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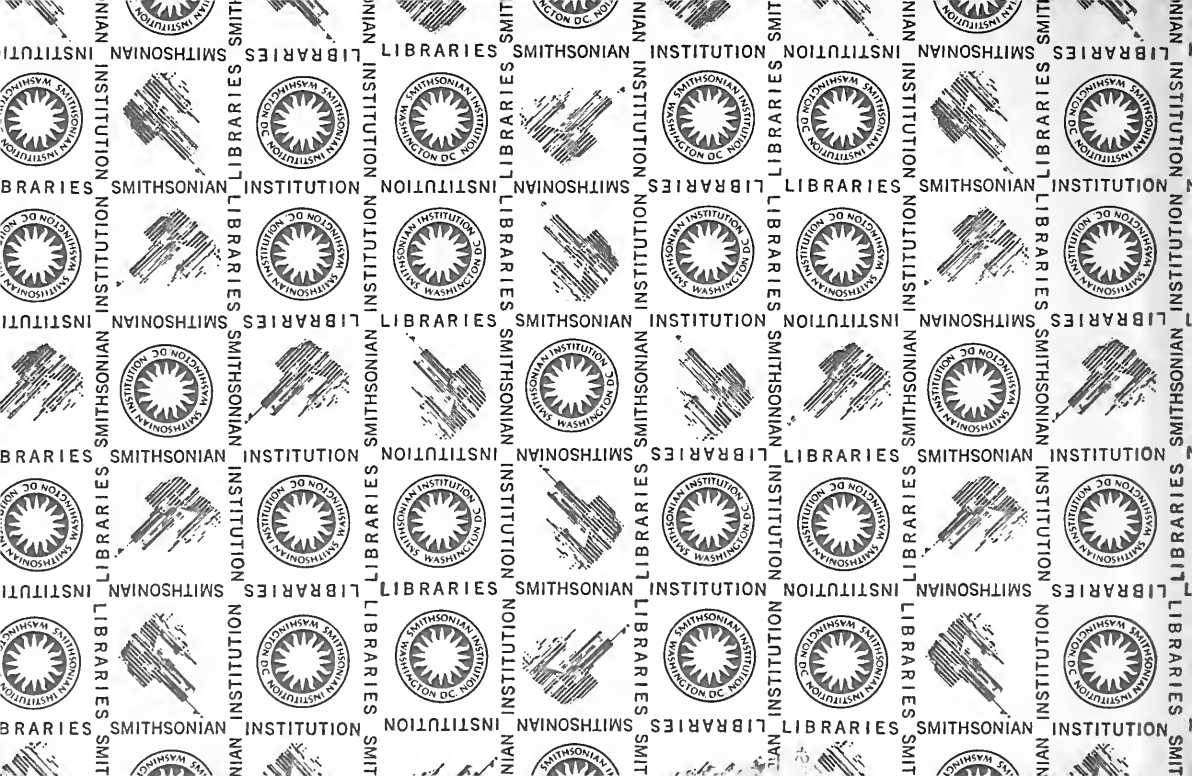
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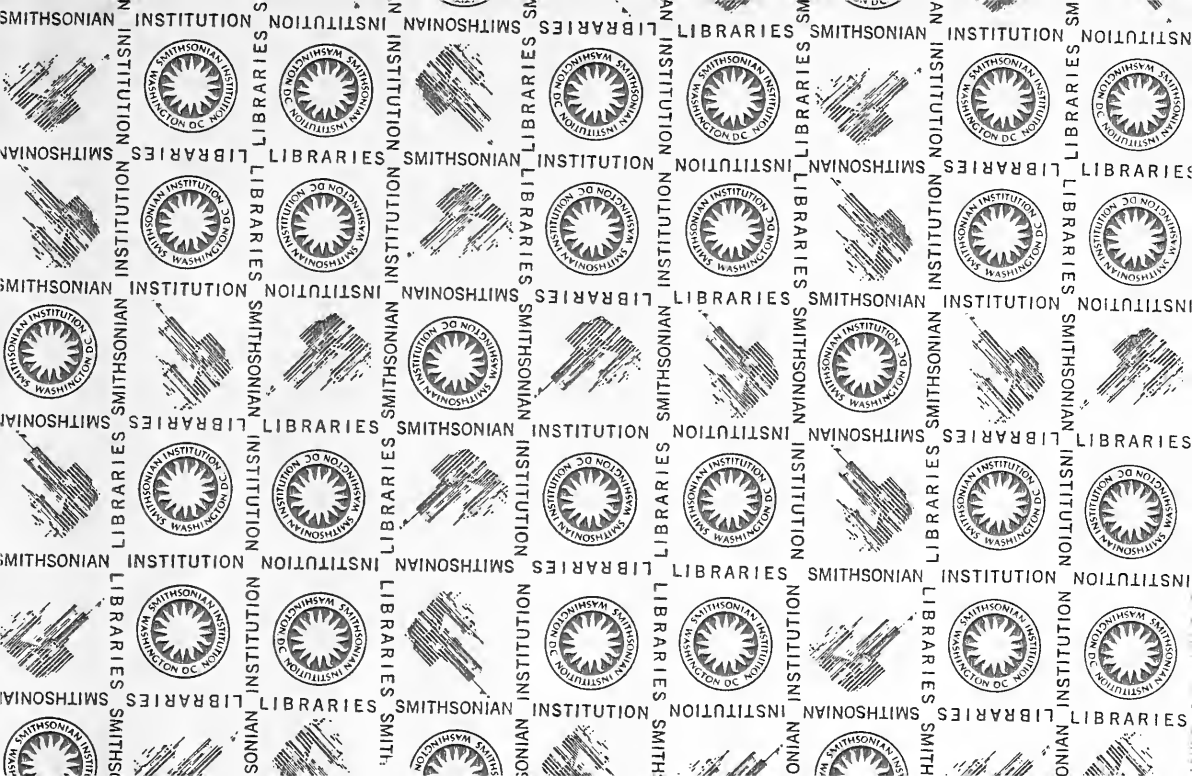
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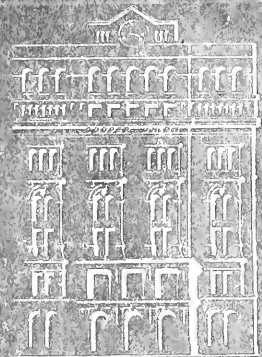
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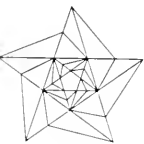


TREASURES OF THE COOPER UNION MUSEUM

Exhib.: Washington, D.C., National Collection of
Fine Arts, Smithsonian Inst., "Treasures from the
Cooper Union Museum," 13 July - 24 Sept. 1967,

Catalogue Des

TREASURES FROM THE COOPER UNION MUSEUM

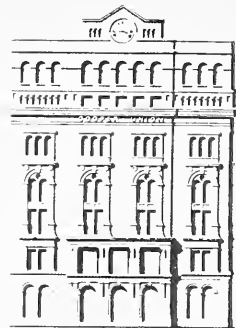


An Exhibition: July 13 through September 24, 1967

National Collection of Fine Arts

Smithsonian Institution

Washington, D.C.



TREASURES FROM THE COOPER UNION MUSEUM

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FOREWORD

The Cooper Union Museum is delightful and unique. It is the only museum in this country that places its major stress on the entire field of the decorative arts. It plays a vital role as a center for collectors, designers, and scholars, and there was widespread expression of concern when it appeared recently that the Museum's future was threatened.

This concern was shared by the Smithsonian Institution, which has joined in the effort to assure that the importance of the Museum be recognized and its services maintained. The National

Collection of Fine Arts, in particular, feels that one of the most effective ways of carrying out its own mission of serving the cause of American design is through support of the Cooper Union Museum.

The Museum is a treasurehouse of objects that tell the story of man's adventures and tastes in design. It is our hope, in presenting a glimpse of these treasures in our gallery on the Mall, that the American public will enjoy and appreciate more vividly the heritage which the Cooper Union Museum affords to all of us.

DAVID W. SCOTT
Director
National Collection of Fine Arts

Portrait head of a woman,
embroidered in wool on linen;
probably 4th-century
Egyptian

1953-70-1

no. 1



INTRODUCTION

Seventy years ago the Cooper Union Museum opened on the fourth floor of the Cooper Union for the Advancement of Science and Art in New York. It was a worthy addition. Peter Cooper had built the Cooper Union in 1859 to provide education in art and engineering and “instruction in the science and philosophy of a true republican government.” His granddaughters, the Misses Sarah Cooper Hewitt and Eleanor Garnier Hewitt, in founding the Museum reflected, in their own time, the humane and creative philanthropy which had inspired Peter Cooper. These ladies showed a remarkable rapport with their heritage, yet were able to extend it to contemporary frontiers. They saw the emerging need for cultural resources in the United States and willingly met it by undertaking to establish a museum of decorative arts.

It is especially impressive that, although the founders wrote very little about their aspirations for the Museum, an oral tradition has inspired successive members of the Museum staff to continue and develop collections and programs in accord with their intentions.

The objects represented in an exhibition titled “Treasures from the Cooper Union Museum” should be expected to consist of an assembly of categories quite different from that of treasures from any other museum in this country. The resources of the Cooper Union Museum are rich in diversity, and have been acquired with a philosophy of purpose extraordinary in comparison with other philosophies of acquisition in vogue since 1897.

With the belief that museum material should serve practical ends and that social benefits are to be derived from a better

designed environment, including the most commonplace objects, as well as the most noble works, the Misses Hewitt proposed that their museum should serve the designer, the artisan, the manufacturer, and the merchant in every conceivable way by making objects, a library, and a knowledgeable staff freely at their disposal. Recognizing no fine line of demarcation between fine and applied arts, they included the graphic arts within the scope of their interest. And apprehensive that American artists were not sufficiently supported by their countrymen, they began the collection of drawings and sketches now so important a part of the Museum's holdings.

