Above and on the opposite page: Detail and two views of an Attic red-figured kylix attributed to Douris. On the interior a man approaches a seated youth, whose athletic equipment—sponge, oil bottle, and netted bag—is suspended on the wall. Youths and men are shown on the exterior of the cup. One boy holds a lyre; the men have sashes, wreaths, and tendrils. Douris was one of the greatest and most prolific of the red-figure painters, and this cup belongs to the middle period of his activity, about 480 to 470 B.C. There is a large and monumental quality in his drawing at this period, and at the same time his style is clear and precise in detail. The cup is one of his masterpieces. Height 4 3/8 inches; diameter 11 3/4 inches; width with handles 15 5/8 inches; diameter of tondo 8 1/4 inches. Rogers Fund, 1952

The objects on these pages may be seen in the Room of Recent Accessions on the second floor.
A Nude Study, by the French Painter Théodore Géricault (1791-1824). This anatomical study was painted when Géricault was about twenty years old, in the studio of his master, Guérin. It is typical of the work done in Paris at the beginning of the nineteenth century in the art schools or "academies" under the influence of the neoclassical style of David. But Géricault already shows the rich painterly touch and melancholy dramatic mood which became characteristic of his painting and had such a strong influence on the Romantics. Rogers Fund, 1952.
Turkish silk brocade made in Brusa in the xvi century. Pulitzer Bequest Fund, 1952. This fine fabric is one of a group of ten acquired, with other objects, from the estate of the late Dikran Kelekian. It shows a typical Turkish design of undulating bands with branches bearing large composite palmettes, leaves, and tulips in white, blue, green, and gold on a crimson ground. Sprays of flowers—carnations, hyacinths, and roses, as well as tulips—were favorite Turkish motives, often arranged into formal repeat patterns or placed within ogival designs. Although influenced by their Persian neighbors the Turks evolved during the xv century a style of their own, well known to us from the tiles made at Isnik and Kutahia in Asia Minor. Brusa, in Asia Minor, the early capital of the Ottoman Turks, was the principal weaving center. Here magnificent brocades and velvets were made during the xvi and xvii centuries, used chiefly for court robes, many of which are in the Top Kapu Serai Museum at Istanbul.
Two of nine terracotta portrait medallions, by Jean Battiste Nini (1717-1786). French. Gift of James Hazen Hyde, 1952