



## **Ways of Dining**

*Applied and Decorative arts from the Metropolitan Museum of Art*

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## Introduction

The act of enjoying and sharing a meal is not easily comparable between cultures. As sacred as it can be for some people to respect manners and conduct, the act of dining may be festive for some or careless for others. Nonetheless, the sharing of food and beverages is an ever-present subject in every culture since antiquity. We learn from other civilizations and their behavior mainly through narrative depictions in their art and literature. But, however realistic these may be, there is never a way to be completely certain about the fidelity of these artistic expressions.

I find it is not the realism in which a dining scene is depicted that tells us more about the culture, but rather the objects that were made to suit the users' needs. The narrative lies in the craftsmanship and the symbolism that is embodied in the design of a utensil. The applied arts can tell us about the ergonomics that were put into thought, they can show us the way it was handled and in which ways it may have been worn out, or they can be used as evidence of the lifestyle to which the person or people who used it were accustomed.

Hence, this exhibition focuses on the applied arts for the study of dining and drinking in eleven different cultures. The selection of twelve objects from the collection at the Metropolitan Museum of Art comprises the work of craftspeople, artists, designers and architects. They are brought together by their intention to create something to hold, to serve, to display or to assist during a meal.

The selection of these objects was done considering both their functional and decorative values. I have chosen each piece, or set, by its aesthetic singularity in terms of material, detail and form. In this same logic, I have grouped them according to their architectural, sculptural and ritualistic qualities.

Often times we find a direct dialogue between architectural elements and objects of our daily use, especially furniture. The first four items are reminiscent of this character. Frank Lloyd Wright's dining chair for the Willits house in Chicago has a sleek yet sturdy elongated shape evocative of the rectilinear forms used in his early *prairie houses*. Wright was a pioneer in this kind of design that would later be re-interpreted in the Glasgow school. The ceramic *tabouret* from Iran and the Saint-Porchaire *réchaud* both share a similar intention, different from Wright's chair. These items refer more literally to an architectural construction in a miniature scale. The Greek vase, similarly, takes elements such as the volutes, and brings them into the symmetric and functional design of the piece.

My aim is to provide a wider scope not only about the function of the object but also about the habits of people who might have used it. The following group of four works relates to their sculptural appearance. They each had a different plastic conception according to their geographic region, material and technique used, in addition to their operable purpose. Christopher Dresser's *Toast rack* represents a shift when mass produced items only began to be considered within the decorative arts. Russel Wright's '*American Modern*' *dinnerware*, is meant to contrast the strict "English manor-"way of the mid-century American home by introducing individualism. Him and his wife Mary further explain this theory in their *Guide to Easier Living*.

Cultures in antiquity are less approachable in terms of evidence. Nonetheless, the Egyptian *Food Case (for a preserved pigeon)* is proof of the value that was given to food in a noble person's lifetime. Not only was the edible treasure preserved, but it had its own coffinet designed for containing it and it is now an outstanding testimony of the importance of this edible bird.

In the case of the Lozi peoples, the *Multi-lidded Vessel* serves as a practical way of separating food, and keeping it warm while also being able to transport it. The design seems hierarchical - perhaps a two-course meal. It is carved around the edges giving it great decorative value and even an architectural appearance as well.

Still acknowledging their aesthetic qualities, the remaining four objects are a special selection according to their ritual characteristics. These four works are a small window into the culture of the Muromachi period in Japan, Imperial Rome, Medieval Germany, and the Dan peoples of Liberia. Utensils such as the tea bowl, the spoon/fork and the ladle - most of which have been adopted in many cultures - are still very familiar to us. I will explain these items with their ritualistic context to understand their meaning and importance. Last, the *Aquamanile* had an imperative role at a household, as it was required for every diner to wash their hands in full sight of everyone in the room. Most of them would take the shape of animal creatures, as in this case, in the form of a unicorn.

The purpose of this exhibition is to analyze each object and understand its place in time and context. The basic considerations remain constant, I cite Daniel Defenbacher from the exhibition *Knife/Fork/Spoon* at the Walker Art Center:

1. The visual quality of the form satisfies esthetic and psychological needs
2. The use of an object determines its basic form
3. The material and technique of manufacture affect the form.<sup>1</sup>

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<sup>1</sup> Defenbacher, Daniel S. 1951. *Knife, fork, spoon : the story of our primary eating implements and the development of their form*, Minneapolis : Walker Art Center, p. 8.





**1. Side Chair. Frank Lloyd Wright (American, Richland Center, Wisconsin 1867–1959 Phoenix, Arizona)**

Date: 1901–2

Geography: Midwest, Illinois, United States

Culture: American

Medium: Oak

Dimensions: 55 3/4 x 17 x 18 1/2 in. (141.6 x 43.2 x 47 cm)

Classification: Furniture

Credit Line: Purchase, Mr. and Mrs. David Lubart Gift, in memory of Katherine J. Lubart, 1944–1975, 1978

Accession Number: 1978.189

On view in [Gallery 744](#)

In a time when ergonomics are the order of the day, we may find it difficult to understand a rigid chair like this one could have been designed for a dining room set. Its design provides for an angular, almost stoic position on the user. This type of chair expresses the presence of an architectural element and, for this reason, we cannot consider it on its own. It was designed as part of an integral architectural space where order and alignment dictated its role.

Frank Lloyd Wright's character is that of a director. And, given that he would take over the entire project of a house focused on a constant dialogue with the outside -his understanding of *organic architecture*,- it is understandable that the person who commissioned this chair (Ward Winfield Willits) would have been one of means.

Keeping in mind that refined Victorian etiquette was very much in vogue at the beginning of the 20<sup>th</sup> century, we can picture the social intercourse that would have accompanied this chair. With no armrests, the person sitting would have had to be

careful with both control of posture and behavior. However, this is not really Wright's intention. He did not precisely think of conviviality when designing this set. Rather, he felt more drawn to the coexistence of his architectural elements and furniture.

The back of the chair stands as a long board in an elongated "H" shape composed of delicate strips of oak between the frame. These strips are suggestive of the lattice work seen in Japanese homes. The set of chairs surrounding the dining table must have appeared as if private sliding doors were arranged around it. In Japanese culture, one is never to peek in, but to only get a hint through looking sideways through the lattice.

Although Wright would not travel to Japan until 1905, he collected prints and kept a close relationship with Ernest Fenollosa, a noted historian in Japanese art. The plan for the Willits house is partly modeled after the "Ho-o-den" (Phoenix hall) at the Japanese pavilion from the Chicago International Exposition of 1893. This type of plan appealed to Wright in particular because of its agreement in religious and domestic forms in a given space.<sup>2</sup>

Wright favored mono-material use and avoided excessive ornament in his design. In his own words, he "was working towards the elimination of the wall as a wall



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<sup>2</sup> Nute, Kevin. 1993. *Frank Lloyd Wright and Japan: the role of traditional Japanese art and architecture in the work of Frank Lloyd Wright*. New York: Van Nostrand Reinhold, pp. 36, 48, 62-63.

to reach the function of a screen, as a means of opening up space,” all of this to put “an end to the cluttered house.”<sup>3</sup> Elements such as this chair become the sort of movable architecture that may transform the space as desired. The backs of the chairs slid together make up discreet screens, and so the diner would have felt safely guarded while seated within this group of chairs. If someone were to walk behind them, they would rarely be noticed, and dinner would remain undisturbed.

## References

- Blake, Peter. 1964. *Frank Lloyd Wright, architecture and space*. Baltimore, Md: Penguin Books.
- Boyd, Virginia Terry, Frank Lloyd Wright, Bruce Brooks Pfeiffer, and Marjorie Leighey. 2005. *Frank Lloyd Wright + the house beautiful: designing an American way of living*. Washington, D.C.: International Arts & Artists.
- Hanks, David A. 1979. *The decorative designs of Frank Lloyd Wright*. New York: Dutton.
- Heinz, Thomas A., and Frank Lloyd Wright. 1994. *Frank Lloyd Wright: interiors and furniture*. London: Academy Editions.
- Hitchcock, Henry-Russell. 1973. *In the nature of materials, 1887-1941; the buildings of Frank Lloyd Wright*. New York: Da Capo Press.
- Kaufmann, Edgar, and Julia Meech. 1985. *Frank Lloyd Wright at the Metropolitan Museum of Art*. “The Metropolitan Museum of Art Bulletin,” v. 40, no. 2 (Fall, 1982) New York: The Museum. P. 15-17. URL: <http://0-www.jstor.org.library.metmuseum.org/stable/i364216> Accessed: 20/07/14 17:14.
- Maddex, Diane, and Frank Lloyd Wright. 1999. *50 favorite furnishings by Frank Lloyd Wright*. New York: Smithmark.
- Metropolitan Museum of Art (New York, N.Y.), Marshall B. Davidson, and Elizabeth Stillinger. 1985. *The American Wing at the Metropolitan Museum of Art*. New York: The Museum. P. 195.

Apart from a complete account on the Francis W. Little house in the Period Rooms chapter, there are useful comparisons in the evolution of furniture design in the 19<sup>th</sup> and

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<sup>3</sup> Wright, Frank Lloyd. 1932. *An Autobiography*, London; New York: Longmans, Green, pp. 142-144

20<sup>th</sup> centuries in America. There are plenty of notes and references on Wright's pottery, glass, furniture and interior design. Overall important content that puts the chair into context.

Nute, Kevin. 1993. *Frank Lloyd Wright and Japan: the role of traditional Japanese art and architecture in the work of Frank Lloyd Wright*. New York: Van Nostrand Reinhold.

An important read for understanding Wright's major influences, among which Ernest Fenollosa and Kakuzō Okakura, both figure in great importance. It is an account of how his own aesthetic path took shape. I found this book enthralling, with great illustrations and useful content including Wright's writings.

Storrer, William Allin, and Frank Lloyd Wright. 1974. *The architecture of Frank Lloyd Wright: a complete catalog*. Cambridge, Mass: MIT Press.

Turpin, John C. "Dining rooms: measuring the gap between the Edwardians and the Moderns," *Domestic Interiors: representing homes from the Victorians to the moderns*. New York : Bloomsbury Academic.