Equally with the scientist, the designer must ultimately work with prime source material. Confrontation with the object of study gives information not possible to obtain from books. It is to provide such source material for intelligent inquiry in design that the objects in this Museum have been collected.

This approach to gathering collections has withstood changing fashions in museum presentation remarkably well. The treasures of this collection are jewels in the same sense as Cornelia's jewels—set apart in kind, with a recognition of pride and purpose. Unquestionably, much in the collection is of itself of superior quality, unique, yet each object attains eminence in context, for it represents one example of numbers of a kind, examples of design serving the designer, the connoisseur, the student, the dilettante—anyone eager to be informed.

So pragmatic a purpose in the world of the arts might well be considered a particularly American contribution to museum development, but truth is not so tidy. The founders had been impressed by the South Kensington Museum, established as a result of the Consort Prince Albert's Great Exhibition of 1851 to celebrate man's high achievements in the practical arts, and by the Musée des Arts Décoratifs in Paris, with its sponsorship by active manufacturing firms. Those institutions became the models for this collection. But the pendulum swings in two directions and the new busyness projected in this modest American museum helped to create the laboratory-community center museum concept, now much admired and emulated in older countries.

The strength of the Museum's holdings derives from the early acquisition of several extraordinary private collections by gift or by purchase. The gift of three European textile collections purchased for the Museum by J. Pierpont Morgan justify Eleanor Hewitt's statement in her 1919 paper, *The Making of a Modern Museum*—"So, in one instant, the Cooper Union Museum jumped to the rank of the South Kensington Museum as to textiles, and even has six pieces that do not exist in the superb Berlin Museum." The Council, a group of self-appointed friends whose only purpose was to make such purchases possible, had through the years 1901 to 1931 acquired for the Museum the collection of Italian architectural and decorative drawings of the seventeenth and eighteenth centuries belonging to the Cavaliere Giovanni Pian-

castelli, curator of the Borghese Gallery, and the remarkably refined collection of French eighteenth-century decoration, including drawings, woodwork, hardware, prints, and books of Léon Decloux.

With so choice a foundation on which to build, later acquisition gave increased scope and relevance. Without wishing to open the way for speaking honor to innumerable donors, it seems fitting to mention three acquisitions in recent years which have greatly amplified and enriched the collections. The bequest of Richard Cranch Greenleaf of his collection of textiles and lace, the gift of

the Trustees of the Estate of James Hazen Hyde of extravagant objects on the subject "The Four Continents," and the gifts of early German and Netherlandish prints of superb quality given over a period of years by Leo Wallerstein and continued in his memory by his widow have enhanced the already existing collections in the ways most typical of this museum—a museum known for collections in quantity in which examples of singular quality are unexpectedly many. It is this characteristic which gives the Cooper Union Museum a reputation of international extent.

CHRISTIAN ROHLFING

Administrator

Museum for the Arts of Decoration

*The Cooper Union for the Advancement
of Science and Art*

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CATALOGUE OF THE EXHIBITION

Dimensions are in inches and unless otherwise noted appear in the following order: height, width, depth.

I TEXTILES

Coptic Textiles

1. Portrait head of a woman, garment decoration
Probably Egypt, 4th century
Linen and wool; tabby woven linen background material
✓ embroidered in natural and multicolored wools in chain stitch
 $8\frac{1}{2} \times 8\frac{1}{4}$
Purchase, Au Panier Fleuri Fund
1953-70-1 *illus. p. 66*
2. Part of a curtain
Egypt, Akhmim, 4th-6th century
Linen and wool, tabby weave with weft loops in natural and brown
✓ $25\frac{1}{2} \times 20$
Ex coll. Baron
Gift of J. Pierpont Morgan
1902-1-19
3. Medallion, garment decoration
Egypt, 5th-7th century
Linen and wool, tapestry weave, slit and dovetailed in natural and multicolor wools
✓ $9\frac{1}{4} \times 8\frac{1}{2}$
Ex coll. Baron
4. Fragment, garment decoration
Showing Dionysus and Ariadne (?)
Egypt, probably 6th century
Linen and wool, tapestry weave, slit and dovetailed in natural color and purple wool
✓ $12\frac{1}{2} \times 9\frac{1}{4}$
Ex coll. Baron
Gift of J. Pierpont Morgan
1902-1-102
5. Fragments, garment decorations
Egypt, 7th-8th century
Linen and wool, tapestry weave, slit and dovetailed in natural and multicolor wools
✓ $4\frac{1}{2} \times 1$; $5\frac{1}{4} \times 1$; $3\frac{3}{4} \times 3\frac{3}{4}$
Ex coll. Baron
Gift of J. Pierpont Morgan
1902-1-76, -77, -78
6. Fragment, garment decoration
Egypt (?), 8th-9th century
Linen and wool, tapestry weave, slit and dovetailed in natural and multicolor wools
✓ $3\frac{3}{4} \times 3\frac{1}{2}$
Ex coll. Baron
Gift of J. Pierpont Morgan
1902-1-172

Gift of J. Pierpont Morgan
1902-1-71

Woven Textiles

7. Fragment, silk twill
Byzantine, 8th–9th century
Cock and palmette in star-shaped frame, after a Sassanian motif

✓ $9\frac{1}{2} \times 7$

Ex coll. Miquel y Badia
Gift of J. Pierpont Morgan
1902–1–212

8. *The Elephant*

Spain, 10th–11th century
Silk twill in crimson, yellow, and white

✓ $23\frac{1}{4} \times 19\frac{1}{2}$

Ex coll. Miquel y Badia
Gift of J. Pierpont Morgan
1902–1–221

9. *The Lion Strangler*

From the tomb of Saint Bernard Calvo (1180–1243),
Bishop of Vich

Spain, Hispano-Islamic, 12th century

✓ Silk; green and crimson on ivory ground, brocaded in gold
 $20 \times 13\frac{1}{4}$

Ex coll. Miquel y Badia
Gift of J. Pierpont Morgan
1902–1–220

10. *The Drinking Ladies*

✓ Spain, Hispano-Islamic, 13th century

Tapestry in multicolor silks and gold

$13\frac{3}{4} \times 7\frac{1}{4}$

Ex coll. Miquel y Badia
Gift of J. Pierpont Morgan
1902–1–82

11. Fragment from the mantle of Doña Leonor,
wife of Don Felipe (died 1274)

Spain, Hispano-Islamic, 13th century
From a tomb at Villalcazar de Sirga

✓ Inscription “Blessing”

Silk; red, blue, and white with gold; geometric pattern
 $10\frac{1}{2} \times 7\frac{1}{4}$

Ex coll. Miquel y Badia
Gift of J. Pierpont Morgan
1902–1–978

12. Fragment, blue satin

Venice, 14th century

Silk patterned in gold with winged dragons at a fountain
 $23\frac{1}{2} \times 10$

✓ Ex coll. Miquel y Badia
Gift of J. Pierpont Morgan
1902–1–272

13. Fragment from the hood of a cope

Spain, Hispano-Islamic, 15th century

✓ Arabic inscription “Glory to our Lord the Sultan”
Silk satin in multicolor threads, design of stripes
 $20 \times 16\frac{3}{4}$

Ex coll. Miquel y Badia
Gift of J. Pierpont Morgan
1902-1-302

14. Portion of a rank badge
China, 15th century, Ming Dynasty (1368-1643)
Silk and gold tapestry, *k'o-ssu*; white herons amid clouds
15 × 13

✓ Ex coll. Miquel y Badia
Gift of J. Pierpont Morgan
1902-1-432

15. Fragment, silk damask
Spain, 16th century
In green and yellow; large roundel enclosing palmette;
foliage

✓ $32\frac{3}{4} \times 23\frac{3}{4}$
Ex. coll. Vivès y Escudero
Gift of J. Pierpont Morgan
1902-1-872

16. Mantle
Peru, late 16th-early 17th century, Post-Columbian
Wool, silk and silver tapestry in multicolor threads; pat-
terned in bands of geometric ornament, including
fantastic forms and animals

✓ $50 \times 36\frac{3}{8}$
Ex. coll. Vivès y Escudero
Gift of J. Pierpont Morgan
1902-1-782

17. Panel, cut silk velvet
Asia Minor, late 16th-early 17th century
✓ Symmetrical foliage pattern in red and gold on purple
ground

$67\frac{1}{4} \times 25\frac{5}{8}$
Ex. coll. Kelekian
Purchase, Au Panier Fleuri Fund
1951-151-1

18. Panel, brocaded satin
France, 1680-1700
✓ Coral pink brocaded in silver and gold, patterned in deco-
rated stripes and flower clusters

$25\frac{5}{8} \times 21\frac{3}{4}$
Gift of Mrs. C. Judkins
1941-51-2

19. Brocatelle
Italy or Spain, late 17th-early 18th century
✓ Silk and linen in green and yellow

28×24
Gift of the Misses Hewitt
1931-41-15

20. Panel from a skirt
England, Spitalfields, first half 18th century
White silk taffeta brocaded in colored silks, patterned in
floral garlands

✓ $45 \times 40\frac{1}{2}$
Purchase, Au Panier Fleuri Fund
1955-162-2

21. Panel, brocaded silk
France, mid-18th century
Pink ground brocaded in colored silks and metal, serpentine bands and flower clusters
✓ $36\frac{1}{2} \times 20\frac{3}{4}$
Gift of the Misses Hewitt
1931-4-25

22. Panel, brocaded silk
France, mid-18th century
✓ Yellow satin brocaded in multicolor threads; Chinoiserie figures on symmetrically curving branches, doves with quivers and arrows
 $43\frac{1}{4} \times 21\frac{1}{4}$
Purchase, in memory of Mrs. John Innes Kane
1941-109-1

