

Princeton University Art Museum

Museum Treasures

Roman

Mosaic pavement: drinking contest of Herakles and Dionysos, early 3rd century A.D.

Stone and glass

526.0 x 527.0 cm (207 1/16 x 207 1/2 in.)

figural scene: 229.2 x 295.5 cm (90 1/4 x 116 5/16 in.)

Gift of the Committee for the Excavation of Antioch to Princeton University
y1965-216



Crafted from thousands of tesserae, small pieces of stone and glass, this mosaic from Antioch-on-the-Orontes features a rare subject, a drinking contest between Herakles, the mythological hero, and Dionysos, the god of wine. The design of this early-third-century mosaic reveals that it was made for a *triclinium*, the dining room of a home. The Latin word *triclinium* is formed from the ancient Greek words *tri*, three, and *kline*, couch; at least three couches would have been placed directly atop the intricate geometric designs of this mosaic, arranged around the figural scene. Grandiose architecture frames the contest itself. Calyx-kraters rest upon gold Corinthian columns that support an elegant, coffered, barrel-vaulted ceiling. The mask beneath the ceiling and the raised curtain dramatically revealing the competitors create a theatrical atmosphere.

Herakles, the dark muscular strongman, occupies the central position; resting on his knees, he finishes the contents of his drinking cup as his trademark lion skin cascades around his body. Another one of his familiar attributes, a wooden club, rests on the floor before him. In contrast to Herakles, Dionysos reclines leisurely, and his lithe pale body appears characteristically feminine. Victory seems to rest with the god of wine, as he extends his right arm and clasps his rhyton, or drinking horn, in triumph. As mighty as Herakles may have been in the physical sense, Dionysos prevails in the dominion of wine. A dancing maenad, a female worshiper of Dionysos, provides musical accompaniment for the contest with a tambourine. Her raised arms echo the gesture of her god, creating a symmetrical composition.

A krater and a rhyton rest on the floor, casting shadows that reveal the direction of light. In a typical triclinium, the krater would have been featured in the center of the room. The mosaic seems to invite the mortal viewer to lift the spare rhyton and join the gods in their drinking party. Perhaps, then, such a scene is intended to inspire the men to engage in their own drinking competition. The mosaic functions, however, on levels distinct from one that merely encourages excessive drinking. A moral message of the boundary of overindulgence is certainly intended; mere mortals should watch their level of consumption if not even Herakles can out-drink the god of wine. The religious undertone of the mosaic is accentuated by the gaze of the maenad; by looking away from the gods, she emphasizes that she does not belong to the same realm as they do . . . and neither do the men observing the mosaic.

The story of a drinking contest between Herakles and Dionysos is undocumented in ancient literature and known visually from only one other source, another mosaic from Antioch. Such a motif may have been invented in the wake of the rise of Christianity, when paganism adapted to the current religious climate and developed monotheistic characteristics; it may have been necessary to determine which pagan god reigned supreme in such a competitive religious environment as that which existed in the first few centuries under the Roman Empire. Situated at the crossroads between east and west, Antioch, located in ancient Syria but today in Turkey, was one of the most thriving cities in antiquity. It is not surprising that such a unique visual motif was developed there.

- Handbook Entry, 2013

Greek, Attic

in the manner of the Berlin Painter, Greek, Attic, ca. 505–465 B.C.

Black-figure Panathenaic Prize Amphora(?): A, Athena between Ionic Columns Topped by Cocks; B, Chariot Race, ca. 490 B.C.

Ceramic

h. 62.4 x diam. 41.1 x diam. rim 18 x diam. foot 13.9 cm (24 9/16 x 16 3/16 x 7 1/16 x 5 1/2 in.)

Bequest of Mrs. Allan Marquand
y1950-10



Although this vessel has the shape, volume, and decorative scheme of one of the amphoras full of olive oil that were awarded as prizes at the Panathenaic Games in Athens, it lacks the standard Greek inscription identifying it as such. On this side, the helmeted Athena strides to the left with upraised spear, as though going into battle with the Giants. She wears two gowns, a peplos over a chiton, and carries a shield decorated with a gorgoneion, the head of Medusa. Draped over her breasts and shoulders is the aegis, a snake-fringed goat skin that was Athena's particular attribute. Flanking the goddess are a pair of cocks standing on Ionic columns.

- *Gallery Label, 2013-05, Ancient_May2013_amphora.pdf*

Amphoras filled with olive oil from trees sacred to Athena were awarded as prizes to victors of athletic competitions held during the Athenian festival of the Panathenaia. This vase meets most of the canonical requirements for a Panathenaic prize amphora in its shape, size, and decoration.

On the obverse, the goddess Athena wields a spear between two Ionic columns surmounted by cocks. Typically an inscription reading "one of the prizes from Athens" runs alongside one of the columns, but because the vase lacks this validating element, it instead may have been made for the commercial market. The reverse of a Panathenaic amphora always depicts the event for which the vase was awarded; here a charioteer holds the reins to a *quadriga*, a four-horse racing chariot.

By the time this vase was made, black-figure had largely been supplanted by the red-figure style. Panathenaic amphoras, however, continued to be decorated in black-figure. Even artists like the Berlin Painter, who otherwise worked only in red-figure, respected this conservative tradition.

- *Handbook Entry, 2013*

Late Classic

Maya ('Codex' style)

The Princeton Vase, A.D. 670–750

Ceramic with red, cream, and black slip, with remnants of painted stucco

h. 21.5 cm., diam. 16.6 cm. (8 7/16 x 6 9/16 in.)

Museum purchase, gift of the Hans A. Widenmann, Class of 1918, and Dorothy

Widenmann Foundation

y1975-17



On this side of the famous Maya chocolate-drinking cup known as the Princeton Vase, an old, toothless underworld god sits on a throne within a palace, represented by the pier behind him and a cornice above. Curtains, which were used as doors among the ancient Maya, have been pulled up to reveal the interior scene. This deity, known among scholars as God L, wears his characteristic shawl and a broadbrimmed hat bedecked with owl feathers and an owl. In addition to ruling the Maya underworld, God L was the patron deity of tobacco and merchants. Five elegant female figures—possibly concubines—surround him. A rabbit scribe, who might be spying on God L, sits below, writing in a book.

A standing woman with her head bent in concentration suggests that the viewer rotate the vase to the left. She holds a vessel similar in size and shape to the Princeton Vase, and a stream of liquid pours down from it, presumably into a vessel whose rendering has eroded. This method of preparation likely frothed the bitter chocolate beverage that this vessel was made to serve. The vertical pier or rear wall of a palace structure marks the boundaries of the overall composition on this vase, placing the self-referential vignette of vessel use at the end of the scene, as a sort of addendum. The most important moment in the narrative of the Princeton Vase appears on this side of the vessel. Two men wearing elaborate masks and wielding axes decapitate a bound and stripped figure, seen at the lower left; the victim's serpent-umbilicus curls out to bite one of the executioners. The scene closely parallels a portion of the Popol Vuh, a sixteenth-century K'iche' Maya mythological narrative in which the Hero Twins trick the lords of the underworld into requesting their own decapitations. As is common in mythological narratives throughout the Americas, these heroes win the day not through feats of brute strength but through cunning, and often humorous, trickery.

