

with this cycle. The calendar is normally illustrated with 24 small medallions, one each for the zodiac sign and the occupation of the month. The Limburgs for the first time combined these two, enlarged them and filled the entire space of the page, incorporating an equally wide arch above, enclosing in addition astronomical information such as the days of the week and phases of the moon. In the inner lobe Apollo, holding the blazing sun, rides in his chariot drawn by winged horses.

The 11 pictures underneath (November was not finished by the Limburgs but by Jean Colombe) show four courtly scenes: January, a banquet with the Duc de Berry presiding; April, the betrothal of a courtly pair; May, an outing on horseback; and August, hawking. The other seven depict peasant activities such as plowing in March, haymaking in June, sheepshearing in July. January and February show indoor scenes. The other nine portray, as a backdrop against a brilliant blue sky, contemporary buildings such as castles, ones either in the possession of the Duc de Berry or of the King or of a nephew, Louis II of Anjou. Of these buildings only one is still in existence, but all can be identified with the help of early drawings and etchings. The one for June with the Sainte Chapelle on the right and the Palais de la Cité on the left is perhaps the most enchanting. To these should be added the Mont St Michel illustrating the Mass for St Michael towards the end of the book, as well as some smaller background silhouettes.

These unique backdrops are combined with minutely observed representations of seasonal work on the land which are rendered with delicate precision. Outstanding single pictures such as the Zodiac Man and the Map of Rome are rarities in a Book of Hours. Even the customary sequence of the Life of the Virgin and the Passion of Christ are presented with new and unexpected touches: Christ in Gethsemane stands against a black sky, relieved only by stars and a couple of torches; and the Crucifixion is plunged, as the biblical text describes, into an overall bluish-gray haze. In all these the Limburgs surpass any contemporary Italian—and herald Netherlandish—panel painting. The *Très Riches Heures* is a masterpiece of the first order, and as such fully deserves the popularity it

has recently acquired thanks to color reproductions.

Further reading. Meiss, M. and Beatson, E.H. *The Belles Heures of Jean, Duke of Berry*, New York (1974). Meiss, M. with Longnon, J. and Cazelles, R. *The Très Riches Heures of Jean, Duke of Berry*, New York (1969). Meiss, M. with Smith, S.O.D. and Beatson, E.H. *The Limburgs and their Contemporaries*, London (1974).

Lin Maya 1959–

The Maya sculptor and architect Maya Lin was born in Athens, Ohio. In 1981, while still an undergraduate student at Yale University, she gained immediate fame when she won the nationwide competition to design the Vietnam Veterans' Memorial in Washington, D.C. Her proposal consisted of a V-shaped, black granite wall inscribed with the names of all the Americans who died or went missing during the Vietnam War. The Minimalist nature of her design caused controversy among the American public. Upon visiting the finished work, however, many acknowledged its subtle power, as the nearly 58,000 inscribed names make the enormous loss of life a deeply moving reality.

Lin has created other memorials, notably the Civil Rights Memorial in Montgomery, Alabama (1989). She has also applied her Minimalist aesthetic to large-scale sculpture made of unexpected materials such as grass-covered mounds of earth and crushed glass.

Lipchitz Jacques 1891–1973

The French sculptor Jacques Lipchitz (originally Chaim Jacob) was born in Druskieniki in Lithuania. He settled in Paris in 1909 and lived there until emigrating to America in 1941. For the last ten years of his life he also lived in Italy.

Lipchitz was one of the major sculptors associated with Cubism. His response to Cubism in this early formative period was not unlike that of his friend Juan Gris: sober and with a tight-lipped discipline. Made in stone or bronze, Lipchitz's Cubist sculptures consisted of figures and still lifes composed from simple, rather static inclined planes and curves, enlivened by simple changes of texture (for example, *Man with Mandolin*, 1917; Yale University Art Gallery, New Haven). They reflect their origins in Cubist painting in their



Maya Lin: The Vietnam Veterans' Memorial; black granite; 1982. Washington, D.C.

Jacques Lipchitz: *Mother and Child*; bronze; 120×73×72cm (47×29×28in); 1940. Wilhelm-Lehmbruck-Museum, Duisburg