23. Panel, brocaded satin
France, mid-18th century
Colored silks and metal; fantastic fruits and foliage in the style of Jean Revel
✓ $37 \times 17\frac{1}{2}$
Purchase, in memory of Jacob H. Schiff
1947-63-1

24. Panel, brocaded satin
France, second half 18th century
✓ By Philippe de Lasalle (1723-1804), or his school
Yellow ground, brocaded in multicolor silks with twill areas; Chinoiserie figures, astrologer and pupil

$53\frac{1}{2} \times 21\frac{1}{4}$
Gift of Christopher Morris
1953-152-1

25. *The Tulip and Rose*
England, 1876
Designed by William Morris (1834-1896)
Wool woven in dark and light blue, light gray, red and orange
✓ $104 \times 31\frac{1}{2}$
Gift of Harvey Smith
1967-20-1

Printed Textiles

26. Hanging, painted and printed cotton
India, second half 18th century
Exotic design in colors on red ground; birds, gnarled tree, a pool; probably inspired by Japanese silks
✓ 112×54
Purchase, Au Panier Fleuri Fund
1959-146-1

27. Cotton, plate-printed in blue
England, Bromley Hall, 1765
Chinoiserie design in style of Jean-Baptiste Pillement (1728-1808)
✓ $38 \times 27\frac{3}{4}$
Gift of Mrs. William Frismuth
1911-7-6

28. *Pheasants in Foliage*
England (?), late 18th century
Cotton, resist-printed with indigo
82 × 61
Purchase, Au Panier Fleuri Fund
1957-55-1

29. Curtain, block-printed linen
England, *circa* 1925
Designed by Gregory Brown (1887-1941)
Rhythmic treatment of abstract pattern in colors
123½ × 50
Gift of Marian Hague
1937-1-13

30. Panel, block-printed cotton
Germany, Deutsche Werkstätte, *circa* 1928
Designed by R. H. Geyer-Raack
Rigidly stylized multicolor floral pattern on black ground
Portion exhibited: 42 × 33
Gift of Bertha Schaefer
1962-18-1

Contemporary Hangings

31. *Crocus* hanging
Sweden, 1940-1950
By Ann-Marie Forsberg (1916-)
Wool and linen, tapestry weave in multicolor wools
84½ × 55¼
Gift of Elizabeth Gordon
1964-24-41

32. *Number XXIV* hanging
United States, 1963
By Lenore Tawney (1925-)
Linen, compound weave in gray
86 × 22¾
Gift of Lenore Tawney
1964-66-2

Lace

33. Border
Spain or Portugal, late 16th-early 17th century
Linen, needle lace, *Punto in Aria*, showing episodes from
the story of Judith and Holofernes
27¼ × 6¾
Ex coll. Mme. Jules Porgès
Bequest of Richard Cranch Greenleaf in memory of his
mother, Adeline Emma Greenleaf
1962-50-23

34. Border
Spain or Portugal, late 16th-early 17th century
Linen, needle lace, *Punto in Aria*, showing mythological
creatures
26¾ × 5½
Ex coll. Mme. Jules Porgès
Bequest of Richard Cranch Greenleaf in memory of his
mother, Adeline Emma Greenleaf
1962-50-29

35. Group of tassels
Italy and France, late 16th-17th century

Linen, lace stitches, and knotting

Ex coll. Georges Saville Seligman

Bequest of Richard Cranch Greenleaf in memory of his mother, Adeline Emma Greenleaf

1962-51, -10, -16, -19, -23, -26, -28, -31, -32, -41, -42

36. Part of a chalice cover

Venice, early 17th century

Linen, needle lace, *Punto in Aria*, showing the device of the Borghese family and lettering: "Ecce Agnus Dei Ecce O . . ."

23 × 11

Ex coll. Speranza

Purchase, Au Panier Fleuri Fund

1951-130-1

37. Man's collar

Italy or France, *circa* 1670

Linen, needle lace, *Gros Point de Venise* or *Point Colbert*

18 × 15

Bequest of Richard Cranch Greenleaf in memory of his mother, Adeline Emma Greenleaf

1962-50-28

38. Cravat end

France, late 17th century

Linen, needle lace, *Point de France*, showing the Duc d'Anjou and his brothers, the Duc de Bourgogne and the Duc de Berry

18¾ × 9¾

Ex coll. Mme. Jules Porgès

Bequest of Richard Cranch Greenleaf in memory of his mother, Adeline Emma Greenleaf

1962-50-18

39. Cravat end

France, late 17th century

Linen, needle lace, *Point de France*

16⅞ × 11¼

Ex coll. Iklé

Bequest of Richard Cranch Greenleaf in memory of his mother, Adeline Emma Greenleaf

1962-50-18B

40. Flounce

France, first half 18th century

Linen, needle lace, *Point de France*

128½ × 24¾

Ex coll. Countess Valencia de Don Juan

Gift of Richard Cranch Greenleaf in memory of his mother, Adeline Emma Greenleaf

1950-121-42

41. Cap crown

Flanders, Mechlin, first half 18th century

Linen, bobbin lace, *Mechlin*

10½ × 9¾

Ex coll. Alfred Lescure

Bequest of Richard Cranch Greenleaf in memory of his mother, Adeline Emma Greenleaf

1962-50-4

42. Pair of lappets
Denmark, Tonder, first half 18th century
Cotton drawnwork and embroidery called "Tonder lace"
23¾ × 12½
Ex coll. Frances Morris
Bequest of Richard Cranch Greenleaf in memory of his
mother, Adeline Emma Greenleaf
1962-50-56A & B

43. Stole
United States, 1964
By Dorothy Reade (1908-)
Wool, alpaca, handspun and knitted
65 × 26½
Gift of Dorothy Reade
1964-52-1

II EMBROIDERY

44. The Crucifixion
Germany, Lower Saxony, 14th century
Embroidered square from an altar frontal
Colored silks on linen
12½ × 12½
Ex coll. Caroline Bernheimer, Munich
Purchase, in memory of Elizabeth Haynes by her friends
1949-7-1

45. Pictorial embroidered panel
Italy, 16th century
Center: The Adoration of the Christ Child; enframing
of elaborate strapwork ornament; winged figures bear-

ing censers; flowers, fruit, birds, and cherubim
Colored silks and gold on satin
23 × 22
Purchase, Au Panier Fleuri Fund
1955-147-1

46. Embroidered picture
France, 16th century
Votive tree, with salamander at base; elaborate enframe-
ment, serpents at corners
Silks, metal and coral beads, worked in high relief
15¾ × 13¾
Ex coll. Spitzer; Seligman
Gift of Marian Hague
1959-144-1

47. Man's cap
England, late 16th century
Linen embroidered in colored silks and gold; patterned
in rainbows, clouds, insects, and snails
7 × 7½
Ex coll. Seligman
Bequest of Richard Cranch Greenleaf in memory of his
mother, Adeline Emma Greenleaf
1962-53-11

48. Woman's coif
England, late 16th-early 17th century
Linen embroidered in colored silks and gold; lattice pat-
tern framing clusters of flowers, pears, peas, grapes; de-
tails in high relief in gold

9 × 8½

Ex coll. Seligman

Bequest of Richard Cranch Greenleaf in memory of his mother, Adeline Emma Greenleaf

1962-53-2

49. Infant's dress

England, 17th century

White linen, twill weave, embroidered in white; symmetrical floral pattern

24 × 14

Ex coll. Iklé

Gift of Mr. and Mrs. DeWitt Clinton Cohen in memory of the Misses Hewitt

1940-93-73

50. Man's waistcoat

France, first half 18th century

White silk brocaded in colored silks and gold; borders and pockets in elaborate foliage and floral pattern, fronts decorated in vine design

36¼ × 18¼

Bequest of Richard Cranch Greenleaf in memory of his mother, Adeline Emma Greenleaf

1962-54-4A & B

51. Man's waistcoat

France, first half 18th century

Yellow satin embroidered with multicolor silks, chenille, and silver; border and pockets in elaborate pattern of fruits and flowers

36½ × 18

Bequest of Richard Cranch Greenleaf in memory of his mother, Adeline Emma Greenleaf

1962-54-5A & B

52. Merchant's sample of embroidery for a man's coat
France, late 18th century

Dark green cut-velvet worked in colored silks, metal thread, and brilliants; pattern of leaves, a rose, and jeweled border

10¾ × 6

Purchase, Au Panier Fleuri Fund

1932-1-62

53. Panel from a dress

France, 1909

Designed by Hector Guimard (1867-1942) for Mme. Guimard's wedding dress

Ecru silk net embroidered in silk of same shade; flowing foliage pattern

45¼ × 15

Gift of Mme. Hector Guimard

1949-91-4

III COSTUME ACCESSORIES

54. Fan

Italy, late 17th-early 18th century

Sepia drawing showing the legend of Phineus and the Harpies

Kidskin, ivory sticks inlaid with mother-of-pearl

17½ × 11

Gift of Cole Porter
1955-46-1

55. Etui
Probably France, 18th century
Porcelain, gold
✓ $3\frac{3}{8} \times$ diameter $\frac{3}{4}$
Bequest of Sarah Cooper Hewitt
1931-6-27
56. Brooch
England or France, mid-18th century
Rose-cut diamonds set in gold and silver; basket of flowers
3 \times $2\frac{1}{8}$
Gift of Gertrude Sampson
1962-26-1
57. Buttons
Haiti, second half 18th century
Attributed to Agostino Brunias (*circa* 1730-*circa* 1810)
From a set of eighteen painted with miniature scenes
of eighteenth-century life in Haiti; supposed to have
belonged to Pierre-Dominique Toussaint l'Ouverture
(*circa* 1746-1803), the Haitian ruler
Paint on canvas, ivory backed, bound with gold-plated
bands
Each: $7\frac{1}{4} \times 7\frac{1}{4}$
Gift of Mr. and Mrs. R. Keith Kane from the Estate of
Mrs. Robert B. Noyes
1949-94-1 through 9