Wright, Frank Lloyd, Penny Fowler, Mary Anna Eaton, and Timothy A. Eaton. 1997. *Frank Lloyd Wright: the seat of genius : chairs, 1895-1955*. West Palm Beach, Fla: Eaton Fine Art.

Wright, Frank Lloyd. 1932. *An Autobiography*, London; New York: Longmans, Green.

## 2. Low table or stand

Object Name: Tabouret

Date: 12th–13th century

Geography: Iran, Khurasan, Bodjnurd

Culture: Islamic

Medium: Stonepaste; molded and modeled decoration, monochrome glazed

Dimensions: H. 13 1/4 in. (33.7 cm) W. 11 in. (27.9cm) D. 9 7/16 in. (24 cm)

Classification: Ceramics

Credit Line: Purchase, Joseph Pulitzer Bequest, 1969

Accession Number: 69.225

On view in [Gallery 453](#)



This low table is from the Great Seljuq empire, who controlled Iran since the eleventh century from Khurasan.<sup>4</sup> The Seljuq age is known for the migration from East to West that brought ceramists willing to experiment in decorative techniques in different types of ceramic ware.<sup>5</sup> This pottery technique is called frit ware or stonepaste. It consists of a combination of quartz, white clay and glaze frit, which usually proceeds to be made in moulds.<sup>6</sup>

This table was used for food and drink during receptions and entertainment. Such an event, would normally take place more casually at a pleasure pavillion -

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<sup>4</sup> Komaroff, Linda. 1992. *Islamic art in the Metropolitan Museum of Art : the historical context*, New York: The Metropolitan Museum of Art, p. 10.

<sup>5</sup> Curatola, Giovanni. 2006. *Persian ceramics: from the 9th to the 14th Century*. Milan: Skira, p. 21.

<sup>6</sup> Abraham, Rudolph. "Treasures of Khalili. Shaping History," *Canvas Magazine*, August 1, 2007, pp. 68-69.

precisely the shape of which it represents.<sup>7</sup> Two layers are visible through the reticulated, lattice-like work. One can see through into another volume inside.

The inscription that goes all around the top could be poetry - given that it comes from a secular environment - but it is hard to make out. Nonetheless, this part resembles the friezes that would dress the interiors of mosques and madrasas.<sup>8</sup> Some pieces of Islamic art can be purely ornamental and non-representational since it is not a descriptive art. Yet, the reference to its counterpart in architecture made here is undoubtedly clear.

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<sup>7</sup> Metropolitan Museum of Art (New York, N.Y.), "Outstanding Recent Accessions," *The Metropolitan Museum of Art Bulletin*, New Series, Vol. 28, No. 9 (May, 1970), pp. 394-399.

<sup>8</sup> See pp. 80-81, 174 in: Curatola, Giovanni. 2006. *Persian ceramics: from the 9th to the 14th Century*. Milan: Skira.



The importance of this low table curiously has more to do with the study of secular buildings from this period in Iran. There are few ceramic objects of this size and even fewer architectural evidence of

buildings of this kind, therefore this item also takes the function of an architectural model. Familiarity with Islamic architecture is mostly related to mosques. In this case, we can study the context in which subjects like continuity can “carry the double meanings of revivalism, as a political choice to reconnect with the spatio-architectural codes of a certain point in history, or of reconstruction of a meaningful space using familiar codes.”<sup>9</sup>

This table is very unique in its kind. I wanted to avoid the obvious - plates, pitchers - from the vast selection of Islamic pottery in the Metropolitan’s collection. We do not often get to see representations of this kind. It is most astonishing than rather it being just a sculptural piece, it was functional and still preserved in a very good state. Despite its fragility apparent fragility, stonepaste can gain plenty of strength when fired.

### References

Abraham, Rudolph. “Treasures of Khalili. Shaping History,” *Canvas Magazine*, August 1, 2007, pp. 67-73.

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<sup>9</sup> Khaghani, Saeid. 2012. *Islamic architecture in Iran: poststructural theory and the architectural history of Iranian Mosques*. London: I.B. Tauris, p. 69



Al-Hassani, Salim T. S., Elizabeth Woodcock, and Rabah Saoud. 2007. *1001 inventions: Muslim heritage in our world*. Manchester, Great Britain: Foundation for Science Technology and Civilisation. Curatola, Giovanni. 2006. *Persian ceramics: from the 9th to the 14th Century*. Milan: Skira.

Caiger-Smith, Alan. 1973. *Tin-glaze pottery in Europe and the Islamic world; the tradition of 1000 years in maiolica, faience & delftware*. London: Faber.

Gluck, Jay, and Sumi Hiramoto Gluck. 1978. *Seven millennia of Persian pottery*. Ashiya, Japan?: Tekisui Museum.

Grube, Ernst J. "The Galleries of Islamic Art," *The Metropolitan Museum of Art Bulletin*, New Series, Vol. 23, No. 6, Islamic Art (Feb., 1965), Metropolitan Museum of Art, p. 197  
URL: <http://0-www.jstor.org.library.metmuseum.org/stable/3258165> Accessed: 19/07/2014 15:32

\_\_\_\_\_. "The Art of Islamic Pottery," *The Metropolitan Museum of Art Bulletin*, New Series, Vol. 23, No. 6, Islamic Art (Feb., 1965), Metropolitan Museum of Art, pp. 209-228  
URL: <http://0-www.jstor.org.library.metmuseum.org/stable/3258167> Accessed: 19/07/2014 15:02

Jenkins, Marilyn. "Islamic Pottery: A Brief History," *The Metropolitan Museum of Art Bulletin*, New Series, Vol. 40, No. 4, (Spring, 1983), Metropolitan Museum of Art pp. 1+4-52  
URL: <http://0-www.jstor.org.library.metmuseum.org/stable/3259456> Accessed: 19/07/2014 15:41

Khaghani, Saeid. 2012. *Islamic architecture in Iran: poststructural theory and the architectural history of Iranian Mosques*. London: I.B. Tauris.

Talks about continuity in different representations of Islam, the four-iwan plan, and the schematic plans for Iranian residences, temples, and schools. It is a thorough analysis of its discourse from the the attribution of Islam to the different appropriations in style through Iran.

Komaroff, Linda. *Islamic art in the Metropolitan Museum of Art : the historical context*, New York: The Metropolitan Museum of Art, 1992.

As in other publications from the Met, I was pleased to find further references at the back of the catalogue. Particularly helpful were the books on Nishapur.

Mason, Robert B. 2004. *Shine like the sun: lustre-painted and associated pottery from the medieval Middle East*. Costa Mesa, Calif: Mazda Publishers in association with Royal Ontario Museum.

Metropolitan Museum of Art (New York, N.Y.), and Maryam Ekhtiar. 2011. *Masterpieces from the Department of Islamic Art in the Metropolitan Museum of Art*. New York: Metropolitan Museum of Art.



Metropolitan Museum of Art (New York, N.Y.), *Notes on Islamic Art*.

Notes on the different periods. Brief introduction to regions, history and their respective arts.

Metropolitan Museum of Art (New York, N.Y.), "Outstanding Recent Accessions," *The Metropolitan Museum of Art Bulletin*, New Series, Vol. 28, No. 9 (May, 1970), pp. 394-399.

URL: <http://www.jstor.org/stable/3258489?origin=JSTOR-pdf> Accessed: 19/07/2014 15:20

This was the only one of the Metropolitan Museum's publications that I found which explains more about the use of the table. When it was first obtained by the museum, the description read: "Tabouret. Persian, Saljuq period, XII century. Ceramic, Height 13". Purchase, Joseph Pulitzer Bequest, 69.225," which might have later been re-confirmed and further studied.

O'Kane, Bernard. 1987. *Timurid architecture in Khurasan*. Costa Mesa, Calif., U.S.A.: Mazda Publishers in association with Undena Publications.

Wilkinson, Charles Kyrle. 1973. *Nishapur: pottery of the early Islamic period*. [New York]: Metropolitan Museum of Art; distributed by New York Graphic Society, Greenwich, Conn.

### 3. Basin (Réchaud)

Date: mid-16th century  
Culture: French, Saint-Porchaire or Paris  
Medium: Lead-glazed earthenware (white pottery)  
D: 5-3/4 x 8 in. (14.6x20.3 cm)  
Classification: Ceramics-Pottery  
Credit Line: Gift of J. Pierpont Morgan, 1917  
Accession Number: 17.190.1741  
On view in Gallery 544



This piece of Saint-Porchaire ware is one of

only fewer than 70 pieces of this kind that survive, thus it is of particular value to the Metropolitan Museum collection (notes on provenance are provided with the references.) The study of Saint-Porchaire was limited and it was even once considered an invention of the 19<sup>th</sup> century since the pieces are not marked or signed.<sup>10</sup> Thanks to the catalogue raisonné put together by Carle Delange, scholarship has been available for further study of these pieces.

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<sup>10</sup> Schnitzer, Barbara Krizack. 1987. *The 16th Century French Ceramic Ware called Saint-Porchaire* [microform], Thesis (Ph.D.), University of Michigan, pp. 1-5.

Before the Renaissance period in France, ceramics are mostly known for functional purposes rather than as luxury wares. Several types of decorative ceramic ware are known from the 15<sup>th</sup> century on; Saint-Porchaire ware, in particular, was made to be used at the table. From this piece's sculptural look, we can perceive that it was



most probably made to be used as display, and thus acquired individually rather than in pairs or suites.<sup>11</sup> This basin can be referred to as *réchaud* or *mortier à ciré*. It is known to have been used in the Saintonge region during the 16<sup>th</sup> and 17<sup>th</sup> centuries.<sup>12</sup>

The *réchaud* - used mainly for keeping food warm - has an architectural appearance. It is surrounded by column-like buttresses that decorate and only seem to support the bowl. Every part of the basin is either decorated or moulded. Most of the details are floral motifs and there are cherubins that coincide with a symmetrical order all around the bowl. The shape recalls a classical fountain-basin, a form known from

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<sup>11</sup> Ibid., p. 22

<sup>12</sup> Ibid., p. 24.

