *Assistant Manager*

Photograph and Slide Library: Margaret P. Nolan, *Chief Librarian*. Emma N. Papert, Evanthia Saporiti, and Priscilla Farah, *Senior Librarians*. Monica Miya, *Administrative Assistant*

Public Affairs: Inge Heckel, *Promotion Manager*. Suzanne Boorsch, *Copy Supervisor*. Phillip C. Long, *Assistant Manager, Development*. Whitney Warren, *Administrative Assistant, Development*

Public Education: Thomas M. Folds, *Dean*. Allen Rosenbaum, *Associate*. Margaret V. Hartt, *Senior Lecturer*

Public Information: Jack Frizzelle, *Manager*. John Ross, *Writer*. Joan Stack Sewell, *Manager, Information Service*

Publications: Leon Wilson, *Editor*. Katharine H. B. Stoddert, *Associate Editor*. Allan J. Brodsky and Susan Goldsmith, *Assistant Editors*

Registrar and Catalogue: William D. Wilkinson, *Registrar*. Marica Vilcek, *Chief Cataloguer*. Hermine Chivian and Marian G. Harrison, *Senior Cataloguers*. Hanni Mandel, *Computer Systems*. Herbert Moskowitz, *Administrative Assistant*

Treasurer's Office: Margaret A. Sheridan, *Chief Accountant*. Robert C. Kemp, *Supervisor, Payroll*. William P. Breunig, *Supervisor, Accounts Payable*. Earl Kallberg, *Cashier*. Thomas A. Dougherty, *Auditor*. Laura McLeod, *Supervisor, Funds Accounting*. Joan Weinstein, *Financial Analyst*. Nancy J. Stahman, *Administrative Assistant*