58. Brooch
✓ France or England, late 18th-early 19th century
Diamonds set in gold; wheat ears *à tremblant*
 $4 \times 3\frac{3}{4}$
Gift of Mrs. Boyd Hatch
1965-2-1
59. Pendant *Sphinx*
Italy or France, mid-19th century
Jasper set in enameled silver, silver and pearl chain,
✓ pearl pendants
 $10\frac{1}{4} \times 4\frac{1}{4}$
Gift of Evelyn A Pitschke
1958-64-1
60. Bracelets
China, probably 19th century
✓ Gold and jade
Diameters 3, and $2\frac{1}{2}$
Bequest of Nell Gertrude Brown
1960-64-2A & B
61. Ring
China, probably 19th century
✓ Gold and jade
Diameter $\frac{3}{4}$
Bequest of Nell Gertrude Brown
1960-64-3
62. Comb
✓ Germany(?), 19th century

Tortoise shell and gold
6 × 4¾
Bequest of Sarah Cooper Hewitt
1931-6-197

63. Bracelet

France or Italy, mid-19th century
Gold

Diameter 2½

Gift of the heirs of Mrs. Beatrix Farrand
1959-152-3

64. Pair of earrings

England(?), *circa* 1860-1885

Gilt metal

Each: 1¾ × ½

Gift of Emily H. Chauncey
1952-103-8A & B

65. Bracelet

Italy, *circa* 1870

By Augusto (?) Castellani (1829-1914) ?

Inscribed with letters on disks spelling

NONRELIQUES on one side, NONRELINQUAM
other side

Gold

6 × ½.

Gift of Raphael Esmerian
1964-14-1

66. Hat pins

United States, late 19th century
Silver, glass, brilliants, and amethyst
7 × ¾, and 6¼ × ½
Gift of Norvin Hewitt Green

1938-58-1207, -1208

IV FURNITURE

67. Side chair

England, *circa* 1705

Arms of the Earl of Scarsdale in back panel

Walnut, beech, gilded pewter, gilded and painted glass
57½ × 22 × 22

Bequest of Mrs. John Innes Kane
1926-22-58

68. Commode

South Germany, *circa* 1735

Veneer inlaid with various woods, black and colored ink
decoration

37¾ × 49¾ × 23½

Gift of Sarah Cooper Hewitt
1931-84-13

69. Birdcage

England, *circa* 1765

Mahogany, wire, sheet metal

30¼ × diameter 15⅜

Gift of Alfred G. Burnham
1952-69-1

70. Side chair
Italy, 1775–1800
In the style of Michelangelo Pergolesi (active 1774–1801)
✓ Carved, polychrome painted wood
39¼ × 18½ × 17¾
Gift of Countess Costantini
1924–6–1

71. Architect's table
Germany, Neuwied, 1780–1795
By David Roentgen (1743–1807)
✓ Mahogany, gilt bronze, leather
31¾ × 42½ × 27½
Anonymus gift
1952–160–1

72. Small chest
New York, first quarter 19th century
In the style of Charles Honoré Lannuier (active 1805–1819)
Mahogany veneer, gilt bronze, brass, stenciled decoration
✓ 26¾ × 24½ × 16
Bequest of Mrs. John Innes Kane
1926–22–90

73. Side chair
New York, *circa* 1820
By John Hewitt (1777–1857)
✓ Mahogany, poplar, slip seat covered with horsehair
33⅝ × 18¼ × 20⅜

Gift of Mr. and Mrs. Norvin Hewitt Green
1938–58–1086

74. Side chair
France, 1908
By Hector Guimard (1867–1942)
✓ Carved fruitwood
44½ × 18½ × 19½
Gift of Mme. Hector Guimard
1948–114–1

75. Folding doors
Paris, 1925–1926
Designed by Seraphin Soudbinin (died 1944); executed
by Jean Dunand (1877–1942)
✓ Lacquered wood, wrought iron hardware
107 × 105
Gift of Mrs. Solomon Guggenheim
1950–104–1, -2, -3, -4

76. Armchair with cushion
New York, *circa* 1935
By Hammond Kroll (1898–)
✓ Armchair: wood, covered with parchment, then enameled; cushion fabric; synthetic fibers, woven by Helen Kroll
32⅞ × 24 × 20
Gift of Mrs. Helen Kroll Kramer in memory of Dr. Milton Lurie Kramer
1965–57–7

V WALLPAPER

77. "Domino" papers

France, *circa* 1750

Small sheets of decorative papers such as these, forerunners of wallpaper, were made for the marketplace by the *Dominotiers*, a specialized guild of paper craftsmen whose origin were in the 16th century

Paper, printed from wood blocks in black ink with stenciled washes of color

Orange, green, and yellow: $18\frac{1}{2} \times 14\frac{1}{4}$

Blue, yellow, and tan on white ground: $18 \times 14\frac{1}{4}$

Gift of the Misses Hewitt

1928-2-74, -77

78. Wallpaper

England, *circa* 1765

"Tree of Life" design; from the Jeremiah Lee mansion, Marblehead, Massachusetts

Stamped imprint of a crown on verso indicates payment of a tax imposed by the Crown on wallpaper manufacturers from about 1712 to 1830. Such a "tax paid" mark was required on every standard length of paper produced.

Paper, printed from wood blocks; green ground, black diapered pattern, foliage in green with white highlights
 $29\frac{3}{4} \times 22$

Gift of Grace Lincoln Temple

1938-62-24

79. Wallpaper

Paris, *circa* 1785

By Jean-Baptiste Réveillon (1725-1811)

Paper, printed from wood blocks in various colors on blue ground

50×23

Gift of the Misses Hewitt

1931-45-6

80. "Washington Memorial" wallpaper

Boston, 1800

By Ebenezer Clough (active *circa* 1795)

Design depicts Liberty and Justice mourning George Washington

Paper, printed from wood blocks in black, gray, and white on blue ground

$47\frac{3}{4} \times 21$

Gift of her children in memory of Edith Parsons Morgan

1960-103-1

81. Wallpaper frieze and dado

England, *circa* 1822

Designed and produced in the studio of Frederick Crace (1779-1859) for the bedroom of the Prince Regent, later George IV, at the Royal Pavilion, Brighton

Paper, printed from woodblocks in yellow tones

Frieze: $23 \times 38\frac{3}{4}$

Dado: $24\frac{3}{4} \times 34\frac{1}{2}$

Gift of the Brighton Art Gallery and Museum

1950-59-1, -2

82. Wallpaper panel "Africa"

France, *circa* 1850

From the series "The Continents"

Paper, printed from wood blocks in monochromatic brown

$56\frac{3}{4} \times 22\frac{1}{2}$

Gift of the Deutsches Tapeten-Museum, Kassel, Germany

1955-51-4

83. Four wallpaper panels

Paris, 1851-1860

By Jules Desfossé (died 1889)

From the set "La Chasse"

Paper, printed from woodblocks

Purchase, Friends of the Museum Fund

Stag and Wolf

Sepia tones, dominant areas in white and gold, mauve ground

$94 \times 27\frac{1}{2}$, and $90\frac{1}{2} \times 27\frac{1}{2}$

1955-12-10A & B

Pêche Doré

Sepia tones, dominant areas in white and gold, bright blue outline

$141 \times 27\frac{3}{4}$

1955-12-11

Border

Sepia tones, dominant areas in white and gold, bright blue outline

$22\frac{3}{4} \times 42\frac{1}{2}$

1955-12-12

VI WOODWORK

84. Two Misericords

England, Wells, *circa* 1500

From the stalls of Wells Cathedral

Carved oak

$25\frac{1}{4} \times 11\frac{3}{4} \times 5\frac{3}{4}$

$24\frac{3}{4} \times 11\frac{3}{4} \times 5\frac{3}{4}$

Gift of the Architectural League of New York

1912-1-1A & B

85. Two wood panels

France, *circa* 1730

Probably from the Château de Rambouillet

Carved oak

$80\frac{3}{4} \times 19\frac{3}{4}$

$80\frac{3}{4} \times 15\frac{3}{4}$

Ex coll. Decloux

Gift of The Council

1908-24-2, -3

86. Pair of wall panels

France, *circa* 1750

From the Château d'Asnières

Carved oak

$102\frac{1}{2} \times 47\frac{1}{2}$

$102\frac{1}{2} \times 49$

Ex coll. Decloux

Gift of The Council

1908-24-4A & B

87. Wood panel
France, *circa* 1780
By the brothers Jules Hughes Rousseau (1743–1806) and
Jean-Siméon Rousseau (1747–1781)
From the apartments of Marie-Antoinette at Versailles
Carved oak
57 × 22½
Ex coll. Decloux
Gift of The Council
1910–31–1

VII GLASS

88. Standing cup
Silesia, 1680–1690
With symbols of the “Four Continents”
Glass, honeycomb-cut and engraved
8¼ × diameter 4⅞
Gift of the Trustees of the Estates of James Hazen Hyde
1960–1–83
89. Tumbler
Silesia, early 18th century
“Four Continents” figures taken from an engraving by
Le Blond, after a drawing by Abraham Bosse (1602–
1676)
Glass, engraved
4½ × diameter 3½
Gift of the Trustees of the Estate of James Hazen Hyde
1960–1–80

90. Standing cup
Bohemia, first half 18th century
Medallions of the “Four Continents,” after the frontispiece
to *Thesauri Philo-Politici Tertia Pars*, Frankfurt 1623,
attributed to Georg Keller (1568–1635)
Glass, cut and engraved
8¼ × diameter 3⅞
Gift of the Trustees of the Estate of James Hazen Hyde
1960–1–78
91. Standing cup with cover
Bohemia, 18th century
Figures symbolizing the “Four Continents”
Glass, cut and engraved, gilding on rim and cover
11⅜ × base diameter 4¼
Gift of the Trustees of the Estate of James Hazen Hyde
1960–1–81
92. Standing cup
Germany, Hesse or Lauenstein, 18th century
Figures symbolizing the “Four Continents” within semi-
circles
Glass, diamond-cut and engraved
10 × base diameter 5
Gift of the Trustees of the Estate of James Hazen Hyde
1960–1–84
93. Standing cup
Germany, probably Thuringia, 18th century
Medallions of “Europe” and “Africa” after an engraving
by Johannes Meyer (1655–1712)