Italy.<sup>13</sup> The pedestal that holds the bowl is pierced with windows, according to the museum's description, this would help to heat up a brazier that would be stored inside the stem. Delange mentions, however, the use of water and a candle to provide the heating.<sup>14</sup> I found no evidence, though as to what kind of vessel could have been supported by these fragile decorative pillars.

Contrary to the low table from Iran, the ceramic work used in this item is very fragile. This item would most likely be used for display rather than anything else. The state in which it remains probably serves as evidence that this item was not used too much as utilitarian ware.

## References

Barbour, Daphne, and Shelley Sturman. 1996. *Saint-Porchaire ceramics*. Washington, D.C.: National Gallery of Art.

Delange, Carle. 1861. *Recueil de principales pièces connues de la faïence française dite de Henri II et Diane de Poitiers, cinquante-deux planches dessinées*, Paris, É. Rouveyre. (Nouv. éd. reproduite avec autorisation spéciale)

Notes on provenance: this *réchaud* had been in the castle of this distinguished *amateur* for over 150 years. There were two other items found in his storage, and this one in the room of a servant, who had used it as a flower vase.

This book is beautifully preserved. Notes on back read: washed, de-acidified, buffered(?) and bound. Each sheet has a plastic covering.

Ivanova, Elena. "The Origin and Ornamentation of 'Saint-Porchaire' Ware from the Hermitage Collection, *Studies in the History of Art, Vol. 52, Monograph Series II: Saint-Porchaire Ceramics*, National Gallery of Art. (1996), pp. 66-77. URL: <http://www.jstor.org/stable/42622133>. Accessed: 19/07/2014 16:50

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<sup>13</sup> McNab, Jessie. "A Lost Cup of 'Saint-Porchaire' Pottery in the Metropolitan Museum of Art," *Studies in the History of Art, Vol. 52, Monograph Series II: Saint-Porchaire Ceramics* (1996), National Gallery of Art, p. 115.

<sup>14</sup> Delange, Carle. 1861. *Recueil de principales pièces connues de la faïence française dite de Henri II et Diane de Poitiers, cinquante-deux planches dessinées*, Paris, É. Rouveyre, p. VIII

McNab, Jessie. "A Lost Cup of 'Saint-Porchaire' Pottery in the Metropolitan Museum of Art," *Studies in the History of Art, Vol. 52, Monograph Series II: Saint-Porchaire Ceramics* (1996), National Gallery of Art, pp. 106-119 URL: <http://www.jstor.org/stable/42622136> .Accessed: 29/07/2014 13:32.

Schnitzer, Barbara Krizack. 1987. *The 16th Century French Ceramic Ware called Saint-Porchaire* [microform], Thesis (Ph.D.), University of Michigan.

Using the microfilm device was something very different to me, but very exciting to learn. I was very pleased to find a book written exclusively on the Saint-Porchaire ware. It is an extensive study written on the different forms of Saint-Porchaire and its technique as well as use. It is complete with plates of all the different items, some found in the Metropolitan Museum like this basin.

Sturman, Shelley and Daphne Barbour. "'Saint-Porchaire' Ceramic Bodies," *Studies in the History of Art, Vol. 52, Monograph Series II: Saint-Porchaire Ceramics*, National Gallery of Art, (1996), pp. 78-97. URL: <http://www.jstor.org/stable/42622134>. Accessed: 19/07/2014 16:49. (Extract from aforementioned book)

On page 146 of the index of ceramics in public collections, tombstone information regards more in terms of provenance:

Metropolitan Museum of Art, New York  
Basin [mortier à cire]: (7.190.1741), height 14.3 cm  
Andrew Fountaine, Esq., Narford Hall, Norfolk by  
1861(sale, Christie's London, 17 June 1884, no.  
297, **sold for 39,375 Fr.**). Monsieur Mannheim.  
Baron Alphonse de Rothschild. J. Pierpont Morgan  
[d. 1913]. By inheritance to J. Pierpont Morgan Jr.  
Gift 1917 to the museum.

Wardropper, Ian. 2004. "The flowering of the French Renaissance," *The Metropolitan Museum of Art Bulletin, New Series*, Vol. 62, No. 1, (Summer, 2004), New York: Metropolitan Museum of Art, pp. 3-48. URL: <http://www.jstor.org/stable/20061931>. Accessed: 28/07/2014 13:14.



**4. Terracotta volute-krater (bowl for mixing wine and water). Attributed to the Painter of Woolly Satyrs (namepiece)**

Period: Classical

Date: ca. 450 B.C.

Culture: Greek, Attic

Medium: Terracotta; red-figure

Dimensions: H. 25 in. (63.5 cm)

Classification: Vases

Credit Line: Rogers Fund, 1907

Accession Number: 07.286.84

On view in [Gallery 153](#)



The shape of this Greek vase is known as “Column Krater” and it was used for mixing wine and water. Wine, for the Greeks, “is an ambiguous drink, like liquid

fire, at once dangerous and beneficial. The myths that tell of its origin, highlight its ambivalent nature: halfway between the savage and the civilized.”<sup>15</sup> In fact, the proportions in which wine and water were to be mixed were believed to be instructed by Dionysus in order not to run the risk of poisoning. *Kratos* refers to the mixing (hence the name of the vase,) given that pure wine (*akratos*) would only be considered for medicinal purposes or otherwise as a barbarian custom.<sup>16</sup>

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<sup>15</sup> Lissarrague, Francois. 1990. “The Greek Experience of Wine,” In: *The Aesthetics of the Greek Banquet: Images of Wine and Ritual*. N.J.: Princeton University Press, p. 5.

<sup>16</sup> Ibid., pp. 6-7.

As opposed to the Roman *convivium*, where food and wine were consumed together, the Greek *symposium* was a wine drinking celebration that took place after the actual meal. This, together with perfumes, songs, music, and conversation, was a spectacle of pure enjoyment.<sup>17</sup>



As to what concerns the craft of the vase, interest during this particular period in Greece revolved around their conflict with the Amazons, of the East. According to Joan Mertens, the illustrations on this vase represent the "decisive and momentous victory of the Greeks in the Persian Wars (490-479B.C.)," these battles are called Amazonomachies.<sup>18</sup> Even though the figures represented are those of Mythological character - mounted queen Hippolyte and the Greek warrior Theseus - the historical facts are inarguable.

Comparable to architectural friezes, which seem more cramped up and stiff, a large vase like this can play with dimensions and order with the figures arranged on different levels. Vase painting was actually influenced by wall paintings that are now

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<sup>17</sup> Lissarrague, Francois. 1990. "The Space of the Krater," In: *The Aesthetics of the Greek Banquet: Images of Wine and Ritual*. N.J.: Princeton University Press, p. 19

<sup>18</sup> Metropolitan Museum of Art (New York, N.Y.), and Joan R. Mertens. 2010. *How to read Greek vases*. New York: Metropolitan Museum of Art, p. 124

lost, but the three-dimensional form of the krater draws its inspiration on volutes and thick columns that we still see in classic architecture from Greece.

A comparison can also be drawn between the Iranian low table and this Volute-krater. The fact that the artist brought upon himself the idea of monumentality is very noticeable. In this case, the Volute-krater is standing over its base like a huge, heavy column. Yet, the dynamic drawings bring plenty of ease throughout the entire piece and it makes it seem lighter in weight.

## References

Burke, Susan M., and J. J. Pollitt. 1975. *Greek vases at Yale*. [New Haven]: Yale University Art Gallery.

Cohen, Beth. n.d. "The Literate Potter: A Tradition of Incised Signatures on Attic Vases," *Metropolitan Museum Journal*, Vol. 26, (1991), The University of Chicago Press on behalf of The Metropolitan Museum of Art. pp. 49-95. URL:<http://0-www.jstor.org.library.metmuseum.org/stable/1512903>. Accessed: 19/07/2014 16:03

Lavan, Luke, Ellen Swift, and Toon Putzeys. 2007. *Objects in context, objects in use: material spatiality in late antiquity*. Leiden: Brill.

Lissarrague, Francois. 1990. *The aesthetics of the Greek banquet: images of wine and ritual*. Princeton, N.J.: Princeton University Press.

Metropolitan Museum of Art (New York, N.Y.), and Joan R. Mertens. 1987. *Greece and Rome*. New York: The Museum.

Metropolitan Museum of Art (New York, N.Y.), and Joan R. Mertens. 2010. *How to read Greek vases*. New York: Metropolitan Museum of Art.

This book offers a complete description of the painting on the krater that depicts the Amazonomachy and Lapiths fighting centaurus. It was helpful to get updated information on vases that have been studied innumerable times. Particularly interesting are the detailed close-up illustrations throughout the book. The introduction mentions important publications such as the Hamilton collection and Winckelmann's stylistic differentiation



between Greek and Roman sculpture, in addition to a list of recommended publications on history, mythology and technique of Greek vases on page 173.

Metropolitan Museum of Art (New York, N.Y.), Carlos A. Picón, and Richard Daniel De Puma. 2007. *Art of the classical world in the Metropolitan Museum of Art: Greece, Cyprus, Etruria, Rome*. New York: the Metropolitan Museum of Art.

<http://books.google.com/books?id=1l-jt0aDmvMC&printsec=frontcover#v=onepage&q&f=false>

Metropolitan Museum of Art (New York, N.Y.). 1922. *Shapes of Greek vases*.

Norris, Michael. 2000. *Greek art from Prehistoric to Classical [at] the Metropolitan Museum of Art a resource for educators*. New York: Metropolitan Museum of Art.

<http://books.google.com/books?id=7UnxdSXZkuoC&printsec=frontcover#v=onepage&q&f=false>

Rasmussen, Tom, and Nigel Jonathan Spivey. 1991. *Looking at Greek vases*. Cambridge [England]: Cambridge University Press.

Smith, Tyler Jo, and Dimitris Plantzos. 2012. *A Companion to Greek Art*. Hoboken: John Wiley & Sons. <http://public.eblib.com/EBLPublic/PublicView.do?ptilID=887385>.

Von Bothmer, Dietrich. 1987. *Greek vase painting*. New York: Metropolitan Museum of Art.