With graceful, sure lines painted on a cream slip, the Princeton Vase presents a story that stretches around the entire object. Because passing or turning the drinking cup is necessary for full comprehension of the narrative, subtle visual devices between the primary scenes encourage the viewer to rotate the vessel, creating a temporal unfolding of the visual experience. Here, for example, a young noblewoman taps the foot of the woman in front of her while turning her head in the opposite direction: she is between two scenes and encourages her companion (and thus the viewer) to shift her attention around the vase.

- *Gallery Label, 2015-02, 2015 AAA Reinstallation - Princeton Vase*

The bold vertical form of the pier or rear wall of a palace structure serves to mark the boundaries of the composition. A standing woman with her head bent in concentration provides a suggestion to the viewer to shift to the left. She holds a vessel similar in size and shape to the Princeton Vase itself, and a stream of liquid trickles down from it, presumably into a vessel whose rendering has eroded. This preparation likely frothed the bitter delicacy. On this side of the Princeton Vase, an old, toothless underworld god sits on a throne within a palace, represented by the pier behind him and a cornice above. Curtains, which were used as doors among the ancient Maya, have been drawn up to reveal the old lord seated within. This deity, known among scholars as God L, wears his characteristic brocaded shawl and a broad-brimmed hat bedecked with owl feathers and a taxidermy owl. In addition to ruling the Maya underworld, God L was the patron deity of tobacco and merchants. Five elegant female figures—daughters or concubines—surround him. Each wears a loose, flowing sarong and jewelry at her ears, neck, and wrists. A rabbit scribe, who might be spying on God L, sits below, writing in a book. God L delicately ties a bracelet on the woman before him, but the tapping on her heel by another woman suggests that her attention is about to shift elsewhere. With graceful, sure lines painted on a cream slip, the Princeton Vase presents a story that stretches around the entire object. Because passing or turning the drinking cup is necessary for full comprehension of the story, subtle visual devices between the primary scenes encourage the viewer to rotate the vessel, creating a temporal unfolding of the visual experience. Here, for example, a young noblewoman taps the foot of the woman in front of her while turning her head toward the opposite direction: she is between two scenes and encourages her companion (and us) to shift her attention around the vase. Both the most complex and the most important moments in the overall narrative of the Princeton Vase appear on this side of the vessel. Two men wearing elaborate masks and wielding axes decapitate a bound and stripped figure, seen at the lower left. The victim's serpent-umbilicus curls out to bite one of the executioners. The scene closely parallels a portion of the Popol Vuh, a sixteenth-century K'iche' Maya mythological narrative in which the Hero Twins trick the lords of the underworld into requesting their own decapitations. As is common in mythological narratives throughout the Americas, these heroes win the day not through Herculean feats of brute strength but through cunning, and often humorous, trickery.

- Gallery Label, 2013-09, PreColombian_Sept2013

The masterful calligraphic painting on the Princeton Vase is the finest known example of Maya "codex style" ceramic art. Graceful, sure lines painted on a cream slip present a theatrically composed mythological scene, while subtle visual devices encourage the viewer to turn the drinking vessel, adding a temporal unfolding to the visual experience. On one side, an old, toothless Underworld god sits on a throne that is placed within a conventionalized depiction of a palace structure, represented by the pier behind him and what is likely a lintel above. Jaguars, with dripping volutes replacing their lower jaws, adorn the roof of the structure. Curtains, which were used to provide privacy for Maya structures lacking proper doors, have been pulled up and tied to reveal an old lord seated within. This deity, known among scholars as God L, wears his characteristic open-weave shawl and broad-brimmed hat, upon which an owl perches. In addition to ruling Xibalba, the Maya Underworld, God L was the patron deity of tobacco and merchants. He is surrounded by five elegant female figures, who may be his daughters or his concubines. Each wears a loose, flowing sarong, decorated with what appear to be batik-like dyed patterns, and jewelry at the ears, neck, and wrists. One of the women behind God L pours chocolate from a vessel of the same form as the Princeton Vase, frothing the bitter delicacy. A rabbit scribe, a regular companion to God L, sits below, recording the actions of the scene in a book with jaguar-pelt covers. The deity delicately ties a bracelet on the woman before him, while another woman taps her foot to draw attention-her companion's and the viewer's-to the gruesome scene at her left, in which two men wearing elaborate masks and wielding axes decapitate a bound and stripped figure. The victim's serpent-umbilicus curls out to bite one of the executioners. The scene closely parallels a portion of the sixteenth-century Quiché Maya mythological narrative, the Popol Vuh, wherein the Hero Twins, Hunahpu and Xbalamque, trick the lords of the Underworld into requesting their own decapitations. As is common in mythological narratives from throughout the Americas, these heroes win the day not through Herculean feats of brute strength, but through cunning, and often humorous, trickery. The formulaic text at the upper edge of the Princeton Vase serves to consecrate the vessel and also specifies that it was intended for drinking "tree-fresh" chocolate. The vase would have been used in courtly banquets similar to the scene depicted.

- Gallery Label, 2010-01

The masterful calligraphic painting on the Princeton Vase is the finest known example of Maya "codex style" ceramic art. Graceful, sure lines painted on a cream slip present a theatrically composed mythological scene, while subtle visual devices encourage the viewer to turn the drinking vessel, adding a temporal unfolding to the visual experience. On one side (seen here), an old, toothless underworld god sits on a throne that is placed within a conventionalized depiction of a palace structure, represented by the pier behind him and what is likely a cornice above. The cornice is adorned with two jawless jaguars framing a frontal shark face. Curtains, which were used as doors among the ancient Maya, have been furled and tied to reveal the old lord seated within. This deity, known among scholars as God L, wears his characteristic open-weave brocaded shawl and broad-brimmed hat bedecked with owl feathers and a stuffed owl with wings outstretched. In addition to ruling Xibalba, the Maya underworld, God L was the patron deity of tobacco and merchants. Five elegant female figures — daughters or concubines — surround him. Each wears a loose, flowing sarong, decorated with batik-like dyed patterns rendered in soft brown wash, and jewelry at the ears, neck, and wrists. One of the women behind God L pours chocolate, frothing the bitter delicacy from a vessel of the same form as the Princeton Vase. A rabbit scribe, who may be spying on God L, sits below, recording the actions of the scene in a book with jaguar-pelt covers. God L delicately ties a bracelet on the woman before him, while another woman taps her foot to draw her attention—and the viewer's—to the gruesome scene at left, in which two men wearing elaborate masks and wielding axes decapitate a bound and stripped figure. The victim's serpent-umbilicus curls out to bite one of the executioners. The scene closely parallels a portion of the *Popol Vuh*, a sixteenth-century K'iche' Maya mythological narrative wherein the Hero Twins trick the lords of the underworld into requesting their own decapitations. As is common in mythological narratives throughout the Americas, these heroes win the day not through Herculean feats of brute strength, but through cunning, and often humorous, trickery. The formulaic texts at the upper edge of the Princeton Vase serve to consecrate the vessel, to specify that it was intended for drinking "maize tree" chocolate, and to designate its owner, a lord named *Muwaan K'uk'*. The vase would have been used in courtly feasts similar to the scene depicted.