Glass, cut and engraved
10 × base diameter 4 $\frac{7}{8}$
Gift of the Trustees of the Estate of James Hazen Hyde
1960-1-82

94. Vase
New York, *circa* 1900
By Louis Comfort Tiffany (1848-1933)
"Favrile" glass, blown, iridescent gold
9 × diameter 5
Gift of Harry Harkness Flagler
1948-64-57

95. Vase
New York, *circa* 1900
By Louis Comfort Tiffany (1848-1933)
"Favrile" glass, blown, brown opaque body, blue-green
swirls
3 $\frac{3}{4}$ × diameter 3
Bequest of Joseph L. Morris
1966-55-28

96. Vase
New York, *circa* 1900
By Louis Comfort Tiffany (1848-1933)
"Favrile" glass, blown, green-gold iridescent body with
red pattern
6 $\frac{3}{4}$ × diameter 4
Bequest of Joseph L. Morris
1966-55-29

97. Vase
England, Stourbridge, *circa* 1910
Probably by Thomas Faraday (1854-1942), for Thomas
Webb and Sons
Glass, etched and overlaid, red and opaque white design
on yellow body
11 $\frac{3}{4}$ × diameter 7
Gift of Harry Harkness Flagler
1949-89-1

98. Vase
Austria, *circa* 1925
Moser Glassworks
Glass, flashed with blue, acid-etched
7 × diameter 8 $\frac{1}{4}$
Gift of Mrs. John Rolph in memory of her sister, Mrs.
Evsei Belousoff
1961-113-2

VIII CERAMICS

99. Bowl
Persia, Sari, 10th-11th century
Earthenware, underglaze painting in red, green, and
brown on yellow-white ground
27 $\frac{8}{8}$ × 7 $\frac{7}{8}$
Purchase, in memory of Georgiana L. McClellan
1958-106-3
100. Bowl
Persia, Kashan, 13th-14th century
Glazed earthenware, decorated in red, gold, and black

- on crackled pinkish-white ground
 $3\frac{3}{8} \times$ diameter $7\frac{1}{2}$
 Purchase, in memory of Georgiana L. McClellan
1956-109-2
101. Gallipot
 Korea, *circa* 1300
 Stoneware, "shô-kan" or "mishima" technique
 $10 \times$ diameter $6\frac{1}{4}$
 Gift of David James
1955-108-4
102. Dish
 Italy, late 15th century
 Glazed earthenware, underpainted in green, blue, dark
 ochre
 $3 \times$ diameter $14\frac{5}{8}$
 Ex coll. Pringsheim
 Gift of Robert Lehman
1944-3-2
103. Tankard
 Turkey, Iznik, 1550-1580
 Earthenware, high fire underglaze painting in red, green,
 blue, and black, on white ground
 $8\frac{3}{8} \times$ diameter $4\frac{3}{4}$
 Ex coll. Enrico Caruso; William Randolph Hearst
 Gift of R. Thornton Wilson
1962-183-1
104. Stove tile *Saint Martin and the Beggar*
 Germany, late 16th century
 Figures surrounding an apse-form niche symbolize the
 three ecclesiastical and four cardinal virtues: Faith,
 Hope, and Charity; Temperance, Prudence, Justice,
 and Fortitude; in the niche Saint Martin and the
 Beggar
 Green lead-glazed earthenware
 $19\frac{1}{8} \times 15\frac{7}{8}$
 Purchase, in memory of Jacques Seligmann
1950-100-1
105. Stove tile *America*
 France, 17th century
 Unglazed yellow earthenware
 $14\frac{1}{2} \times 10\frac{5}{8}$
 Gift of the Trustees of the Estate of James Hazen Hyde
1960-1-75
106. Jar with screw top
 Germany, Saxony, *circa* 1675
 Mounts by Franz Oxner (master in 1647, died 1688)
 Enameled stoneware, silver-gilt mounts
 Marks on screw top: Angel, F O
 $7\frac{1}{2} \times$ diameter 5
 Ex coll. Count Wilczek, Kreuzenstein, Austria
 Gift of Milton J. Blume
1957-174-1
107. Tile panel
 Italy, 18th century

- ✓ Tin-enamelled earthenware, polychrome decoration
 25 $\frac{3}{8}$ × 15 $\frac{1}{4}$
 Gift of the Misses Hewitt
1931–80–85
108. Figures “Africa” and “America”
 France or Italy, 1700–1750
 Probably from a set “Four Continents”
 Unglazed earthenware
 9 $\frac{7}{8}$
 Gift of the Trustees of the Estate of James Hazen Hyde
1960–1–90A & B
109. Large bowl
 China, Ch’ien Lung period, 1736–1795
 Porcelain, overglaze polychrome decoration
 ✓ 9 $\frac{3}{4}$ × diameter 21 $\frac{1}{8}$
 Bequest of Mrs. John Innes Kane
1926–22–118
110. Figure “Asia”
 Germany, Meissen, 1745–1750
 Model by Johann Joachim Kändler (1706–1775) and
 Johann Friedrich Eberlein (1696–1749) after design
 by Gottfried Bernhard Götz (1708–1774)
 Porcelain, polychrome, gilt
 Mark: underglaze crossed swords
 ✓ 11 $\frac{3}{4}$ × 9 $\frac{7}{8}$ × 6
 Gift of the Trustees of the Estate of James Hazen Hyde
1960–1–28A
111. Figure “Africa”
 Germany, Meissen, 1746–1750
 Model by Johann Joachim Kändler (1706–1775) after
 drawing by Gottfried Bernhard Götz (1708–1774)
 ✓ Porcelain, polychrome, gilt
 12 × 9 $\frac{1}{4}$ × 6
 Gift of the Trustees of the Estate of James Hazen Hyde
1960–1–28C
112. Figure “America”
 Germany, Meissen, 1746–1750
 Model by Johann Friedrich Eberlein (1696–1749) and
 Peter Reinecke (1715–1768) after a drawing by Gott-
 fried Bernhard Götz (1708–1774)
 ✓ Porcelain, polychromed
 10 $\frac{1}{2}$ × 11 $\frac{7}{8}$ × 6 $\frac{3}{8}$
 Gift of the Trustees of the Estate of James Hazen Hyde
1960–1–28D
113. Figure “Europe”
 Germany, Meissen, *circa* 1760
 After 1746–1750 model by Johann Joachim Kändler and
 Johann Friedrich Eberlein (1696–1749)
 Porcelain, polychrome, gilt
 Mark: underglaze crossed swords
 ✓ 10 × 11 × 8 $\frac{1}{2}$
 Gift of the Trustees of the Estate of James Hazen Hyde
1960–1–28B
 (Catalogue items numbers 110, 111, 112, and 113 form
 a set)

114. Cap stand
 France, Nevers, mid-18th century
 Faience, underglaze decoration in blue and manganese red
 9 × diameter 5¾
 Bequest of Richard Cranch Greenleaf in memory of his mother, Adeline Emma Greenleaf
1962-60-2
115. Pair, elephants mounted as candlesticks
 Elephants: Germany, Meissen, mid-18th century
 Mounting: France, mid-18th century
 Porcelain, fire-gilt bronze
 6¾ × 4¾, and 6¾ × 4½
 Gift of Joseph F. McCrindle in memory of Edith M. Feder
1964-8-1A & B
116. Tureen with cover
 Marseilles, 1750-1770
 By the Factory of Veuve Perrin
 Tin-enameled earthenware painted in muffle colors
 10 × 16 × 10¼
 Gift of Eleanor Garnier Hewitt
1931-65-121
117. Stove, upper portion
 France, 1750-1775
 White glazed faience, heavily modelled scrolls, rayed head medallion
- 60½ × 24½ × 14½
 Gift of the Misses Hewitt
1931-88-176
118. Six deep plates
 England, Chelsea, 1753-1756
 From a set of twelve painted with botanical subjects after Georg Dionysius Ehret (1708-1770) *Plantae et Papiliones Rariores* (1748 and 1759 ?) and *Plantae Selectae* (1750-1773)
 Porcelain, overglaze polychrome decoration
 Marks: underglaze red anchor on eleven of the twelve plates
 Average dimensions: diameter 9⅞, depth 1¼
 Gift of Irwin Untermyer
1957-11-2, -3, -7, -8, -9, -12
119. *Service de l'Accouchée*
 Italy, Milan or Pesaro, circa 1760
 Nested dishes for a lady confined to her bed
 Tin-enameled earthenware, enamel decoration and gilding
 8⅞ × diameter 9⅞
 Gift of Norvin Hewitt Green
1938-58-769
120. Centerpiece, *The Four Continents*
 Model attributed to Johann Göz (1732-1762)
 Germany, Ludwigsburg, 1760-1765
 Porcelain, polychrome decoration

- Mark: underglaze DC, crowned
 $12\frac{1}{4} \times 11 \times 11$
 Gift of the Trustees of the Estate of James Hazen Hyde
1960-1-50
121. Salad bowl
 France, Sèvres, 1763
 Decorated by Michaud (active 1757-1780)
 Soft paste porcelain, polychromed
 Marks: on base in underglaze blue, over X, double inter-
 laced L containing letter K
 $4\frac{1}{2} \times$ diameter $11\frac{5}{8}$
 Gift of Mrs. John Jay Ide in memory of John Jay Ide
1963-75-1
122. Dog
 France, Nancy, last third of 19th century
 By Emile Gallé (1846-1904)
 Tin-enameled earthenware, overglaze polychrome decora-
 tion, glass eyes
 Signed: E. Gallé/Nancy
 $12\frac{3}{8} \times 9 \times 5\frac{3}{8}$
 Anonymous loan
3-1959-2
123. Two figure groups
 Copenhagen, 1913
 By Bing and Grøndahl (1853-), modelled by Kai
 Nielsen (1882-1924)
 Woman with child and fruit, man with child and fruit