<http://books.google.com/books?id=aW0dU3MjExMC&printsec=frontcover#v=onepage&q&f=false>

## 5. Multi-Lidded Vessel

Date: early to mid-20th century  
Geography: Zambia, western Zambia  
Culture: Zambia; Lozi peoples  
Medium: Wood  
Dimensions: H. 12 1/4 x Diam. 9 3/4 in.  
(31.1 x 24.8 cm)  
Classification: Wood-Containers  
Credit Line: The Michael C. Rockefeller  
Memorial Collection, Gift of Nelson A.  
Rockefeller, 1964  
Accession Number: 1978.412.344a-d  
On view in Gallery 352



The Lozi peoples' Barotseland was established as a protectorate thanks to their King, Lewanika (1878-1916,) him an expert in wood carving.<sup>19</sup> Not only did he secure the land from the British so it would not become a colony, but he became interested in the market of crafts by which his kingdom became known.

Most of these crafts were smoothly carved from wood that was later darkened. Vessels such as this one were used to keep food warm and were mostly used at court. The Lozi diet consists of two main dishes: *buhobe*, which is a thick porridge of staple starch, and *busunso*, a meat stew or some kind of relish.<sup>20</sup> According to the Metropolitan Museum's description, this vessel carried both.<sup>21</sup>

The abstract geometric motifs that decorate the bottom and top bowls are typical from this region and give the overall vessel a particularly aesthetic appearance. In

<sup>19</sup> Oxford University Press. "The Death of Lewanika," *Journal of the Royal African Society*, Vol. 16, No. 62 (Jan., 1917), on behalf of The Royal African Society, p. 152.

<sup>20</sup> Kasfir, Sidney Littlefield, and Till Förster. 2013. *African art and agency in the workshop*. Bloomington: Indiana University Press, pp. 233, 242.

<sup>21</sup> See: <http://www.metmuseum.org/collection/the-collection-online> Accession Number: 1978.412.344a-d



addition, the architectural sturdiness of this vessel is possibly evidence that it was able to be used numerous times, as opposed, say, to the Saint-Porchaire ceramic *réchaud* which, although also

used to keep food warm, it is considered to have been too fragile for constant use.

But this container was not only conceived for its practical use. With its artistic value, the vessel was highly considered as a decorative object and even as part of funerary ceremonies. Just as it would have been performed in antiquity, carved vessels along with “magnificent furs, gorgeous fly-whisks with ebony and ivory handles, ornamented with pearl and glass beads, pottery and carved wooden bowls” were all buried to accompany King Lewanika on his onward journey upon his death.<sup>22</sup>

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<sup>22</sup> Oxford University Press. “The Death of Lewanika,” *Journal of the Royal African Society*, Vol. 16, No. 62 (Jan., 1917), on behalf of The Royal African Society, p. 152.

Collection catalogue:

"Double-Tiered Vessel (Muokeke) [Zambia; Lozi peoples]" (1978.412.344a-d) In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–.  
<http://www.metmuseum.org/toah/works-of-art/1978.412.344a-d>. (June 2010)

Flint, Lawrence. "Contradictions and Challenges in Representing the Past: The Kuomboka Festival of Western Zambia," *Journal of Southern African Studies*, Vol. 32, No. 4, Heritage in Southern Africa (Dec., 2006), *Taylor & Francis, Ltd.* pp. 701-717  
URL: <http://0-www.jstor.org.library.metmuseum.org/stable/25065146>. Accessed: 07/19/14 16:16

Kasfir, Sidney Littlefield, and Till Förster. 2013. *African art and agency in the workshop*.  
Bloomington: Indiana University Press.

This book puts the art of the Lozi peoples into context. It introduces the art as part of the artists' workshop implemented by King Lewanika (1878-1916), who helped secure the British Barotseland's status as a protectorate and not a colony. Although not complete with illustrations, the comparison of bowls from the Fowler Museum and the Birmingham provided more information on different uses and shapes of this artform.

LaGamma, Alisa. 2011. *Heroic Africans: legendary leaders, iconic sculptures*. New York: Metropolitan Museum of Art.  
<http://books.google.com/books?id=YKroJCkhW2EC&printsec=frontcover#v=onepage&q=zambia&f=false>

Metropolitan Museum of Art (New York, N.Y.), Douglas Newton, and Lee Boltin. 1980. *The art of Africa, the Pacific Islands, and the Americas*. [New York, N.Y.]: Metropolitan Museum of Art.

Metropolitan Museum of Art (New York, N.Y.), and Douglas Newton. 1987. *The Pacific Islands, Africa, and the Americas*. New York: Metropolitan Museum of Art

Museum of Primitive Art (New York, N.Y.). 1969. *Art of Oceania, Africa, and the Americas, from the Museum of Primitive Art; an exhibition at the Metropolitan Museum of Art, May 10-August 17, 1969*. [New York]: Distributed by Graphic Society.  
<http://books.google.com/books?id=CglQc4ng0GoC&printsec=frontcover#v=onepage&q&f=false>

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<http://www.jstor.org/stable/716122>

Prins, Gwyn and Teresa Iranzo. "Contra la tradición inventada. Un ejemplo de Zambia (Against invented tradition. An example from Zambia)" *Historia, Antropología y Fuentes Orales*, No. 37, ENTRE-VISTAS (2007), pp. 141-150. URL: <http://www.jstor.org/stable/25703099>. Accessed: 19/07/2014 16:18

Rhodes National Gallery (Zimbabwe). 1963 (?). *New art from Rhodesia; [exhibition at the] Commonwealth Institute, London, 21 February-15 April 1963*, National Gallery, Salisbury, Rhodesia. London, Printed by Lund, Humphries

Turner, Victor W. 1952. *The Lozi peoples of north-western Rhodesia*, London : International African Institute.

**6. "American Modern" Dinnerware. Russel Wright (American, Lebanon, Ohio 1904–1976 New York)**

Manufacturer: Steubenville Pottery Company (Steubenville, Ohio)

Date: 1937

Medium: Glazed earthenware

Dimensions: a: H. 10-5/8, W. 8-1/2, D. 6-5/8 in.; b-c: H. 4-7/8, W. 10, D. 6-3/4 in.; d-e: H. 6-3/4, W. 8-1/4, D. 6 in.; f: H. 2-1/2, W. 9, D. 6-1/2 in.; g: H. 1, W. 10-7/8, D. 6-1/4 in.; h: H. 1-1/4, W. 13-1/4, D. 3-5/8 in.; i-j: (each) H. 2-1/8, Diam. 2-1/8 in.

Classification: Ceramics-Pottery

Credit Line: John C. Waddell Collection, Gift of John C. Waddell, 2002

Accession Number: 2002.585.17a-j

On view in [Gallery 912](#)



Russel Wright is known for pioneering in the modern design world of the early 20<sup>th</sup> century. His aim was to simplify the American way of living by creating affordable dinnerware that was rid of ostentatious decorative additions. Wright believed that design should “form a background for the food to be eaten and establish a mood for the meal.”<sup>23</sup> Dinner was also about creating the “new hospitality,” while also improving the quality of life.

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<sup>23</sup> Wright, Russel, Dianne H. Pilgrim, Malcolm Holzman, and Ian L. McHarg. 2001. *Russel Wright, good design is for everyone, in his own words: designs for living, home, woodland garden*. New York, NY: Manitoga/The Russel Wright Design Center, p. 27.



Manufactured by Steubenville Pottery in Ohio,<sup>24</sup> the “American Modern” designs are similar in their organic form to those of his contemporary, artist Eva Zeisel - former professor at Pratt Institute - differing mainly in his use of bright colors as opposed to pure white.<sup>25</sup> The design of these jars and saucers resemble the shape of leaves that are delicately pulled and held together making the form of a slight pout at the end. They are free of any kind of decoration, but they express, in color, the warmth of mid-century modern design in America.



In 1951, Wright and his wife, Mary, wrote the “Guide to Easier Living.” In this book they express their wish for American families to “express the ideals of democracy and individualism.”<sup>26</sup> They make it clear that “a way of living borrowed from anyone else, from Mrs. Jones or Emily Post or your mother, can’t fit your family. The more imitation, the more discontent, frustration and discord.”<sup>27</sup>

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<sup>24</sup> Albrecht, Donald, Robert Schonfeld, and Lindsay Stamm Shapiro. 2001. *Russel Wright: creating American lifestyle*. New York: H.N. Abrams, p. 32

<sup>25</sup> See: The Collection at MoMA, URL: [http://www.moma.org/collection/artist.php?artist\\_id=6556](http://www.moma.org/collection/artist.php?artist_id=6556)

<sup>26</sup> Wright, Mary, and Russel Wright. 1951. *Mary and Russel Wright's Guide to easier living*. New York: Simon and Schuster, p. 1.

<sup>27</sup> *Ibid.*, p. 9.

Russel and Mary's designs gave consumers a chance for personal expression. Russel expressed "the need for a home in which we can realize ourselves as individuals becomes increasingly urgent."<sup>28</sup> He fulfilled this desire in his home in Manitoga (1950's,) where he blended the architecture with the rocks and boulders very much like Frank Lloyd Wright's Falling Water house (1964) in Pennsylvania. Frank Lloyd Wright's approach to home design is different in terms of affordability and flexibility of use. Apart from the straight lines and Japanese-drawn design, Russel Wright differs in wanting to make design available to the masses and to give each person the capability of arranging the dinner table as they found more suitable.

## References

Albrecht, Donald, Robert Schonfeld, and Lindsay Stamm Shapiro. 2001. *Russel Wright: creating American lifestyle*. New York: H.N. Abrams.