- *Handbook Entry, 2013*

Chinese

Tang dynasty, 618–907

Pair of painted tomb guardians, ca. mid–8th century

Earthenware with silver, gold, and painted decoration

figure (.1 a): h. 60.7 cm., w. 30.5 cm., d. 17.2 cm. (23 7/8 x 12 x 6 3/4 in.)

base (.1 b): h. 7.4 cm., w. 29.2 cm., d. 22.8 cm. (2 15/16 x 11 1/2 x 9 in.)

figure (.2 a): h. 60.0 cm., w. approx. 31.0 cm., d. approx. 21.0 cm. (23 5/8 x 12 3/16 x 8 1/4 in.)

base (.2 b): h. 7.7 cm., w. 29.2 cm., d. approx. 18.5 cm. (3 1/16 x 11 1/2 x 7 5/16 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund 2001-215.1-2



These spirit tomb guardians (*zhenmushou*) clutch snakes in their hands while subduing animal demons atop rock plinths. The human-faced beast has one taloned foot on the back of a screaming deer-demon; the lion-faced guardian is seen pouncing on a squealing, green-spotted, winged boar-demon. Painted down the front of both guardians is a central band of stylized peony flowers, with floral bands on a silver ground along their sides.

The forearms and ankles of both guardians, as well as the mane surrounding the lion's face, are boldly painted to suggest fur, while the hair on the human face is executed in fine lines. Slits along the tops of both figures' arms may originally have held flame-shaped spikes made of perishable material. The backs of both guardians are painted with red circles to resemble fur pelts.

This pair of beast guardians represents the final stage of the long sculptural evolution of tomb guardians, when their function as demon-quellers became visually represented. Similar examples date to around the mid-eighth century and have been recovered primarily from the area near the Tang-dynasty capital of Chang'an (present-day Xi'an).

- *Gallery Label, 2014-07, Asian relabeling July 2014*

These spirit tomb guardians are subduing animal-demons on top of rock plinths. The human-faced guardian, clutching a snake in each hand, stands with one clawed foot on the back of a cowering deer-demon. The lion-faced beast guardian, his taloned right hand raised and a snake in his left, is in the act of pouncing on a winged, green, spotted boar-demon. Painted down the front of each guardian is a central band of stylized peony flowers flanked by floral bands on a partly silver ground. The forearms and ankles of both figures are painted to simulate fur. Deep, thin slits along the tops of the arms on both figures may have held flame-shaped spikes made of perishable material. Flames made of ceramic are found on similar figures of the Tang dynasty. Because of their usual position near tomb gates and their ferocious demeanor, such beast figures are thought to have served as sentinels who protected the earthbound soul of the deceased by quelling demon spirits.

This pair of guardians represents the final stage in a long sculptural evolution. Tomb guardians may have precedents in antlered creatures carved in wood from the Warring States period (ca. 470–221 b.c.). Excavated from tombs in southern China, many of these figures are shown with long dangling tongues, holding or biting snakes. Such burial sculptures became rare in the Han dynasty (206 b.c.–a.d. 220), but vivid descriptions of fantastic creatures in Han literature, pictorial carvings, and Buddhist iconography may have provided models for the subsequent development of tomb guardian figures. In this later period, the guardians have human or animal faces and feline-like bodies with pawed feet, and are shown walking on all fours or sitting on their haunches. During the early Northern Dynasties (386–581), single guardians were sometimes placed in tombs. By the sixth century, pairings of guardians, one with a human face and the other with a lion face, were frequently buried, and often grouped with accompanying pairs of standing warrior figures.

The standard groupings of pairs of beast and warrior tomb guardians in the Tang dynasty corresponds to mention in burial regulations of the Four Spirits (*Sishen*). During the Tang, the use of the Four Spirits remained a privilege of the ruling class. In the early Tang, beast guardians may have become associated with pairs of deer-like spirits — auspicious *tianlu* with one horn and apotropaic *bixie* with two — which may have resulted in a reassessment of their iconography. Clawed feet replaced paws, and horns were added. The final stage in the development of tomb guardian figures occurred from the mid-seventh to mid-eighth centuries, when their function as demon vanquishers began to be visually represented. Figures with more human bodies were shown sitting erect while subduing anguished demons underfoot. Surviving examples, all dating to about the mid-eighth century, have been recovered primarily from around the Tang capital of Chang'an (present-day Xi'an).

- *Handbook Entry*, 2013

Abraham Bloemaert, Dutch, 1566–1651

The Four Evangelists, ca. 1612–15

Oil on canvas

179 x 227.3 cm (70 1/2 x 89 1/2 in.)

frame: 212.1 x 260.7 x 13.3 cm (83 1/2 x 102 5/8 x 5 1/4 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund y1991-41



This canvas portrays the four evangelists with their symbols—Matthew with the angel, Mark with the lion, Luke with the ox, and John with the eagle—receiving the divine inspiration to compose their gospels. The subject is notable for its relative doctrinal neutrality and popularity among both Reformed and Catholic audiences of the day. The depiction of the evangelists as a group originated with Albrecht Dürer's Four Apostles panels of 1526, but after Peter Paul Rubens painted the subject in 1614, its appeal subsided. Bloemaert's work possesses a strong visual presence, suggesting that it was intended for display in a public context, perhaps in one of Utrecht's clandestine Catholic churches. In the primarily Calvinist northern Netherlands, churches in Catholic Utrecht adhering to the old confession had to remain outwardly invisible. Spatial limitations often required altarpieces of nontraditional formats—even horizontal compositions, like *The Four Evangelists*. Bloemaert's versatility and aptitude for appealing to audiences across confessional divides find striking testimony here.

- *Gallery Label, 2012-05, K 1-3 May 2012*

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- *Gallery Label, 2011, K1-3 reinstall*

The four evangelists traditionally appeared alone, but in 1526, Albrecht Dürer showed two groups of two evangelists, and about 1566, Frans Floris showed all four together. Other artists followed suit. Bloemaert's student Hendrick Terbruggen (1588–1629) and Peter Paul Rubens prolonged the theme, but it disappeared after 1621.