White glazed porcelain
 Marks: Incised on group with woman, Kai Nielsen/1913;
 incised on group with man, Kai N/1913; trademark
 in underglaze green and B & G in underglaze blue,
 stamped on both

Group with woman: $9\frac{1}{2}$
 Group with man: $8\frac{1}{8}$
 Gift of Richard Cranch Greenleaf
1954-32-1, -2

124. Jar with cover
 Copenhagen, 1922
 Royal Copenhagen Porcelain Manufactory
 Green-brown glazed stoneware, copper, pewter cover
 Marks: in underglaze blue, N P (?) over three wavy
 lines over 23-1/1922/III; impressed on neck of cover,
 crown over three wavy lines, T50
 $4\frac{5}{8} \times$ diameter $4\frac{1}{8}$
 Gift of Mrs. A. Murray Young
1937-28-5
125. Jar with cover
 Copenhagen, 1922
 Royal Copenhagen Porcelain Manufactory
 Gray-blue and ochre glazed stoneware; copper, pewter
 cover
 Marks: in underglaze blue, three wavy lines over $29/4a$;
 impressed on neck of cover, crown over three wavy
 lines, T4A
 $4\frac{3}{8} \times$ diameter $4\frac{1}{4}$

Gift of Mrs. A. Murray Young
1937-28-6

126. Plate *Le Gros Poisson Noir*
France, Valauris, 1957
Decoration by Pablo Picasso (1881-) on thrown
shape from Poterie Madoura
Earthenware, engobe decoration
Signed: Picasso; dated: 16-4-57
Diameter $17\frac{1}{4}$, depth $2\frac{5}{8}$
Gift of Mr. and Mrs. Daniel Saidenberg
1960-112-1

IX METALWORK

127. Lock with hasp and key
Spain, 16th-17th century
From a chest
Steel and iron, brass inlay
Ex coll. Stanford White
Lock: $9\frac{1}{2}$; hasp: $15\frac{3}{4}$; key: $4\frac{1}{4}$
Anonymous gift
1952-161-134
128. Locks with hasps and keys
Spain, 16th-17th century
From chests
Steel and iron
Ex coll. Stanford White
Locks: 9, and 11; hasps: 14, and $15\frac{1}{2}$; keys: 4, and $3\frac{1}{4}$
Anonymous gift
1952-161-136, -137

129. Door knocker
France, Bordeaux, late 17th century
Wrought steel
 $10\frac{1}{2} \times 7\frac{7}{8} \times 4\frac{3}{8}$
Gift of John Kenneth Krug
1957-161-1
130. Oval dish
Germany, Augsburg, 1689
By Adolph Gaap (died 1695)
Center relief plaque of Alexander, the dead Darius and
attending warriors after etching by Hans Ulrich Frank
(1603-1680); inscribed: Alexander beweiint den Todt
des Königs Darius. On marli, high relief medallions
with symbols of the "Four Continents" after playing
cards by Stefano della Bella (1610-1664), and four
repoussé martial trophies.
Silver on silver-gilt
Marks: AG, pineapple
Signed and dated
 $24\frac{7}{8} \times 28\frac{1}{4} \times 1\frac{5}{8}$
Gift of the Trustees of the Estate of James Hazen Hyde
1960-1-21
131. Glass cooler
Netherlands; early 18th century
Pewter
 $4\frac{1}{8} \times 6\frac{3}{4} \times 5\frac{1}{2}$
Gift of George A. Hearn
1911-31-20

132. Birdcage
 France, 18th century
 In the shape of a circus wagon
 Wire, sheet metal
 $24\frac{1}{2} \times 18\frac{3}{8} \times 14\frac{3}{8}$
 Gift of Agnes Miles Carpenter
1945-31-2
133. Brazier
 Probably France, *circa* 1700
 Brass, wood, copper lining
 $9\frac{1}{4} \times 10\frac{1}{4} \times 7\frac{3}{8}$
 Ex coll. Decloux
 Gift of The Council
1908-26-93
134. Tea kettle, stand, and burner
 London, 1711-1712
 By William Fawdery (active 1698-1727)
 Silver, wood
 Marks: Britannia, F A, letter Q, leopard's head erased
 $14 \times 10 \times$ diameter $7\frac{1}{2}$
 Gift of Irwin Untermyer
1957-11-1
135. Shutter bolt
 France, *circa* 1720
 From the large salon of the Hôtel de Luynes, Paris
 Fire-gilt bronze
 $7\frac{1}{2} \times 2\frac{1}{2} \times 1$
- $4\frac{1}{4} \times 3\frac{7}{8} \times \frac{7}{8}$
 Ex coll. Decloux
 Gift of The Council
1910-30-1A & B
136. Lock
 France, *circa* 1720
 From the Chapel at Versailles
 Fire-gilt bronze
 $4\frac{7}{8} \times 6\frac{1}{2} \times 2\frac{3}{8}$
 Ex coll. Decloux
 Gift of The Council
1909-25-80
137. Model for gateway to the park of the Villa Pisani at Strà
 Venice, 1732
 Attributed to Girolamo Frigimelica (1653-1732)
 Wrought iron, painted wood
 $35 \times 86\frac{1}{4} \times 4\frac{3}{4}$
 Gift of Mrs. James O. Green and the Misses Hewitt
1921-17-16
138. Pair, candelabra
 Paris, 1739-1744
 By Claude Ballin, the Younger (1661-1754)
 Silver
 Marks: crowned C B, crowned Z, crowned A, fox head
 Each: $19\frac{1}{4} \times$ diameter $10\frac{1}{8}$
 Anonymous gift
1949-131-2A & B

139. Keyhole escutcheon
France, *circa* 1740
✓ Fire-gilt bronze
 $4\frac{3}{4} \times 3\frac{3}{4}$
Ex coll. Decloux .
Gift of The Council
1909-25-28
140. Mechanical dice-caster
France, 1740-1750
✓ Brass, steel, ivory
 $3\frac{1}{2} \times 4\frac{1}{2} \times 4\frac{1}{2}$
Purchase, in memory of The Council
1946-77-1
141. Lock
France, *circa* 1750
Fire-gilt bronze
✓ $7 \times 8\frac{1}{4} \times 2$
Ex coll. Decloux
Gift of The Council
1909-25-13
142. Applique medallion
France, *circa* 1750
Bearing arms of the King of France
✓ Fire-gilt bronze
 $5\frac{1}{8} \times 7\frac{1}{8} \times \frac{1}{2}$
Ex coll. Decloux
Gift of The Council
1909-25-19
143. Goblet
Germany, Augsburg, 1751-1753
By Johann Jacob Adam (master 1745, died 1792)
American Indian in feather skirt and headdress holding
up engraved bowl, showing a coat of arms, two gentlemen shaking hands, and legend: "Treuer Freunde
✓ Freundschafts Pflicht Endert Sich im Grabe nicht"
Silver-gilt, glass
Marks: IIA, pineapple
 $10\frac{1}{4} \times$ diameter 5
Gift of the Trustees of the Estate of James Hazen Hyde
1960-1-20
144. Music rack
France, *circa* 1770
✓ Conceived by Louis XVI, when Dauphin, as a gift to the
future Dauphine, Marie-Antoinette; initials M A in
oval cartouche
Wrought steel
 $11\frac{1}{8} \times 18\frac{1}{8} \times 4\frac{3}{4}$
Ex coll. Prince Paul Demidoff
Gift of Sarah Cooper Hewitt
1931-43-58
145. Trophy cup, cover and case
Germany, Augsburg, 1773-1775
By Abraham Drentwet (died 1785)
✓ Twenty-four-point stag on domed cover of cup, inscribed:
"To Georg Michael Castner, Gamemaster, commemorating capture of stag on August 21, 1771"
(translated from the German)

- Cup: silver, parcel-gilt
 Case: painted wood
 Marks: A D, pine cone surmounting W
 Cup: $10\frac{1}{8} \times$ diameter 4
 Case: $7\frac{7}{8} \times$ diameter $4\frac{3}{4}$
 Anonymous gift
1949-131-1A, B, C
146. Clock
 Paris, *circa* 1775
 Movement by Le Comte
 ✓ Fire-gilt bronze, marble
 $23\frac{1}{4} \times 18\frac{1}{2} \times 9\frac{1}{2}$
 Ex coll. William Martin; Mrs. Henry Walters
 Gift of Louis J. Bosman
1947-129-2
147. Tureen
 Germany, Frankfort, 1775-1778
 By Conrad Philip Schröder (master 1752)
 Pewter
 ✓ Marks: Angel and CPS/74 in oval, three times
 $12 \times 14 \times 8\frac{1}{2}$
 Gift of Ethel Cram
1901-4-1
148. Tea urn and cover
 London, 1777-1778
 By Thomas Heming (active 1745-1782), goldsmith to
 George II

Silver, wood
 Marks: leopard's head crowned, lion passant, T. H.
 crowned, date letter b
 $17\frac{5}{8} \times 8\frac{1}{2} \times 7\frac{1}{8}$
 Gift of the Trustees of the Estate of James Hazen Hyde
1960-1-23