Bach, Richard F. *Contemporary American Industrial Art: 1940. Fifteenth Exhibition, The Metropolitan Museum of Art Bulletin*, Vol. 35, No. 4 (Apr., 1940), pp. 74-76 Published by: The Metropolitan Museum of Art. Stable URL: <http://www.jstor.org/stable/3256751>. Accessed: 02/07/2014 19:16

Griffith Winton, Alexandra . "Design, 1925–50". In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000–.  
[http://www.metmuseum.org/toah/hd/dsgn2/hd\\_dsgn2.htm](http://www.metmuseum.org/toah/hd/dsgn2/hd_dsgn2.htm) (October 2004)

Hunter-Stiebel, Penelope. "The Decorative Arts of the Twentieth Century," *The Metropolitan Museum of Art Bulletin*, New Series, Vol. 37, No. 3, (Winter, 1979-1980), The Metropolitan Museum of Art, pp. 2-52. URL: <http://0-www.jstor.org.library.metmuseum.org/stable/3269133>  
Accessed: 21/07/2014 23:39

Johnson, J. Stewart *American Modern, 1925–1940: Design for a New Age*. Exhibition catalogue.. New York: Abrams, 2000.

Johnson, Dale T. 1990. *American portrait miniatures in the Manney collection*. New York: Metropolitan Museum of Art.

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<sup>28</sup> Wright, Russel, Donald Albrecht, and Dianne Pierce. 2012. *Russel Wright: the nature of design*. New Paltz, New York: Samuel Dorsky Museum of Art, p. 12, 14.



On page 141, Wright's bowl is compared to the Japanese tea bowl and how other artists and designers were also applying Japanese aesthetics into their work. Also, it mentions that he donated a large part of his modern and organic designs collection to the Met in 1976 (p. 40.)

Metropolitan Museum of Art (New York, N.Y.). 1931. *Twelfth exhibition of contemporary American industrial art: gallery of special exhibitions, October 12 to November 22, 1931, the Metropolitan Museum of Art*. [New York]: The Museum.

Miller, R. Craig. 1990. *Modern Design in The Metropolitan Museum of Art, 1890–1990*. Harry N. Abrahams Inc., Publishers, New York.

Rapaport, Brooke Kamin, and Kevin L. Stayton, eds. *Vital Forms: American Art and Design in the Atomic Age, 1940–1960*. Exhibition catalogue.. Brooklyn: Brooklyn Museum of Art, 2001.

"Russel Wright: American Modern dinnerware" (2002.585.17a-j) In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–.  
<http://www.metmuseum.org/toah/works-of-art/2002.585.17a-j>. (October 2006)

Wright, Mary, and Russel Wright. 1951. *Mary and Russel Wright's Guide to easier living*. New York: Simon and Schuster.

This book is fantastic. It explains why Russel Wright's designs were thought of towards a new kind of living. Compared to housewives' guides I researched - eg. Mrs. Goodfellow's manual for the dining room and kitchen, or Mrs. L. G. Abell's Skillful Housewife's Book - this book talks about living in a space where one is free to express their individuality. Useful schematic drawings and charts complement the guide to planning your home accordingly while also being a housewife-engineer.

Wright, Russel, Donald Albrecht, and Dianne Pierce. 2012. *Russel Wright: the nature of design*. New Paltz, New York: Samuel Dorsky Museum of Art.

This exhibition catalogue introduces Wright's philosophy of living and the importance of merging nature with everyday living. From his home in Maniotoga - Hudson Valley - to his "American Modern" dinnerware created to suit any middle-class, American family, this book provides a general understanding of his designs. In addition, the *Slide Talk* chapter is a photo essay from a lecture that Wright presented to audiences in the 60's. Narrated in his own words, this is one of the most important evidence of Maniotoga I came across - and beautifully presented.

Wright, Russel. First ½, [1992?.] *Russel Wright: Informal Tableware*. Detroit, Mich.

Catalogue showing pictures of table settings and living room areas. It lists the "Informal tableware pricelist" together with instructions on how to sell the items in Departmental

Displays, Advertising or by Salespeople. Wright's American Modern ware is not in here, but it doesn't fail to describe the purpose of designing for the modern home, "How to be smart efficiently, and efficient smartly, is the modern housewife's perennial problem."(p. 7)

## 7. Aquamanile in the Form of a Unicorn

Date: ca. 1425–50

Geography: Made in Nuremberg, Germany

Culture: German

Medium: Copper alloy

Dimensions: Overall (to tip of horn): 15 1/2 x 11 1/2 x 4 7/16 in. (39.4 x 29.2 x 11.3 cm) Weight PD: 108.8oz. (3085g)

Classification: Metalwork-Copper alloy

Credit Line: Gift of Irwin Untermyer, 1964

Accession Number: 64.101.1493

On view in [Gallery 017](#)

Hand washing before a meal is a ritual that has been ever-present in both religious and secular practices. The washing of a priest's hands during the Eucharist, for example, is still prevalent today. In medieval times, monks in refectories would only begin their meal after having washed their hands, and would do the same after they were finished.



Aquamanilia, like the one pictured, were used for this purpose. Given that utensils for dining in 15<sup>th</sup> century Nuremberg were limited and most dishes would be shared, hand washing was most important.<sup>29</sup> Although we do not know for certain the

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<sup>29</sup> Barnet, Peter. "Medieval Aquamanilia". In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. [http://www.metmuseum.org/toah/hd/aqua/hd\\_aqua.htm](http://www.metmuseum.org/toah/hd/aqua/hd_aqua.htm)

circumstances of the use of this particular unicorn-shaped aquamanile, some manuscripts as well as inventories from bourgeois households, have provided evidence of the use of many other types of this kind.<sup>30</sup>

The sculptural quality of this piece would probably have given it a highly decorative status on a table setting. Most aquamanilia were designed to be lifted and poured so water



can come out of their mouths or somewhere around the head. In the case of the unicorn a spigot was added so that it would only have to be tilted and not lifted; in addition to having a way to moderate the flow of water.<sup>31</sup>

The aesthetic characteristics of the unicorn are unusual to other depictions seen in Medieval art. For instance, the “flame-tail” adopts a two-dimensional form that is unlike from the rest of the body, and the factions resemble that of a goat as opposed to a horse.<sup>32</sup> Although far from being considered a “beast” nowadays, Unicorns were treasured magical creatures with healing powers in their blood. The only way of capturing one would be by the help of a virgin. The first appearance of a unicorn in

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(September 2009)

<sup>30</sup> Barnet, Peter, and Dandridge, Pete, eds. 2006. *Lions, Dragons, and Other Beasts: Aquamanilia of the Middle Ages, Vessels for Church and Table*, New Haven: Yale University Press. p. 5, 33.

<sup>31</sup> Ibid., p. 32.

<sup>32</sup> Ibid., p. 19.

literature goes back to 400 B.C. with Pliny describing it “as a one-horned wild ass to be seen in India.”<sup>33</sup>

The manufacturing of this bronze item was done through a process called lost-wax casting or *cire perdue*, which is a type of hollow casting that requires a long and careful procedure in which the body is encircled by an investment while being suspended.<sup>34</sup>

## References

Barnet, Peter, and Dandridge, Pete, eds. 2006. *Lions, Dragons, and Other Beasts: Aquamanilia of the Middle Ages, Vessels for Church and Table*, New Haven: Yale University Press.

Ursula Mende's chapter on Gothic Aquamanilia from Nuremberg was especially helpful and descriptive. Although there is no information on the unicorn aquamanile in that chapter, there is a complete entry on page 158.

Barnet, Peter. "Medieval Aquamanilia". In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. [http://www.metmuseum.org/toah/hd/aqua/hd\\_aqua.htm](http://www.metmuseum.org/toah/hd/aqua/hd_aqua.htm) (September 2009)

Carmen Gómez-Moreno. c1968. *Medieval art from private collections : a special exhibition at The Cloisters, October 30, 1968 through January 5, 1969*. [New York] : The Metropolitan Museum of Art.

Giblin, James. 1987. *From hand to mouth, or, How we invented knives, forks, spoons, and chopsticks, & the table manners to go with them*. New York: Crowell.

Heck, Christian, and Rémy Cordonnier. 2012. *The grand medieval bestiary: animals in illuminated manuscripts*.

Jackson, Harry. 1972. *Lost wax bronze casting; a photographic essay on this antique and venerable art*. Flagstaff [Ariz.]: Northland Press.

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<sup>33</sup> Carmen Gómez-Moreno. c1968. *Medieval art from private collections : a special exhibition at The Cloisters, October 30, 1968 through January 5, 1969*. [New York] : The Metropolitan Museum of Art, p. 150

<sup>34</sup> See: Jackson, Harry. 1972. *Lost wax bronze casting; a photographic essay on this antique and venerable art*. Flagstaff [Ariz.]: Northland Press, pp. 13-101.

This book provides a guide based on Harry Jackson's manuscript that patiently describes the "cire perdue" process in 30 steps through pages 13 to 101. It is illustrated with photography and provides a useful glossary of terms.

Metropolitan Museum of Art (New York, N.Y.), and Frits Scholten. 2011. *European sculpture and metalwork*. New York: Metropolitan Museum of Art.

Metropolitan Museum of Art (New York, N.Y.), and Germanisches Nationalmuseum Nürnberg. 1986. *Gothic and Renaissance art in Nuremberg, 1300-1550*. Munich: Prestel-Verlag.

Rieder, William P., et al. 1977. "Highlights of the Untermyer Collection of English and Continental Decorative Arts (exhibition catalogue)," *The Metropolitan Museum of Art*, New York, 1977.

Schrader, J. L. "A Medieval Bestiary," *The Metropolitan Museum of Art Bulletin, New Series*, Vol. 44, No. 1, (Summer, 1986), pp. 1+12-55. URL: <http://0-www.jstor.org.library.metmuseum.org/stable/3258963> Accessed: 07/07/2014 15:03

Tomasik, Timothy J., and Juliann M. Vitullo. 2007. *At the table: metaphorical and material cultures of food in medieval and early modern Europe*. Turnhout: Brepols.

Wixom, William D. "Medieval Sculpture at the Metropolitan 800 to 1400," *The Metropolitan Museum of Art Bulletin, New Series*, Vol. 62, No. 4, (Spring, 2005), The Metropolitan Museum of Art, pp. 40-41. URL: <http://www.jstor.org/stable/20209200>. Accessed: 07/07/2014 13:49

Wixom, William D., and Barbara Drake Boehm. 1999. *Mirror of the medieval world*. New York: Metropolitan Museum of Art.