Here the Utrecht painter attempts to unify the evangelists and their symbols in a logical, horizontal composition. Luke with his ox, Mark, John with his eagle, and Matthew with his angel are gathered around a table, each figure intently writing his Gospel. Mark's lion peeks out from underneath a heavy carpet. Bloemaert boldly poses Matthew with his back toward the viewer, perhaps to convey an impression of an uncontrived gathering of figures in a realistic setting. The scene is set in a shallow space, but the vibrant coloring of the figures, the angularity of their poses, and the frontal lighting give the composition a feeling of depth. Various naturally observed details stand out, such as the broken rush seat of Matthew's humble chair and Luke's ox, which gazes out from this learned gathering. The patron saint of artists and doctors, Luke is shown with the tools of these professions, including the artist's palette and the doctor's bottle for urine samples, and he is writing the Gospel in Greek characters. One of the folio volumes at his feet bears Bloemaert's signature on the spine.

Utrecht was a Catholic stronghold, and Bloemaert, a practicing Catholic, was a founding member of its painter's guild in 1611; he had patrons in both the Northern and the Southern Netherlands. The location for which this painting was commissioned has not been identified. The subject of the four evangelists appealed to both Catholics and Protestants, so it might have been a "safe" subject for a Northern Netherlandish Catholic church.

- *Handbook Entry, 2013*

Angelica Kauffmann, British, born in Switzerland, 1741–1807

Portrait of Sarah Harrop (Mrs. Bates) as a Muse, 1780–81

Oil on canvas

142 x 121 cm (55 7/8 x 47 5/8 in.)

frame: 163.8 x 141 x 6.3 cm (64 1/2 x 55 1/2 x 2 1/2 in.)

Museum purchase, Surdna Fund and Fowler McCormick, Class of 1921, Fund 2010-101



This rare portrait of a celebrated soprano, by one of the few major women artists of the time, suggests an exceptional sympathy between artist and sitter. The background alludes to Mount Parnassus, home of the ancient muses, while the lyre denotes Erato, muse of lyric poetry, which was accompanied by music. The sheet music grounds the allegorical portrait in the modern world: it is an aria from George Frideric Handel's opera *Rodelinda, Queen of the Lombards* (1725). Harrop was famous for performances of Handel's operas and oratorios, and the picture dates from the time of her marriage to Joah Bates, her mentor, who revived and promoted Handel's works, culminating in the 1784 commemoration of his birth.

- *Gallery Label, 2018-06, K4-6 Rotation June 2018*

This rare portrait of a self-made woman by one of the few professional female artists of the period suggests an unusual sympathy between artist and sitter. Kauffmann, one of two female founding members of London's Royal Academy, shows Harrop in the wilderness, a lyre by her side and a roll of music in her hand. The background alludes to Mount Parnassus, the home of the ancient muses, while the lyre likely identifies Erato, the muse of lyric poetry. The sheet music grounds the portrait in the modern world: it is an aria from George Frideric Handel's opera *Rodelinda, Queen of the Lombards* (1725). The picture dates from the time of Harrop's marriage and the music reinforces its role as a marriage portrait. The aria "Dove sei, l'amato bene" is sung by Rodelinda's husband, King Bertarido, in hiding and believed dead, when he learns his wife has agreed to marry the usurper to save the life of their son. This plaintive aria begs Rodelinda to console his soul and laments that he can bear his torments only with her. Harrop, whose husband and mentor was a musician of modest origins and a promoter of Handel's works, was a celebrated interpreter of the composer's operas and oratorios.

- Gallery Label, 2012-05, K1-3 May 2012

This rare portrait of a self-made woman by one of the few professional female artists of the period suggests an unusual sympathy between artist and sitter. Kauffmann, one of two female founding members of London's Royal Academy, shows Harrop in the wilderness, a lyre by her side and a roll of music in her hand. The background alludes to Mount Parnassus, the home of the ancient muses, while the lyre likely identifies Erato, the muse of lyric poetry. The sheet music grounds the portrait in the modern world: it is an aria from George Frideric Handel's opera *Rodelinda, Queen of the Lombards* (1725). The picture dates from the time of Harrop's marriage and the music reinforces its role as a marriage portrait. The aria "Dove sei, l'amato bene" is sung by Rodelinda's husband, King Bertarido, in hiding and believed dead, when he learns his wife has agreed to marry the usurper to save the life of their son. This plaintive aria begs Rodelinda to console his soul and laments that he can bear his torments only with her. Harrop, whose husband and mentor was a musician of modest origins and a promoter of Handel's works, was a celebrated interpreter of the composer's operas and oratorios.

- Gallery Label, 2011, K1-3 reinstall 2011

Angelica Kauffmann's portrait of the renowned singer Sarah Harrop (Mrs. Bates), arguably the artist's masterpiece in portraiture, is a rare representation of a self-made woman, the great Handelian performer Sarah Harrop (1755–1811), by one of the very few professional women artists of the period. Kauffmann, one of two female cofounders of Britain's Royal Academy, shows Harrop seated in the wilderness, a lyre at her side and a rolled sheet of music in her hand. The mountain, Mount Parnassos, is the home of the Muses, and the waterfall issues from the Hippocrene spring. The lyre most likely identifies Erato, the Muse of lyric poetry, and while the instrument is based on ancient types, the sheet music grounds the portrait in the eighteenth century, for it is recognizably an aria from George Frideric Handel's opera *Rodelinda, Queen of the Lombards* (1725).

The picture, first exhibited at the Royal Academy in 1781, dates from around the time of Harrop's marriage in 1780, a marriage to which she brought a substantial personal fortune made through her talents as a performer. The music hints at a personal meaning. The aria "Dove sei, l'amato bene" is sung not by Rodelinda but by her husband, whose longing words must have been chosen specifically for their personal significance in what was almost certainly a marriage portrait. That Kauffmann the artist was also married at about this time, to a fellow artist of more pedestrian talents, Antonio Zucchi, only deepens its resonance.

- Handbook Entry, 2013

Charles Willson Peale, American, 1741–1827

George Washington at the Battle of Princeton, 1783–84

Oil on canvas

237 x 145 cm. (93 5/16 x 57 1/16 in.)

frame: 275 x 179 x 10 cm (108 1/4 x 70 1/2 x 3 15/16 in.)

Princeton University, commissioned by the Trustees.

PP222



An icon of American art, *George Washington at the Battle of Princeton* monumentalizes an event central to both the University's and the nation's history. On January 3, 1777, following a decisive win at Trenton, the Continental Army under General Washington consolidated its unaccustomed momentum with a second victory on and around the Princeton campus of the College of New Jersey, as the school was then known, helping turn the tide of the Revolution after a series of inauspicious defeats. Completed in 1784 on commission from the trustees of the College, and installed for more than two centuries at its center in Nassau Hall, Charles Willson Peale's dramatic image was apparently paid for with funds bestowed by Washington himself as a testimony of his respect for the institution, regarding which he wrote, "No college has turned out better scholars or more estimable characters than Nassau."