149. Keyhole escutcheon
 France, *circa*. 1780
 By Pierre Gouthière (1740-1896)
 ✓ Fire-gilt bronze
 Ex coll. Decloux
 $3\frac{1}{4} \times 5\frac{1}{8}$
 Gift of The Council
1909-25-14
150. Framed medallion
 France, *circa*. 1780
 Intended for the front of a cabinet; after a composition
 by J. B. Huet (1745-1810)
 ✓ Fire-gilt bronze
 $12\frac{1}{4} \times 9\frac{1}{2}$
 Gift of The Council
1910-30-10
151. Shutter bolt
 France, *circa*. 1780
 ✓ Probably from the apartment of the Dauphin at Versailles
 Fire-gilt bronze

- $4\frac{3}{4} \times 3\frac{1}{8} \times 3\frac{1}{4}$
 Ex coll. Decloux
 Gift of The Council
1910-30-42
152. Bowl
 England, 1780-1789
 Inscribed: "The Gift of A. S. to her Grandson R. S.
 1789"
 ✓ Silver, ivory and ebony
 4 × diameter $6\frac{3}{4}$
 Anonymous gift
1957-100-1
153. Mantel clock
 Paris, 1805-1810
 ✓ Bronzework by Antoine-André Ravrio (1759-1814)
 Fire-gilt bronze, blackened bronze
 $22 \times 19\frac{5}{8} \times 7\frac{1}{4}$
 Ex coll. Princess Beloselsky-Branitzka, née Radziwill; von
 Damm, Berlin
 Gift of the Estate of Carl M. Loeb
1955-82-1
154. Vase (one of a pair)
 France, *circa*. 1815
 Mythological scenes in classical landscape
 ✓ Tôle, gilt bronze
 $15\frac{1}{4} \times 9\frac{3}{4} \times 9\frac{3}{4}$
 Gift of Mr. and Mrs. Talbot Jones Taylor
1912-18-7
155. Teapot and pitcher
 Paris, *circa* 1819
 ✓ By Charles Odiot
 Silver-gilt, wood
 Marks: O over lamp, ODIOT, bearded head right profile, Minerva head left profile
 Teapot: $6\frac{7}{8} \times 9\frac{7}{8} \times$ diameter $5\frac{7}{8}$
 Pitcher: $9\frac{1}{2} \times 5\frac{1}{4} \times$ diameter $3\frac{3}{4}$
 Gift of James Hazen Hyde
1946-76-1, -2
156. Two-tiered chandelier
 ✓ United States, *circa* 1835
 From St. John's Church, Hebron, Connecticut
 Tin, iron, painted ochre, black and gray with gilding
 $43 \times$ diameter 33
 Gift of Mrs. J. Insley Blair
1941-98-2
157. Heating unit, radiator
 ✓ New York, 1837-1842
 By Stratton & Seymour
 Cast iron
 $95 \times 31\frac{3}{4} \times 13\frac{7}{8}$
 Gift of Edith Wetmore
1918-43-1
158. Wine pitcher
 ✓ London, 1854-1855
 By Joseph Angell

- Silver-gilt, silver
 Marks: JA, letter T, leopard's head, lion passant, Queen's head
 $12\frac{3}{8} \times$ diameter $5\frac{1}{2}$
 Gift of Louise B. Scott
1936-21-1
159. Sweetmeat dish
 England, Birmingham, 1902-1903
 Made for Liberty & Co., London
 Silver and opals
 Marks: L & Co., anchor, lion passant, date letter C, CIMRIC
 $2\frac{5}{8} \times$ diameter $4\frac{3}{4}$
 Anonymous gift
1952-166-108
160. Door bell-pull
 France, 1905-1910
 By Hector Guimard (1867-1942)
 Gilt bronze
 $8 \times 4\frac{1}{2} \times 4\frac{1}{2}$
 Gift of Mme. Hector Guimard
1948-114-5
161. Clock
 Stockholm, 1930
 Designed by Erik Fleming (1894-1954), modelled by Karl Hultstrom, movement by Robert Engström; from Atelier Borgila
- Terrestrial globe on stepped pedestal with figures symbolizing the Five Continents
 Silver
 Marks: Borgila, three crowns, S head, D8
 $18\frac{1}{8} \times$ diameter $13\frac{3}{4}$
 Gift of the Trustees of the Estate of James Hazen Hyde
1960-1-16
162. Vase
 Berlin, *circa* 1930
 By Margot Kempe
 Bronze
 Marks: M K H, KEMPE
 $18\frac{3}{4} \times 9\frac{3}{4} \times$ diameter $8\frac{3}{4}$
 Gift of Mrs. Margot Kempe
1958-62-1
- X SWORD FITTINGS**
163. Sword fitting, *tsuba*
 Japan, mid-17th century
 Akasaka-Higo School
 Iron, forged and incised, black
 $3\frac{1}{4}$
 Bequest of George Cameron Stone
1936-4-148
164. Set of sword fittings (*soroi-mono*)
 Japan, early 18th century
 By Yanagawa Naoharu (died 1750), Yanagawa School
 Design of tigers and leopards, gold and blacks

shakudō (gold alloy) and other metals

kogai: 8¼

kozuka: 7¾

fuchi-kashira: 1½, 1¾

menuki: 1¼, 1½

Bequest of George Cameron Stone

1936-4-619A through F

165. Sword fitting, *tsuba*

Japan, 19th century

Hirata School

✓ Brocade pattern, light green with polychrome inlay
shibuichi (alloy of copper and silver), cloisonné
3¼

Bequest of George Cameron Stone

1936-4-1120

166. Set of sword fittings (*soroi-mono*)

Japan, 1862

By Tōkwaō Hideaki, Ishiguro School

Design of Chinese bell-flower and various insects

✓ *shibuichi* (alloy of copper and silver), forged, chased, and
treated with chemicals, gold inlays

tsuba: 2⅝

kozuka: 3⅞

fuchi-kashira: 1½, 1¾

menuki: 1, ⅞

kurikata: 1¼

kojiri: 1½

uragawara: 1¼

Bequest of George Cameron Stone

1936-4-731A through G

XI MISCELLANEOUS OBJECTS

167. Casket

Northern Italy, *circa* 1500

✓ Scenes from mythology: Calydonian Boar Hunt (front),
and Judgment of Paris (back)

Pastiglia (parcel-gilt wood, molded and carved gesso)

4⅞ × 6¼ × 4¾

Purchase, Friends of the Museum Fund

1953-101-1

168. Casket

Italy, 16th century

✓ Oak covered with tooled leather, silk lining, iron lock

4⅞ × 9⅞ × 3¾

Gift of Mrs. Max Farrand

1947-16-4

169. Beadwork casket

England, Coventry, 17th century

✓ Arms of Basnet and Dand families on doors; dated 1654
on side of cover

9 × 11 × 8½

Gift of Mrs. S. Suydam Cutting

1947-70-1

170. Falcon hood

France, 17th century

✓ Brown leather, appliqué of red velvet embroidered in silver

- thread, tuft of rose silk
4×3
Purchase, in memory of Lady Mendl
1950-90-1
171. Ostrich egg
Germany, Franconia, 17th century
Carved with allegories of the "Four Continents" after an engraving by Johannes Meyer (1655-1712)
6¼ × diameter 5½
Gift of the Trustees of the Estate of James Hazen Hyde
1960-1-27
172. Standing cup, and cover
Germany, probably Franconia, 17th century
Cup carved with figures symbolizing the "Four Continents"; eagle, elephant, and rhinoceros on foot; putti on stem and domed cover
Rhinoceros horn, mounted in silver-gilt
20⅞ × diameter 4¼
Gift of the Trustees of the Estate of James Hazen Hyde
1960-1-25
173. Model of a chapel anteroom (*androne*)
Italy, probably Rome, 1621-1623
Model bears the arms of the reigning Pope, Gregory XV (Ludovisi) and of the Medici family
Painted wood and paper (flooring is of modern date)
49¾ × 26½ × 26⅜
Gift of Arthur M. Acton
1914-1-1
174. Round box
Italy, early 18th century
Pierced design on lid, Leda and the Swan
Gold, tortoise shell
✓ 1¼ × diameter 2⅝
Bequest of Sarah Cooper Hewitt
1931-6-4
175. Wall sconce
Boston, *circa* 1720
✓ Quill-work (rolled and crimped paper), silver, glass, painted pine
23⅜ × 9 × 9⅜
Bequest of Natalie K. Blair
1952-14-4
176. Snuff box
Berlin, *circa* 1740
By Frommery Workshop
✓ Silver, silver-gilt, enamel on copper
1¼ × 3 × 2½
Bequest of Sarah Cooper Hewitt
1931-6-81
177. Box
France, 1755-1756
By Julien Quévanne
✓ Gold, diamonds, rubies
Marks: JQ under six-pointed star, P surmounted by open crown, bovine head

$2 \times 2\frac{1}{4} \times 2$
Gift of Handy & Harman
1965-56-1

178. Snuff box
England, 1770-1779
"S 177," on portrait
Tortoise-shell, gold, enamel
✓ $1\frac{3}{8} \times 3 \times 2\frac{5}{8}$
Bequest of Sarah Cooper Hewitt
1931-6-86

179. Straw-work box
Probably France, early 19th century
Straw, wood, silk, paper
✓ $4\frac{1}{2} \times 13 \times 9\frac{5}{8}$
Gift of Paul Segnitz
1967-3-1

XII PAINTINGS

180. Evaristo Baschenis (Italian, 1617-1677)
Still Life with Musical Instruments, circa 1660
Oil on canvas
✓ $49\frac{3}{4} \times 60\frac{1}{2}$
Gift of Adam G. Norrie
1921-32-6

181. Luca Carlevaris (Venetian, 1665-1731)
The Piazzetta, Venice, circa 1720
✓ Oil on canvas

$48 \times 63\frac{1}{2}$
Bequest of Mrs. John Innes Kane
1926-22-268

182. Attributed to Johann Evangelist Holzer (German, 1709-1740)
Design for an Illusionistic Painted Ceiling, circa 1730
Oil on canvas
✓ $21\frac{3}{4} \times 38\frac{1}{2}$
Gift of the Missess Hewitt
1931-86-154