**8. Toast rack. Christopher Dresser  
(British, Glasgow, Scotland 1834–  
1904 Mulhouse)**

Maker: for firm of Hukin & Heath

Date: 1881

Culture: British, Birmingham and London

Medium: Silver plate

Dimensions: Overall: 5 × 6 3/4 × 4 in.,  
0.7lb. (12.7 × 17.1 × 10.2 cm, 0.2948kg)

Classification: Metalwork-Silverplate

Credit Line: Gift of Robert L. Isaacson,  
1985

Accession Number: 1985.311

On view in [Gallery 556](#)

This toast rack comprises Christopher Dresser's both organic and abstract designs into one piece. In his early days, Dresser was best known to draw inspiration from Japanese and Greek vases and re-interpreted historical patterns and organic forms found in nature.<sup>35</sup> Influence from both the Arts and Crafts movement in England and the Glasgow School is evident throughout Dresser's modern designs.

Dresser worked for manufacturers James Dixon & Sons and Hukin & Heath, among many others, as an art adviser. He embraced production that was functional and aimed for the masses, without neglecting the importance of ornamentation and beauty. As we can see from the design of this toast rack, the silver plate is fading, revealing the intention to create a fine, decorative work of art from affordable materials.

<sup>35</sup> Whiteway, Michael, ed. 2004. *Shock of the Old: Christopher Dresser's Design Revolution*. Exhibition catalogue.. London: V&A Publications,. p. 7.





What makes this piece unique is that, although it is designed for mass production, its refinement suggests elegance and distinction brought to the table. Over thirty years after the Great Exhibition, and at a time when monarchies came to an end and nationalism was the order of the day, the emerging aristocracy and middle classes experienced a more democratic choice in furnishing their homes. It is important to note that within its aesthetic appearance in displaying toast in a sculptural way, this item is very much ahead of its time. It was not until the Bauhaus that functionalism was recognized as one with design. Leaving the assemblage of the elements in full site to its user and shedding objects of excessive ornamentation.

On a personal note, although Dresser created readily available objects of design for the general public, it would not be, in my opinion, until Peter Behrens (1868-1940) in Germany that design would be brought under full standardization with the AEG company. Both designers are highly praised fathers of design, and for a valid reason. I believe that kind of title, though, should always be put into context and not generalization.

### References

"Christopher Dresser: Toast or letter rack" (1985.311) In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000—. <http://www.metmuseum.org/toah/works-of-art/1985.311>. (October 2006)



Dresser, Christopher. *Dr. Christopher Dresser : including ceramics, metalwork, glass, books : offered for sale by Dan Klein Ltd., 11 Halkin Arcade, Motcomb Street, London SW1, [London : Dan Klein Ltd.], 1981.*

Durant, Stuart. 1986. *Ornament, from the Industrial Revolution to today.* Woodstock, N.Y.: Overlook Press.

"Great Britain and Ireland, 1800–1900 A.D.". In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–.  
<http://www.metmuseum.org/toah/ht/?period=10&ion=euwb> (October 2004)

Jervis, Simon. 1987. *Art & design in Europe and America, 1800-1900.* New York: E.P. Dutton.

Kurland, Catherine, Lori Zabar, Shawn P. Brennan. *Christopher Dresser : the power of design, [an exhibition] April 28-May 29, 1993.* New York, NY : Kurland-Zabar, c1993

Lyons, Harry. 2005. *Christopher Dresser: the people's designer - 1834-1904.* Woodbridge: Antique Collectors' Club.

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[http://www.metmuseum.org/toah/hd/cdrs/hd\\_cdrs.htm](http://www.metmuseum.org/toah/hd/cdrs/hd_cdrs.htm) (October 2006)

Pevsner, Nikolaus. *An enquiry into industrial art in England.* New York : Macmillan ; Cambridge [Cambridgeshire] : University Press, 1937

Pevsner, Nikolaus. *Pioneers of the modern movement from William Morris to Walter Gropius.* London, Faber & Faber [1936]

Rudoe, Judy. "Design and Manufacture Evidence from the Dixon & Sons Calculation Books," *The Journal of the Decorative Arts Society 1850 - the Present*, No. 29, Christopher Dresser in Context: Papers of the Symposium held jointly by the Victoria and Albert Museum and the Decorative Arts Society 18 October 2004 (2005), pp. 66-83. URL: <http://www.jstor.org/stable/41809367> Accessed: 07/20/2014 16:34  
Information from the calculation books on the costs of producing a toast rack with electro-plated nickel silver (p. 76).

Lyons, Harry and Chris Morley. "Christopher Dresser and the arts of Japan," *RSA Journal*, Vol. 148, No. 5496 (2001), Royal Society for the Encouragement of Arts, Manufactures and Commerce pp. 90-91. URL: <http://www.jstor.org/stable/41379061> Accessed: 07/18/2014 12:02

Vanke Altman, Francesca, "We May Borrow What is Good From all Peoples' Christopher Dresser and Islamic Art," *The Journal of the Decorative Arts Society 1850 - the Present*, No. 29,

Christopher Dresser in Context: Papers of the Symposium held jointly by the Victoria and Albert Museum and the Decorative Arts Society 18 October 2004 (2005), pp. 42-52

URL: <http://www.jstor.org/stable/41809365> Accessed: 07/18/2014 12:18

Whiteway, Michael, ed. 2004. *Shock of the Old: Christopher Dresser's Design Revolution*. Exhibition catalogue.. London: V&A Publications.

This exhibition catalogue was widely helpful and provided a complete introduction to Dresser's life and work. It goes through his influences as an ornamentist, his botanist profession, and his interest in Shintoism while he collected art. The book addresses Christopher Dresser's employers and successfully accounts for his prolific career.



## 9. Silver spoon and fork

Period: Imperial

Date: ca. 3rd century A.D.

Culture: Roman

Medium: silver

Dimensions: Length 6 3/8 in. (16.2 cm)

Classification: Gold and Silver

Credit Line: Gift of Malcolm Wiener, on the occasion of the reinstallation of the Greek and Roman galleries, 2006

Accession Number: 2006.514.3

On view in [Gallery 169](#)

The *triclinium* and *bilclinia* are the two known arrangements in which noble Romans “reclined” for dining during their usual *convivium* or *cena*. Couches were set in either a “U” or an “L” shape - depending on how large or private the party - against the walls of these reception rooms. Light-weight, low tables

were set in the center.<sup>36</sup> Guests would lay on their left side, their right hand free for tending to whatever luxurious food they fancied. Considering they had help for serving - slaves would keep tables supplied and even cut the guests' meat into edible size - they still needed to get the food in their mouths, single-handedly.<sup>37</sup>

This peculiar *Silver spoon and fork* is the utmost expression of this lifestyle. Dinners were a spectacle where every detail was meant to impress, from the mosaics on the floor to the bone inlays on the couches to the luxurious presentation of exotic fare. The Roman banquet meant “the ninth hour is past” *enate parelasen*, and it is no

<sup>36</sup> Croom, Alexandra. 2007. *Roman furniture*. Stroud: Tempus, pp. 46-49.

<sup>37</sup> Dunbabin, Katherine M. D. 2003. *Roman banqueting*. Cambridge, UK: Cambridge University Press, p. 141.

longer time for business.<sup>38</sup> Some of the most precious utensils and furniture have been found in these rooms, given that their aim was to show exquisite taste in materials.

The use of the spoon and fork as one piece is not geographically unique to Imperial Rome. Egyptians used a similar bronze spoon with a pointed end to pinch fish



or meat, and it was shaped by casting in stone or clay.

The Roman spoon was made in two different shapes: *cochlear*, a small circular bowl; and *ligula*, pear-shape. As it can be observed in the intricate details of this silver utensil, there was more thought put into the eye of the user than his or her hand. The item is meant to be observed and treasured, and only second, to be used for eating.

With the fall of the Roman Empire, their elegance and refinement were forgotten for a very long time. Through the long lasting Middle Ages, the use of the fork is known to only have been used while carving. We do not see forks at least until the 15<sup>th</sup>-16<sup>th</sup> centuries in Germany, France and England.<sup>39</sup>

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<sup>38</sup> D'Arms, John H. c1999. "Timing Spectacles: Roman Domestic Art and Performance," *The art of ancient spectacle*, edited by Bettina Bergmann and Christine Kondoleon, Washington: National Gallery of Art; New Haven: Yale University Press, p. 323.

<sup>39</sup> Brett, Gerard. 1968. *Dinner is served: a history of dining in England, 1400-1900*. London: Hart-Davis, p. 61.

## References

Buck, John H. "Knives and Forks," *The Metropolitan Museum of Art Bulletin*, Vol. 2, No. 9 (Sep., 1907), The Metropolitan Museum of Art, pp. 154-156. URL: <http://0-www.jstor.org.library.metmuseum.org/stable/3253056>

Observations on the names and uses given to forks and knives. The fork might have not been used for feeding but only for serving purposes, since it was almost always paired with a spoon, the author argues.

Sherlock, David. 2007. "'Roman Forks'." *The Archaeological Journal*, 164: p. 256, B5.

Balch, David L. 2008. *Roman domestic art and early house churches*. Tübingen: Mohr Siebeck.

Bergmann, Bettina Ann, and Christine Kondoleon. 1999. *The art of ancient spectacle*. Washington: National Gallery of Art.

Croom, Alexandra. 2007. *Roman furniture*. Stroud: Tempus.

A closer approach into the manufacture, arrangement and use of furniture during banqueting among other important activities in Roman homes. Useful descriptions buttressed with technical measurements and overall rendering of the architectural space.

D'Arms, John H. "Performing Culture: Roman Spectacle and the Banquets of the Powerful." In *The Art of Ancient Spectacle*, edited by Bettina Bergmann and Christine Kondoleon, pp. 301–19.. New Haven: Yale University Press, 1999.

Defenbacher, Daniel S. 1951. *Knife, fork, spoon : the story of our primary eating implements and the development of their form*, Minneapolis : Walker Art Center

Dunbabin, Katherine M. D. 2003. *Roman banqueting*. Cambridge, UK: Cambridge University Press.