In a richly symbolic circumstance, the painting was explicitly conceived to take the place — indeed, to occupy the very frame — of a portrait of George II, "the late king of Great-Britain, which," according to the minutes of the trustees, "was torn away by a ball from the American artillery in the battle of Princeton." This unusual situation may have influenced Peale to produce a picture whose composition is distinctly more formal — more in keeping with the state portrait it was intended to replace — than the artist's other great image of the leader, *George Washington after the Battle of Princeton*, completed several years earlier and reproduced by Peale in at least a dozen replicas, one of which is also at the University. That painting depicts Washington at ease during the aftermath of the conflict, with victory assured, and, as such, is more an artifact of propaganda than history painting, which accounts for its extensive reproduction and international dissemination as a diplomatic tool to bolster the new nation's legitimacy.

By contrast, *George Washington at the Battle of Princeton*, as its title implies, evokes the battle itself (one that Peale had experienced firsthand as an officer of the Philadelphia militia) and makes specific reference to events from it, notably the death of Washington's friend General Hugh Mercer, shown expiring in the arms of surgeon Benjamin Rush, a blood-stained bayonet lying at the general's feet indicating the cause of death. With sword poised in readiness, Washington gestures to the battle raging behind him, where Continental troops, pistols and muskets blazing, force the British soldiers away from their Nassau Hall stronghold — or, in the pictorial logic of the painting, literally out of existence, off the picture plane, in the direction that Washington's raised weapon appears to impel them. Meanwhile, a diminutive horseman bearing a white flag, just visibly rendered approaching from Nassau Hall, makes apparent that Mercer's ultimate sacrifice, and by implication that of others in the patriot cause, had not been in vain, as American forces would carry the day and thereby gain invaluable confidence in their larger campaign against a formidable adversary.

Perhaps on account of its greater specificity, this rendition of the battle, perfectly suited to its intended destination in Nassau Hall, was not repeated by Peale and, unlike the other version at Princeton, is unique. The work is also distinguished in being painted from life. In December 1783, Washington granted Peale the fifth of his unsurpassed seven sittings with the future president to produce this portrait, which the artist completed in time for the painting's unveiling in Princeton the following September.

- Handbook Entry, 2013

Commissioned by the Trustees of the College of New Jersey (now Princeton University) to commemorate the pivotal battle that culminated on its grounds, Peale's grand portrait is filled with the drama of history painting, a genre focused on human subjects performing heroic deeds. As Washington leads American soldiers to victory, his mortally wounded friend General Hugh Mercer lies in the arms of Dr. Benjamin Rush while another soldier looks on. With its anthropocentric focus, history painting stood at the top of the artistic hierarchy of genres, much as the Great Chain of Being and Linnaean taxonomy placed people ahead of other forms of life.

- *Special Exhibition, 2018-10-13, Nature's Nation: American Art and Environment*

Jacques-Louis David and studio, French, 1748–1825

The Death of Socrates, after 1787

Oil on canvas

133 x 196 cm (52 3/8 x 77 3/16 in.)

frame: 160.5 x 225.6 x 11 cm (63 3/16 x 88 13/16 x 4 5/16 in.)

Museum purchase, gift of Carl D. Reimers

y1982-82



David depicts Socrates about to drink hemlock rather than endure exile after being convicted by the Athenian government of subverting the local youth with his teachings. Disciples surround their principled friend, bidding him an emotional farewell. The theme was a potent one in the France of 1787, where Socrates was a hero to those seeking political and economic reforms. Exhibited at the Salon of 1787, the signed version of *The Death of Socrates* (Metropolitan Museum of Art) was an immediate success. This rough canvas appears to be a copy, possibly executed by David and his students as a teaching tool. The left section is nearly complete; on the right, paint is peeled back to reveal layers of unresolved underpainting. This factor makes firm identification difficult. It has been tantalizingly argued that the least finished portions are by David himself, an inversion of the normal workshop practice in which students prepared the foundation layers before the master applied his brush.

- *Gallery Label, 2013-07, SM_July2013_labels.pdf*

David depicts Socrates about to drink hemlock rather than endure exile after being convicted by the Athenian government of subverting the local youth with his teachings. Disciples surround their principled friend, bidding him an emotional farewell. The theme was a potent one in the France of 1787, where Socrates was a hero to those seeking political and economic reforms. Exhibited at the Salon of 1787, the signed version of *The Death of Socrates* (Metropolitan Museum of Art) was an immediate success. This rough canvas appears to be a copy, possibly executed by David and his students as a teaching tool. The left section is nearly complete, yet on the right, paint is peeled back to reveal layers of unresolved underpainting. This factor makes firm identification difficult. It has been tantalizingly argued that the least finished portions are by David himself, an inversion of the normal workshop practice in which students prepared the foundation layers before the master applied his brush.

- *Gallery Label, 2010, Sterling Morton rotation October 2010*

This is an unfinished replica of David's *Death of Socrates* (Salon of 1787; Metropolitan Museum of Art, New York). The left section is nearly complete, lacking only bars on the window and decoration on a robe. To the right, the paint layers are peeled back progressively, so the underpainting is revealed in less and less finished layers. There have been attempts to attribute the replica to a David student and to explain why it is unfinished.

Perhaps the most convincing argument has been put forth by the scholar Thomas Crow, who has asserted that the finished parts are by Anne-Louis Girodet-Trioson (1767–1824), and that the canvas was painted as a demonstration for students. Crow has even attributed the least finished portion to David himself, in a revolutionary reversal of normal workshop procedure, in which students prepare the underlayers and the master applies the final touches. The work is a perfect teaching tool (like an anatomical model that peels away layers of skin, fat, and muscle, finally to reveal bones), and the painting likely served that purpose in the studio of David, despite the lack of any mention of it in the texts of the time.

David's celebrated composition depicts Socrates about to drink the poison that the Athenian state decreed as his punishment for subverting the youths of the city with his philosophical interrogations. His disciples bid him adieu. In 1787, Socrates was a model to those who wished to reform France's government along the lines suggested by the contemporary *philosophes*, who were themselves subject to censorship and persecution.

- Handbook Entry, 2013

Claude Monet, French, 1840–1926

Water Lilies and Japanese Bridge, 1899

Oil on canvas

90.5 x 89.7 cm (35 5/8 x 35 5/16 in.)

frame: 129.5 x 132.1 x 15.3 cm (51 x 52 x 6 in.)