This book provides an ample introduction of the Roman *convivium*. Evidence from frescoes, tombstone reliefs and mosaics illustrates the ways and habits of dining and drinking on couches in Imperial Rome. From its roots on Greek culture to its highest expression on tombs and architecture, banqueting is thoroughly described as one of the most important practices of this time.

Gold, Barbara K., and John F. Donahue. 2005. *Roman dining: a special issue of American Journal of Philology*. Baltimore, Md: Johns Hopkins University Press.

Metropolitan Museum of Art (New York, N.Y.), Carlos A. Picón, and Richard Daniel De Puma. 2007. *Art of the classical world in the Metropolitan Museum of Art: Greece, Cyprus, Etruria, Rome*. New York: the Metropolitan Museum of Art. (Collection catalogue)

Oliver, Andrew, and John Shelton "Silver on Papyrus: A Translation of a Roman Silver Tableware Inventory." *Archaeology* 32, no. 1 (January–February 1979), pp. 21–28.. n/a: n/a, n/a.

Raff, Katharine. "The Roman Banquet". In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000–. [http://www.metmuseum.org/toah/hd/banq/hd\\_banq.htm](http://www.metmuseum.org/toah/hd/banq/hd_banq.htm) (October 2011)

This was a good source to start my research for this item. The essay touches on the most important aspects of the Roman *convivium* and their influence from Greek culture. Raff talks about the spoon as the primary eating utensil in Rome.

Reed & Barton, and Dominick & Haff. 1930. *The History of the Spoon, Knife and Fork*. Taunton, MA : Reed & Barton, C.A. Hack & Son.

This tiny book gives further insight into several eating habits throughout history in order to account for how great attention to detail is wrought into their own design in silverware. I found useful information on authors specialized on this subject alone. Advice on correct settings for the most important meals of the day (YEAR) is also illustrated here.

Roller, Matthew B. 2006. *Dining posture in ancient Rome: bodies, values, and status*. Princeton, N.J.: Princeton University Press.

Strong, Donald Emrys *Greek and Roman Gold and Silver Plate*. Ithaca, N.Y.: Cornell University Press, 1966.



#### 10. Tea Bowl with “Hare’s-Fur” Decoration

Period: Muromachi period (1392–1573)

Date: 16th century

Culture: Japan

Medium: Stoneware with iron-oxide glaze; metal rim (Seto ware)

Dimensions: H. 2 7/8 in. (7.3 cm);

Diam. 4 7/8 in. (12.4 cm); Diam. of

base 1 3/4 in. (4.4 cm)

Classification: Ceramics

Credit Line: H. O. Havemeyer

Collection, Bequest of Mrs. H. O.

Havemeyer, 1929

Accession Number: 29.100.234

On view in [Gallery 205](#)

During the Muromachi period in Japan, temples that were once only open to monks now invited members of the aristocracy and refined upper class. Meditation styles became more sophisticated and the arts became fashionable. There was diplomatic and cultural exchange with the Ming Dynasty in China, which introduced, among other important customs, the tea ceremony.

Tea had been adopted from the Chinese long before, but it was tea master Sen No Rikyu (1522-1591) under the patronage of Taiko-Hideyoshi, who refined this ceremony known as *chanoyu* under the ideal of no luxury or splendor in utensils.<sup>40</sup> This kind of Japanese aesthetics is known as *wabi sabi*, *wabi* refers to the feeling of something lifeless but passing, letting go; and *sabi* relates to the acceptance of long age and resignation. *Wabi sabi* avoids perfection, as we can observe in the craft of this tea bowl. Its earthiness and irregularities in the shape invite to careful observation and touch.

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<sup>40</sup> Okakura, Kakuzō. 2000. *The book of tea*. Boston, MA: Tuttle Publishing, p.57.

Tea houses are conceived in the same manner. You are to leave your world behind, the tiny entrance allows for the visitor to bow before going inside. The use of humble materials such as *washi*, Japanese paper made from mulberry pulp, are used for the screens that make up the walls. The concept is clear, unpretentious and modest.



The tea ceremony combines the aesthetics of *wabi sabi* together with *mono no aware*, which means the building up to a perfect instant that will not last and therefore it is to be treasured. It is important to remain present in the moment, to appreciate the careful and fragile ritual of preparing and pouring the tea. Once this is done and the bowl is graciously handed to a guest - sitting is arranged hierarchically, - he is to sip it all at once and even slurp until the last bit of earthy froth is gone. Then, it is accustomed to observe the bowl carefully by touching it and turning it around to appreciate it from all sides.

The Japanese adopted many attributes mostly from China, Korea, and even Portugal, during the periods in which they were open to other cultures. The hare's fur glaze on this bowl called *temmoku*, was introduced by Buddhist monks who brought these type of ceramics from Mount Tianmu in China. This type of glaze was refined in



the Muromachi period. It is high in iron oxide content and it gives it its distinct bicolor glare when fired at high temperatures.<sup>41</sup>

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Department of Asian Art. "Muromachi Period (1392–1573)". In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000–.  
[http://www.metmuseum.org/toah/hd/muro/hd\\_muro.htm](http://www.metmuseum.org/toah/hd/muro/hd_muro.htm) (October 2002)

Ford, Barbara Brennan "The Arts of Japan." *The Metropolitan Museum of Art Bulletin*, v. 45, no. 1 (Summer, 1987).

Juniper, Andrew. 2003. *Wabi sabi: the Japanese art of impermanence*. Boston: Tuttle Pub.

Mason, Penelope *History of Japanese Art*. Upper Saddle River, N.J.: Pearson Prentice Hall, 2004.

McCormick, Melissa. 2011. *Elegant perfection: masterpieces of courtly and religious art from the Tokyo National Museum*. [Houston, Tex.]: Museum of Fine Arts, Houston.

Metropolitan Museum of Art (New York, N.Y.), Barbara Brennan Ford, and O. R. Impey. 1989. *Japanese art from the Gerry Collection in the Metropolitan Museum of Art*. New York: The Museum.

Metropolitan Museum of Art. 1930. "The Exhibition of the H.O. Havemeyer Collection," *The Metropolitan Museum of Art Bulletin*, Vol. 25, No. 3 (Mar., 1930), The Metropolitan Museum of Art. p. 54. URL: <http://0-www.jstor.org.library.metmuseum.org/stable/3255898> Accessed: 20/07/2014 11:31

Some notes on provenance:

Under the bequest of Mrs. Louisine W. Havemeyer, all objects received under the will should "be known as the H. O. Havemeyer Collection," and they should be on "permanent exhibition." Also, the objects should be distributed among the departments to which they properly belong, and there displayed in the galleries devoted to work of a similar kind.

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<sup>41</sup> McCormick, Melissa. 2011. *Elegant perfection: masterpieces of courtly and religious art from the Tokyo National Museum*. [Houston, Tex.]: Museum of Fine Arts, Houston, p. 97.

Mowry, Robert D., Eugene Farrell, and Nicole Coolidge Rousmaniere. 1996. *Hare's fur, tortoiseshell, and partridge feathers: Chinese brown- and black-glazed ceramics, 400-1400*. Cambridge, Mass: Harvard University Art Museums.

Murase, Miyeko *Bridge of Dreams: The Mary Griggs Burke Collection of Japanese Art*. New York: Metropolitan Museum of Art, 2000.

Ohki, Sadako. 2009. *Tea culture of Japan*. New Haven: Yale University Art Gallery.

Okakura, Kakuzō. 2000. *The book of tea*. Boston, MA: Tuttle Publishing.

This much later edition of the original *Book of Tea* from 1906 sheds new light on its influence in western culture. The foreword and introduction reprinted from the 1956 edition provides important input into western interpretation of Japanese aesthetics. Furthermore, Okakura's description of the tea ceremony remains one of the most asserted since it explains the practice focusing on important aspects such as Taoism in order to understand tea appreciation. It also touches on art appreciation refined during the Muromachi period and the importance of flowers, set as *Ikebana* arrangements in tea houses.

Perry, Richard A. 1976. "The Tea Bowl As A Meditative Device," *RACAR: revue d'art canadienne*, Vol. 3, No. 1, AAUC pp. 28-35. URL: <http://0-www.jstor.org.library.metmuseum.org/stable/42631224>

Pitelka, Morgan. 2003. *Japanese tea culture: art, history, and practice*. London: RoutledgeCurzon.

Expands on the aesthetic concept of *chanoyu*, the Japanese tea ceremony. The rustic ways of *wabi sabi* and the understanding of imperfection as a matter of taste and connoisseurship. A compilation of essays regarding several approaches to the tea culture in Japan through its different periods where buddhists monks, warriors, merchants and aristocrats all had an important role.

Shimizu, Yoshiaki, ed. *Japan: The Shaping of Daimyo Culture, 1185–1868*. Washington, D.C.: National Gallery of Art, 1988

Valenstein, Suzanne G. 1975. *A handbook of Chinese ceramics*. New York: Metropolitan Museum of Art.

Watanabe, Takeshi. 2007. "From Korea to Japan and Back Again: One Hundred Years of Japanese Tea Culture through Five Bowls, 1550-1650," *Yale University Art Gallery Bulletin*, Japanese Art at Yale, Yale University, acting through Yale University Art Gallery, pp. 82-99. URL: <http://0-www.jstor.org.library.metmuseum.org/stable/40514680>

### 11. Ceremonial Ladle (Wakemia or Wunkirmian). Zlan of Belewale

Date: before 1960

Geography: Liberia

Culture: Dan peoples

Medium: Wood, fiber, metal, pigment

Dimensions: W. 5 1/4 × L. 23 in. (13.3 × 58.4 cm)

Classification: Wood-Implements

Credit Line: The Michael C. Rockefeller Memorial Collection, Bequest of Nelson A. Rockefeller, 1979

Accession Number: 1979.206.254

On view in [Gallery 352](#)

Feast ladles like this one are known as *Wunkirmian* or *wake mia* and they are crafted to honor a woman for her unequalled hospitality when it is recognized that “no group is too large for her to feed.”<sup>42</sup>



Apart from her matriarchal duties, the honored woman must also work hard at planting and harvesting - mainly rice - with the help of her husband and son. Acquiring the name *tin kadu*, she made a name for herself, which was one of the most important things for the Dan peoples.<sup>43</sup> The *wa ke de*, as she would be called, prepared a large feast that accompanied masquerade ceremonies.<sup>44</sup>

<sup>42</sup> Johnson, Barbara C. 1984. *Seeking a name : four Dan sculptors of Liberia: an exhibition catalog*, Thesis (M.A.)--San Francisco State University, p.31

<sup>43</sup> Ibid., p. iv.