From the Collection of William Church Osborn, Class of 1883, trustee of Princeton University (1914-1951), president of the Metropolitan Museum of Art (1941-1947); given by his family
y1972-15



Water Lilies and Japanese Bridge represents two of Monet's greatest achievements: his gardens at Giverny and the series of paintings they inspired. In 1883 the artist moved to this country town, near Paris but just across the border of Normandy, and immediately began to redesign the property. In 1893, Monet purchased an adjacent tract, which included a small brook, and transformed the site into an Asian-inspired oasis of cool greens, exotic plants, and calm waters, enhanced by a Japanese footbridge. The serial approach embodied in this work—one of about a dozen paintings in which Monet returned to the same view under differing weather and light conditions—was one of his great formal innovations. He was committed to painting directly from nature as frequently as possible and whenever weather permitted, sometimes working on eight or more canvases in the same day. Monet's project to capture ever-shifting atmospheric conditions came to be a hallmark of the Impressionist style.

- Gallery Label, 2018-06, K4-6 Rotation June 2018 (See Kienbusch 4-6 Reinstallation Fall 2010, K 4-6 Rotation January 2016 labels for similar text)

Water Lilies and Japanese Bridge represents two of Monet's greatest achievements: his gardens at Giverny and the paintings they inspired. In 1883 the artist moved to the country-town Giverny, near Paris but just across the border of Normandy. This was a time when he was enjoying increasing financial success as an artist, and he immediately began to redesign the property.

In 1893, Monet purchased an adjacent tract, which included a small brook, and transformed the site into an Asian-inspired oasis of cool greens, exotic plants, and calm waters, enhanced by a Japanese footbridge. The serial approach embodied in this work—one of about a dozen paintings in which Monet returned to the same view under differing weather and light conditions—was one of his great formal innovations. He was committed to painting directly from nature as much as possible and whenever weather permitted, sometimes working simultaneously on eight or more canvases a day. Monet's project to capture ever-shifting atmospheric conditions came to be a hallmark of the Impressionist style.

- Gallery Label, 2014-03, K4-6 Rotation March 2014

Water Lilies and Japanese Bridge represents two of Monet's greatest achievements: his gardens at Giverny and the paintings they inspired. Monet moved to Giverny in 1883 and immediately began to develop the property. For him, the gardens were both a passion and a second artistic medium. His Asian garden was not part of the original estate; it was located on an adjacent property with a small brook, which he purchased and enlarged into a pond for a water garden in 1893. He transformed the site into an inspired vision of cool greens and calm, reflective waters, enhanced by exotic plants such as bamboo, ginkgo, and Japanese fruit trees and a Japanese footbridge. It was not until 1899, however, that he began a series of views of the site, of which this is one.

A careful craftsman who reworked his canvases multiple times, Monet was committed to painting directly from nature as much as possible and for as long as he had the correct conditions; thus, he could work on as many as eight or more canvases a day, devoting as little as an hour or less to each. In this case, he set up his easel at the edge of the water-lily pond and worked on several paintings of the subject as part of a single process.

Monet's gardens and paintings show the same fascination with the effects of time and weather on the landscape. Both are brilliant expressions of his unique visual sensitivity and emotional response to nature. At Giverny, he literally shaped nature for his brush, cultivating vistas to paint.

- Handbook Entry, 2013

Water Lilies and Japanese Bridge represents two of Monet's greatest achievements: his gardens at Giverny and the paintings they inspired. He moved to Giverny in 1883 and immediately began to develop the property. The gardens were both a passion and a second artistic medium for Monet. The flower beds near the house were planted to create a symphony of color that bloomed continuously from spring to late fall. He had a very different vision for his Asian garden, which was not part of the original estate, but on an adjacent property with a small brook, which he purchased and enlarged into a pond for a water garden in 1893. Monet transformed the site into an Eastern-inspired vision of cool greens and calm, reflective waters, enhanced by exotic plants such as bamboo, ginkgo, and Japanese fruit trees and a Japanese foot bridge. Monet painted the water garden in the mid-1890s; it was not until 1899, however, that he began a series of views of the site, of which this is one. He painted series of other motifs, such as haystacks, poplars, and Rouen Cathedral, under differing conditions of light and weather. The series pictures provide excellent opportunities to study the complexity of Monet's technique. A careful craftsman who labored over his canvases, reworking them multiple times, he was committed to painting directly from nature as much as possible and for as long as he had the correct conditions; thus he could work on as many as eight or more canvases a day, devoting as little as an hour or less to each one. The artist followed the same process throughout much of his career. In this case, he set up his easel at the edge of the water-lily pond, working on several paintings of the subject as part of a single project. He began with canvases primed with a light pigment to create a bright background for his brilliant colors. This painting has areas that are not painted, where the primed canvas can be seen. In muted tones he then created a sketch of the composition on the canvas, laying out its general organization. This series follows a square format and a simple, almost horizontal arrangement of water and flowers, bridge and trees. Once Monet had made the sketch, he built up patches of textured brushstrokes to define the areas of the composition—smooth, long strokes for the bridge, heavier impasto strokes and staccato marks for the dense foliage of the tress and reeds. A master at describing the visual effects of water, he used vertical strokes in shades of red and green to suggest cool depths and horizontal strokes in blue and violet for the surfaces. He captured the intricate interruptions of the light and, with dabs of white and pink, the reflections created by the water lilies. Almost abstract designs on the surface of the canvas, the forms of flowers coalesce before the eyes of a viewer at a distance from the painting. Monet's gardens and paintings show the same fascinations: the effects of time and weather on the landscape. Both are brilliant expressions of his unique visual sensitivity and emotional response to nature. "A landscape," he once said, "hardly exists at all as a landscape, because its appearance is constantly changing; it lives by virtue of its surroundings—the air and light—which vary continually..." At Giverny, he literally shaped nature for his brush, cultivating vistas to paint.

- *Handbook Entry, 2007*

Igbo artist

Shrine figure (ikenga), first half of the 20th century

Wood and paint

116.0 cm x 30.0 cm x 30.0 cm (45 11/16 x 11 13/16 x 11 13/16 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund

2010-129



Ikenga are figural shrines made by the Igbo, who are known for their focus on personal achievement and a system of titles based on earned status. Offerings made to ikenga are meant to ensure accomplishment in spiritual, economic, political, and military ventures. The large size and complex iconography of this example suggest that it was a communal ikenga belonging to a lineage, community, or age grade of elevated status. The figure's staff of authority, elephant tusk, anklets, and scarification marks reveal the high rank of the group that owned it. Horns, physical representations of power and aggression, are present on all ikenga figures. On this ikenga, however, the sculptor has expanded what are often simple curved horns into a complex openwork headdress of sacred pythons, the embodiment of the goddess Idemili.

- *Gallery Label, 2019-08, Women in the Arts of Africa*

The Igbo people are known for their dedication to individual accomplishment and for adhering to a system of titles based on earned status. Ikenga reflect this focus on achievement. Offerings made to this type of ikenga were intended to support a community's spiritual, economic, political, and military success and were ceremonially paraded at the annual ikenga festival. The large size, complexity, and iconography of the Princeton work confirm its position as a communal rather than personal ikenga. Offerings made to this type of ikenga were intended to support the success of the group's endeavors and were ceremonially paraded at the annual ikenga festival in a show of community solidarity. The work's iconography reveals the elevated status of its owners group. Ichi scarification marks of senior titleholders cover the forehead. Other indications of high rank include a staff of authority, elephant tusk, and ivory anklets. Horns—physical representations of power and aggression—are present on all ikenga. This artist has elaborated what are often simple curved horns into a complex, openwork headdress of sacred pythons, the embodiment of an Igbo goddess.

- *Gallery Label, 2015-03, African Rotation March 2015, also African Rotation September 2013*

The Igbo people are known for their dedication to individual accomplishment and for adhering to a system of titles based on earned status: *ikenga* are the sculptural reflections of this focus on achievement. As altars to success, offerings made to *ikenga* are meant to ensure accomplishment in many ventures: spiritual, economic, political, and military.

The large size, complexity, and iconography of the Princeton work confirm its position as a communal rather than personal *ikenga*. Offerings made to this type of *ikenga* were intended to support the success of the group's endeavors and were ceremonially paraded at the annual *ikenga* festival in a show of community solidarity.

The work's iconography reveals the elevated status of its owners group. *Ichi* scarification marks of senior titleholders cover the forehead. Other indications of high rank include a staff of authority, elephant tusk, and ivory anklets. Horns—physical representations of power and aggression—are present on all *ikenga*. This artist has elaborated what are often simple curved horns into a complex, openwork headdress of sacred pythons, the embodiment of an Igbo goddess.

- Gallery Label, 2011

The Igbo peoples are known for their dedication to individual accomplishment and a system of titles based on earned status: *ikenga* are the sculptural concentration of this focus on achievement made into a figural shrine. Offerings to *ikenga*, altars to success, are meant to ensure accomplishment in many ventures: spiritual, economic, political, and military. The large size, complexity, and iconography of the Princeton work, created by a sculptor working in the Nteje area of eastern Nigeria, confirm its position as a communal *ikenga* as opposed to a personal one. As such, it belonged to a family, village, or age grade, and offerings made to it supported the group's endeavors rather than the personal deeds of its members. Communal *ikenga* were ceremonially paraded at the annual *ikenga* festival in a show of community solidarity when all males born the previous year were brought before them.

The work's iconography reveals the elevated status of its ownership group. Striations representing *ichi* scarification marks cover the forehead. *Ichi* marks were the prerogative of an *ozo* titleholder, the Igbo system of hierarchical titles based on personal integrity, wealth, and achievement. Other indications of high rank include a staff of authority, elephant tusk, and ivory anklets. Horns, physical representations of power and aggression, are the one constant on all *ikenga* figures regardless of size, sculptural style, or, most importantly, the rank of the owner. In a demonstration of his sculptural virtuosity and creativity, the Igbo artist has elaborated what are frequently simple curved horns into a complex openwork headdress of sacred pythons, the embodiments of the Igbo goddess Idemili. Overall the superstructure is reminiscent of many masks of the Mgbedike type. Mgbedike masqueraders sometimes wear costumes made of cloth or metal plates that resemble the figure's layered shirt. The references to this masquerade suggest a powerful male presence.

- Handbook Entry, 2013

Childe Hassam, American, 1859–1935

Rainy Day, Fifth Avenue, 1916

Oil on canvas

46 x 39 cm. (18 1/8 x 15 3/8 in.)

frame: 63.5 x 56.2 x 5 cm (25 x 22 1/8 x 1 15/16 in.)

Gift of Albert E. McVitty, Class of 1898

y1942-62



Hassam's images of New York were inspired by the urban life outside his studio on lower Fifth Avenue. That grand thoroughfare, the city's cultural and commercial artery, was also the main parade route for the nation. Hassam had a window onto the country's increasing involvement in World War I when he later moved his studio uptown to 57th Street, closer to the center of those colorful patriotic displays. He recalled, "There was that Preparedness Day, and I looked up the avenue and saw these wonderful flags waving, and I painted the series of flag pictures after that." Here rain provides a pretext to dissolve the canvas into a harmony of red, white, and blue, while the innumerable American flags parallel the swarms of people below.

- *Gallery Label, 2018-09-14, MEB Rotation September 2018*

Childe Hassam's images of New York gentry sauntering through Washington Square Park or navigating a snowy evening on Union Square were inspired by the urban life outside his studio on lower Fifth Avenue. That grand thoroughfare, the city's cultural and commercial artery, was also the main parade route for the nation. Hassam had a window onto the country's increasing involvement in World War I when his studio moved further uptown, closer to the center of those patriotic displays. He recalled, "There was that Preparedness Day, and I looked up the avenue and saw these wonderful flags waving, and I painted the series of flag pictures after that." The flag-covered streets and Impressionist images of Bastille Day had captivated Hassam during his early days in Paris. An Impressionist concern with the effects of weather and light exhibited in the works he produced there and in his earlier New York canvases gave way to more formal explorations and symbolic undertones as his flag series progressed. Of the approximately thirty flag images the artist made between 1916 and 1919, *Rainy Day, Fifth Avenue* marks a pivotal turning point in this development. Rain provides a pretext to dissolve the canvas into a harmony of red, white, and blue, while the American flag becomes both a pattern and a parallel of the swarms of people below.

- *Handbook Entry, 2013, also used as gallery label for MEB July 2015 rotation*

Elizabeth Catlett, American, 1915–2012

Friends, 1944

Egg tempera and blue colored pencil on Masonite board

28.6 × 23.5 cm (11 1/4 × 9 1/4 in.)

frame: 46.4 × 41.3 × 4.1 cm (18 1/4 × 16 1/4 × 1 5/8 in.)

Museum purchase, Laura P. Hall Memorial Fund

2016-10



An intricately layered web of fluctuating linear patterns foregrounds the expressive faces of a man and a woman engaged in the quiet drama of their gaze-driven dialogue ; these same interwoven lines create a tautly constructed play of folds and curves in the couple's clothing, further showcasing the artist's mastery of technique and composition. *Friends* belies its petite scale, projecting a monumental presence that is both graphic and sculptural, qualities present throughout the artist's politically charged work. Catlett created this image when she and her first husband and fellow artist Charles White taught at the progressive George Washington Carver School in Harlem. Teaching in this environment, she explained, "gave me a basis for what I wanted to do in art"—namely, to address the lives of working-class African Americans.