<sup>44</sup> See Metropolitan Museum of Art description at: <http://www.metmuseum.org/collection/the-collection-online/search/312230?rpp=30&pg=1&ft=ceremonial%2Bladle&pos=2&imgNo=0&tabName=gallery-label>

Something that struck me about this sculptural ladle was the fact that the name of the artist is recognized. More often than not, the names in cultures of Africa, The Americas, Oceania and other non-western cultures are unknown. Zlan, the artist, was born in Gangwebe, Ivory Coast. His name means God, and it was appointed to him because he could "create beautiful things with [his] hands."<sup>45</sup> Zlan worked for different chiefs of the Dan. Whenever he was called to carve, he would be assisted by one wife - which was apparently unusual - and an apprentice.



In a sense, the *winkirmian* are also considered somewhat of magic wands with spiritual powers. The band across her eyes symbolizes the "heightened powers of sight one must possess to be aware of the spiritual realm."<sup>46</sup> The detailed geometric carvings all along the sides of the ladle remind us of the zigzag-like motifs from the lidded vessel from Zambia. What characterizes this ladle, however, are the delicate features on the head of the woman

being depicted and the details of pigment that, although fading, still remain. It is unclear if this is a portrait. In addition, the body of the figure alludes to a motherly womb which again goes back to the matriarchal meaning of her part in the big feast.

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<sup>45</sup> Johnson, Barbara C. 1984. *Seeking a name : four Dan sculptors of Liberia: an exhibition catalog*, Thesis (M.A.)--San Francisco State University, p. 59.

<sup>46</sup> Clarke, Christa, and Rebecca Arkenberg. 2006. *The art of Africa: a resource for educators*. New York: Metropolitan Museum of Art, p. 85.

## References

Clarke, Christa, and Rebecca Arkenberg. 2006. *The art of Africa: a resource for educators*. New York: Metropolitan Museum of Art.

This brief essay is a good introduction to both the meaning of the *wunkirmian* and the prolific career of Zlan. It also provides a full physical description of the piece.

"Guinea Coast, 1900 A.D.–present". In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000–. <http://www.metmuseum.org/toah/ht/?period=11&ion=afg> (October 2004)

Johnson, Barbara C. 1984. *Seeking a name : four Dan sculptors of Liberia: an exhibition catalog*, Thesis (M.A.)--San Francisco State University.

Although I could not find many references on this subject, this exhibition catalog highlights Zlan's career as a sculptor and provides some useful information on all the different art forms of the Dan peoples.

Meneghini, Mario. 2006. *Collecting African art in Liberia and neighboring countries*, Gavirate: Nicolini editore.

Metropolitan Museum of Art (New York, N.Y.), Douglas Newton, and Lee Boltin. 1980. *The art of Africa, the Pacific Islands, and the Americas*. [New York, N.Y.]: Metropolitan Museum of Art.

## 12. Food Case Probably Containing a Preserved Pigeon

Period: New Kingdom

Dynasty: Early Dynasty 18

Date: ca. 1550–1479 B.C.

Geography: From Egypt, Upper Egypt; Thebes, Southern Asasif, Cliff Tomb (MMA 1021), MMA 1918–1919

Medium: Wood, stucco, bitumen

D: L. 20.5 cm (8 1/16 in.); W. 11 cm (4 5/16 in.); H. 10.5 cm (4 1/8 in.)

Credit Line: Rogers Fund, 1919

Accession Number: 19.3.289a, b

On view in [Gallery 109](#)



We can infer from preserved paintings on walls or tomb carvings, to what capacity were different types of animals considered in ancient Egypt. From them being sacred and divine creatures, to them featured as part of a meal, pictorial evidence - and even model bakeries or slaughterhouses found inside tombs - is useful to understand their eating customs.<sup>47</sup> But, what about having preserved evidence of their actual food?

Animal mummies were not always considered of much value and were thus discarded or used “as ballast for ships, as fertilizer, fuel, or medicine in powdered form.”<sup>48</sup> Nonetheless, the Metropolitan Museum of Art houses a great collection of animal mummies that have provided for further scholarship for Egyptologists.

Mummification of animals varied depending on their status during their lifetime. The kind that is preserved in this image would have been a “visual mummy,” in other

<sup>47</sup> See: Metropolitan Museum Collection, Access no: 20.3.12

<sup>48</sup> Ikram, Salima. 2005. *Divine creatures: animal mummies in ancient Egypt*. Cairo: American University in Cairo Press, p. 1



words food offerings for the person buried in the same tomb. These types of mummies would have been already prepared for human consumption and were placed in their tombs so that they would “feast for eternity.”<sup>49</sup> It is fascinating to think that not only were noble Egyptians lavish eaters, they were also ensured about the fact that they would never have to do without the pleasure of enjoying prepared poultry.



The coffinets made for these animals - which could have been cattle, ducks, geese, pigeons, or ovicaprids - adopted the shape of the animal, or part of it, in a sculpture-like wooden carcass. According to egyptologist Salima Ikram, poultry mummies such as this one, would have been “plucked, eviscerated, and had their wing-tips and feet removed - just as one

would prepare them for eating - with the gizzards and liver wrapped, and reintroduced into the body cavity.”<sup>50</sup> Just as human remains were mummified, vidual mummies were desiccated in natron with high salt content.

What makes this evidence important is the fact that not only do we learn about hierarchy in terms of the status of the person buried in that same site, but we can go further into getting to know their usual customs for dining during their lifetime.

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<sup>49</sup> Ibid., p. 4.

<sup>50</sup> Ibid. p. 4, 26.

## References

Aufderheide, Arthur C. 2003. *The scientific study of mummies*. Cambridge, UK: Cambridge University Press. P. 404, 396,

Bailleul-LeSuer, Rozenn, and Anna R. Rössman. 2012. *Between heaven and earth: birds in ancient Egypt*.

Germond, Philippe, and Jacques Livet. 2001. *An Egyptian bestiary: animals in life and religion in the land of the Pharaohs*. London: Thames & Hudson.

This book provides a selected bibliography at the back which provides for further specialized study. Although it provides beautiful illustrations and thorough descriptions, it was not particularly useful for the purpose of this entry.

Hayes, William Christopher. 1990. *The scepter of Egypt: a background for the study of the Egyptian antiquities in the Metropolitan Museum of Art : from the earliest times to the end of the middle kingdom*. New York: Metropolitan Museum of Art.

Houlihan, Patrick F., and Steven M. Goodman. 1986. *The birds of ancient Egypt*. Warminster, England: Aris & Phillips.

Ikram, Salima. 2005. *Divine creatures: animal mummies in ancient Egypt*. Cairo: American University in Cairo Press.

The chapter on the technology of mummification includes experiments conducted at the American University in Cairo. Unfortunately, the ducks had to be disposed of after five years since they had become “unbearably malodorous.” Overall, the book was thorough in the analysis of the different ways in which animals were mummified in Ancient Egypt according to status or function during their lives.

Metropolitan Museum of Art (New York, N.Y.), Peter Dorman, Prudence Oliver Harper, and Holly Pittman. 1987. *Egypt and the ancient Near East*. New York: The Museum.

Nicoll, M. J., and Richard Meinertzhagen. 1930. *Nicoll's Birds of Egypt*. 2 Vols. London: Hugh Rees Ltd.

Peck, William H. 2013. *The material world of ancient Egypt*. New York: Cambridge University Press.

Pischikova, Elena, Adam Booth, Julia Budka, Dieter Eigner, Kenneth Griffin, Salima Ikram, et al. 2014. *Tombs of the South Asasif Necropolis: Thebes, Karakhamun (TT 223), and Karabasken (TT 391) in the Twenty-fifth Dynasty*. Cairo: The American University in Cairo Press.



A detailed discussion of the tombs from the Theban excavations in terms of its architecture, iconography, and overall decorations.

Rijksmuseum van Oudheden te Leiden, Maarten J. Raven, Wybren K. Taconis, and G. J. R. Maat. 2005. *Egyptian mummies: radiological atlas of the collections in the National Museum of Antiquities at Leiden*. Turnhout, Belgium: Brepols.

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Brett, Gerard. 1968. *Dinner is served: a history of dining in England, 1400-1900*. London: Hart-Davis.

Giblin, James. 1987. *From hand to mouth, or, How we invented knives, forks, spoons, and chopsticks, & the table manners to go with them*. New York: Crowell.

Goodfellow. 1865. *Mrs. Goodfellow's cookery as it should be. A new manual of the dining room and kitchen*. Philadelphia: T.B. Peterson&brothers.

Koeppel, Wolfram. 2010. *Vienna circa 1780: an imperial silver service rediscovered*. New York: Metropolitan Museum of Art.

Palmer, Arnold. 1952. *Movable feasts; a reconnaissance of the origins and consequences of fluctuations in meal-times, with special attention to the introduction of luncheon and afternoon tea*. London, New York: Oxford University Press.

Rudofsky, Bernard. 1980. *Now I lay me down to eat: notes and footnotes on the lost art of living*. Garden City, N.Y.: Anchor Books.

Tannahill, Reay. 1995. *Food in history*. New York: Crown Trade Paperbacks.

Wilson, Bee. 2012. *Consider the fork: a history of how we cook and eat*. New York: Basic Books.

### Personal Observations

What I found most challenging about this project was the going back and forth from completely different cultures, subjects and artists. It took a lot of rationalizing and organizing schematically, in order to create an understandable thread between these objects.

By looking through the appendices in most of the books, I was able to find additional information and sources that were very helpful in guiding my research and strengthening my arguments. As an Art History student, this was particularly helpful because I got a sense into what curatorial work is mainly about. In the short time that I had to complete this, I have learned overall that time management is what is most important, especially when researching in between libraries and concerning different subjects within a theme.