- Gallery Label, 2018-09, MEB Rotation September 2018

Fusing social realism with a modernist approach to natural forms, this close-up view of a couple evokes the distinctive figurative style of the artist's politically charged sculptures and prints. The inscribed date of 1944 situates *Friends* during the period when Catlett and her first husband, Charles White, taught at the progressive George Washington Carver School in Harlem. For Catlett, the experience opened her eyes to the limitations of her own middle-class background. Teaching in this environment, she explained, "gave me a basis for what I wanted to do in art"—namely to address the lives of working-class African Americans. Although small in scale, *Friends* projects a monumental presence that is both graphic and sculptural. Catlett foregrounds the expressive, angular faces of the man and woman, crafted with an intricately layered web of fluctuating linear patterns. Made early in Catlett's career, the work showcases her mastery of technique and composition in the tautly constructed play of folds and curves in the couple's clothes that accompanies the quiet drama of their gaze-driven dialogue.

- Gallery Label, 2016-03

Andy Warhol, American, 1928–1987

Blue Marilyn, 1962

Acrylic and screen print ink on canvas

50.5 × 40.3 cm (19 7/8 × 15 7/8 in.)

frame: 58 × 47.5 × 6.4 cm (22 13/16 × 18 11/16 × 2 1/2 in.)

Gift of Alfred H. Barr Jr., Class of 1922, and Mrs. Barr

1978-46



Coupling his interests in celebrity and tragedy, Warhol produced this portrait of Marilyn Monroe in 1962, shortly after the actress's suicide. He based the image on a publicity picture for Monroe's 1953 hit film *Niagara*. By duplicating an already widely recognized photograph, Warhol subverted the tradition of portraiture and assumptions of artistic originality. Rather than presenting Monroe as a unique individual, he depicted her as an infinitely reproducible image, simultaneously contributing to her fame and critiquing the cult of celebrity that consumed her. Warhol created sixteen similar portraits of Monroe in various color combinations for his first solo exhibition in New York. The show generated great excitement; Museum of Modern Art director Alfred H. Barr purchased this work there while William C. Seitz purchased two portraits.

- *Gallery Label, 2019-07, PBL rotation July 2019 (see PBL rotation January 2019, MEB Rotation September 2018 for similar text)*

Coupling his interests in celebrity and tragedy, Warhol began producing the iconic portraits that popularly define his achievement with this portrait of Marilyn Monroe in 1962, shortly after the troubled actress committed suicide. Around the same time, he had begun experimenting with silk-screening, a technique used to reproduce existing images. The image of Marilyn seen here is based on a 1953 still for the movie *Niagara*. By duplicating a famous photograph and exploiting screen-printing's tendency to shift colors and produce off-register effects, Warhol subverted the tradition of portraiture. Instead of presenting Marilyn as a unique individual, Warhol presents her as an infinitely reproducible image and thus contributes to her fame and to the cult of celebrity with which he is intertwined.

- *Gallery Label, 2018-04, PBL Rotation April 2018, PBL Rotation October 2017, PBL Rotation March 2017, PBL Rotation January 2016*

Andy Warhol was fascinated by celebrities—people who were more image than flesh. Related was his preoccupation with loss, mortality, and disaster. Warhol began producing his iconic portraits of Marilyn Monroe shortly after the troubled actress committed suicide in August 1962. Around the same time, he began experimenting with silkscreening, a technique he used to reproduce existing photographs repeatedly, as if on an assembly line. Silkscreening tends to flatten the resulting image both literally and symbolically. Even the addition of acrylic paint, applied by the artist, does little to animate the Marilyn depicted here. Blue Marilyn belongs to the Marilyn Flavors series, eight of which, including this one, debuted at the Stable Gallery in New York in 1962. Like many of Warhol's Monroe portraits, these are based on a black-and-white publicity still from her 1953 film *Niagara*. Alfred H. Barr, a Princeton alumnus and founding director of the Museum of Modern Art, New York, purchased Blue Marilyn the year it was first shown and donated it to the Museum in 1978.

- *Gallery Label, 2010-10*

Pop artist Andy Warhol was fascinated by celebrities and preoccupied with loss, mortality, and disaster. Warhol began producing his iconic portraits of Marilyn Monroe shortly after the troubled actress committed suicide in August 1962. Around the same time, he began experimenting with silk-screening, a technique he used to reproduce existing photographs repeatedly, as if on an assembly line. Silk-screening tends to flatten the resulting image both literally and symbolically. Even the addition of acrylic paint, applied by the artist, does little to animate the Marilyn depicted here. *Blue Marilyn* belongs to the *Marilyn Flavors* series, eight of which, including this one, debuted at the Stable Gallery in New York in 1962. Like many of Warhol's Monroe portraits, they are based on a black-and-white publicity still from the actor's 1953 film *Niagara*. Alfred H. Barr, a Princeton alumnus and founding director of the Museum of Modern Art, purchased *Blue Marilyn* the year it was made and donated it to Princeton in 1978.

- Handbook Entry, 2013

El Anatsui, Ghanaian, born 1944; based in Nigeria

Another Place, 2014

Found aluminum and copper wire

283.2 × 284.5 cm (111 1/2 × 112 in.)

Museum purchase, Fowler McCormick, Class of 1921, Fund and Sarah Lee Elson, Class of 1984, Fund for the International Artist-in-Residence Program at the Princeton University Art Museum

2015-6689



This shimmering, opalescent scrim is composed of hundreds of bottle tops collected by the artist. Removed from alcoholic beverage containers of local distilleries, these caps proliferate by the thousands in Nigerian junk depots. For the artist, the caps represent rampant consumerism and waste, as well as the legacy of slavery. Alcohol was among the commodities imported to Africa by Europeans as part of economic networks that facilitated the transatlantic slave trade. By stitching these found materials together with copper wire, the artist transformed them into an exquisite tapestry that recalls the intricate patterns of kente cloth and its significance as a symbol of status, luxury, and community affiliation in West African traditions. Pliable and undulating, *Another Place* takes on a new form each time it is installed.

- Gallery Label, 2020-01, MM rotation January 2020, (see *Migration and Material Alchemy: Marquand Mather Rotation-January 2018* for similar label)

This shimmering, opalescent scrim of metal is composed of hundreds of ordinary bottle tops collected by the artist El Anatsui. Removed from alcoholic beverage containers, these caps proliferate by the thousands in junk depots in Nigeria, where they symbolize the local manifestation of a global problem involving waste, consumption, and recycling. Their banal, degraded origins are at odds with the exquisite visual effects Anatsui is able to extract from them. In *Another Place*, the artist deftly choreographs color, shape, reflection, and opacity to produce a stunning abstract design, one that is reminiscent of both an aerial view of an imaginary landscape and textile forms and patterns. Pliable and undulating, *Another Place* tends to bulge, sag, and drape depending on how it is installed. This variability is intended by the artist so that the work is adapted each time it is installed in a process of ongoing change and collaboration.

- Gallery Label, 2017-04, MM Rotation April 2017, MM_UVR_Rotation_Oct2015