183. Giovanni Domenico Tiepolo (Venetian, 1727-1804)
The Immaculate Conception, circa 1775
Oil on canvas
✓ $71\frac{1}{2} \times 42$
Bequest of Erskine Hewitt
1938-57-1078

184. Winslow Homer (American, 1836-1910)
Sunlight and Shadow, 1872
Oil on canvas
✓ $15\frac{3}{4} \times 22\frac{1}{2}$
Gift of Charles Savage Homer
1917-14-7

185. Winslow Homer (American, 1836-1910)
Gathering Autumn Leaves, circa 1873
✓ Oil on canvas
 $38\frac{3}{4} \times 24\frac{1}{4}$

Gift of Charles Savage Homer
1917-14-3

186. Winslow Homer (American, 1836-1910)
The Yellow Jacket, 1879

Oil on canvas

✓ $22\frac{3}{4} \times 15\frac{1}{2}$

Gift of Charles Savage Homer
1917-14-4

187. Winslow Homer (American, 1836-1910)
Boy and Girl in Field with Sheep, circa 1877

Oil on canvas

✓ $15\frac{1}{2} \times 22\frac{1}{2}$

Gift of Mrs. Charles Savage Homer
1918-20-6

XIII DRAWINGS

188. Artist unknown (German)
Design for a Gothic Steeple, 1490-1500

Pen and ink, and watercolor

✓ $58\frac{3}{4} \times 11$

Purchase, Friends of the Museum Fund
1960-77-1

189. Attributed to Wenzel von Olmütz (German)
Project for a Silver Centerpiece, 1498

Pen and ink, and wash

✓ $16\frac{1}{2} \times 9\frac{3}{4}$

Purchase, in memory of Marie Torrance Hadden
1944-9-1

190. Hans Holbein, the Younger (German, 1497-1543)
Designs for Silver Medallions, no date

Pen and ink, wash, and watercolor

✓ Each: $2\frac{1}{2} \times 2\frac{1}{2}$

Purchase and gift of the Gramercy Park Foundation, Inc.
1961-18-1, -2, -3

191. Jacques Androuet Du Cerceau, the Elder (French, circa
1510-circa 1585)

Chateau de Verneuil, 1568-1575

✓ Ink and watercolor

$16\frac{3}{4} \times 21\frac{1}{2}$

Ex coll. Decloux

Gift of The Council

1911-28-72

192. Bernardo Sozi (or Sotij) di Vincenzo (Italian)
Architectural Project for Additions to a Church, Perugia,
1573

✓ Chalk, pen and ink, and wash

$13\frac{3}{4} \times 10\frac{1}{2}$

Ex coll. Piancastelli; Brandegee

Purchase, combined gifts

1938-88-2648

193. Antonio Gentili (Italian, 1531-1609)
*Sketch for Base of Silver Crucifix for the High Altar, St.
Peter's Rome*, Rome, circa 1580

✓ Chalk, pen and ink, and wash

$19\frac{1}{4} \times 13$

Ex coll. Piancastelli; Brandegee
Purchase, ~~combined gifts~~ *General Funds*
1938-88-6982

194. Jan van der Straet, called Stradanus (Flemish, 1523-1605)

Four Scenes, Sericulture Series, circa 1590

✓ Ink and wash

5½ × 8

Ex coll. Piancastelli

Purchase, combined gifts

1901-39-297

195. Adam (I) van Vianen (Netherlandish, 1570-1627)

Project for a Pitcher, Amsterdam, 1614-1627

✓ Chalk

16¼ × 11¾

Gift of Ogden Codman

1916-9-3

196. Andrea Sacchi (Italian, 1599-1661)

Divine Wisdom, study for ceiling decoration, Palazzo Barberini, Rome, circa 1630

✓ Chalk, pen and ink, and wash

12¼ × 13¼

Ex coll. Piancastelli

Purchase, combined gifts

1901-39-1714

197. Pierre Puget (French, 1622-1694)

✓ *A Royal French Galley, Toulon, circa 1668*

Pen and ink, and wash

15 × 13½

Ex coll. Decloux

Gift of The Council

1911-28-250

198. Andrea Pozzo (Italian, 1624-1709)

Project for an Altar to Saint Anthony of Padua, Rome, 1675-1700

✓ Pencil, pen and ink, and watercolor

26 × 17

Ex coll. Piancastelli; Brandegee

Purchase, ~~combined gifts~~ *General Funds*

1938-88-3463

199. Gilles-Marie Oppenord (French, 1672-1742)

Elevation for the Salon D'Angle, Palais Royal, Paris, circa 1720

✓ Pencil, pen and ink, and watercolor

23 × 16¾

Ex coll. Decloux

Gift of The Council

1911-28-80

200. Gabriel Huguier (French, 1695-1772)

✓ *Les Jardins de Bacchus, circa 1730*

Chalk and wash

10¼ × 15

Ex coll. Decloux

Gift of The Council

1911-28-294

201. Giovanni Battista Tiepolo (Venetian, 1696–1770)
The Annunciation, circa 1732
 Pen and ink, and wash
 ✓ $16\frac{1}{4} \times 11\frac{1}{4}$
 Bequest of Erskine Hewitt
1938–57–228
202. Jean-Baptiste Oudry (French, 1686–1755)
Still Life with Fish and Parrot, 1740
 Crayon
 ✓ $12 \times 15\frac{3}{4}$
 Ex coll. Beurdeley; de Goncourt; Andreossy; Hewitt
 Purchase, Friends of the Museum Fund
1938–66–2
203. Johann Michael Hoppenhaupt II (German, 1709–
circa 1755)
Project for a Cabriolet, circa 1750
 ✓ Pencil, pen and ink, and watercolor
 13×20
 Ex coll. Piancastelli; Brandegee
 Purchase, ~~combined gifts~~ *General Funds*
1938–88–3188
204. François Boucher (French, 1703–1770)
Head of an Oriental, circa 1757
 Chalk
 ✓ $13\frac{3}{4} \times 10\frac{3}{4}$
 Gift of the Misses Hewitt
1931–64–103
205. Artist unknown (French)
Design for a Porcelain Punch Bowl, Sèvres, circa 1760
 Pen and ink, and watercolor
 ✓ $10\frac{3}{4} \times 16\frac{1}{4}$
 Ex coll. Piancastelli; Brandegee
 Purchase, ~~combined gifts~~ *General Funds*
1938–88–8316
206. Artist unknown (French)
Design for Porcelain Bowl and Plate, circa 1760
 Pen and ink, and watercolor
 ✓ $16\frac{1}{4} \times 12\frac{1}{4}$
 Ex coll. Piancastelli; Brandegee
 Purchase, ~~combined gifts~~ *General Funds*
1938–88–8310
207. Augustin Pajou (French, 1730–1809)
*Project for Tomb of the Maréchal Charles Louis-Auguste
 Fouquet, Duc de Belle-Isle, 1761*
 Pencil, pen and ink, gouache, and watercolor
 $35\frac{1}{2} \times 22\frac{1}{2}$
 ✓ Ex coll. Vicomte Gaspard de Bizemont; Alfred Hubert;
 E.H.R.; Peoli
 Gift of the Misses Hewitt
1931–73–234
208. Jean-Baptiste Pillement (French, 1719–1808)
*Design for Title Page of Suite "Cahier des Parasols
 Chinois", 1770*
 ✓ Crayon and wash

- $12\frac{1}{2} \times 8\frac{3}{4}$
 Ex coll. Decloux
 Gift of The Council
1911-28-242
209. Francesco Guardi (Venetian, 1712-1793)
Decorative Cartouche with a Landscape, circa 1770
 Chalk, pen and ink, and watercolor
 $16\frac{1}{2} \times 27$
 ✓ Ex coll. Earl of Warwick; Raimundo de Madrazo; Miss Sarah Cooper Hewitt
 Bequest of Erskine Hewitt
1938-57-242
210. Carlo Marchionni (Italian, 1702-1756)
Project for Catafalque of King Charles Emanuel III of Sardinia, Rome, circa 1773
 ✓ Pencil, pen and bistre, wash
 $19\frac{3}{4} \times 13$
 Ex coll. Piancastelli
 Purchase, combined gifts
1901-39-1551
211. Attributed to Carlo (Galli) Bibiena (Italian, 1728-1787)
Stage Design "Palace Interior", circa 1774
 Pen and bistre, and watercolor
 ✓ $14\frac{1}{2} \times 19\frac{3}{4}$
 Ex coll. Piancastelli; Brandegee
 Purchase, combined gifts
1938-88-59
212. Nicola Fiore (Italian)
Elevation of a Chamber in the Royal Palace at Caserta, Naples, 1775
 Pen and ink, and watercolor
 $24\frac{1}{2} \times 21\frac{1}{4}$
 ✓ Ex coll. Piancastelli; Brandegee
 Purchased, ~~combined gifts~~ *General Funds*
1938-88-3487
213. Jean-Charles Delafosse (French, 1734-1789)
A Masquerade, circa 1780
 Pen and ink, watercolor, and wash
 ✓ $12\frac{1}{4} \times 15\frac{3}{4}$
 Ex coll. Decloux
 Gift of The Council
1911-28-39
214. Richard de Lalonde (French)
Designs for Bronze Key-Plates, circa 1780
 Pen and ink, and wash
 ✓ $6\frac{1}{2} \times 11$
 Ex coll. Decloux
 Gift of The Council
1911-28-187
215. Frederick Crace (English, 1779-1859)
Design for the Music Room, Royal Pavilion, Brighton, 1818-1819
 ✓ Tempera and watercolor
 $13\frac{1}{4} \times 20$

Purchase, in memory of Mrs. John Innes Kane
1948-40-9A & B

216. Constantin Guys (French, 1805-1892)
Arriving at the Ball, circa 1860
Ink and watercolor
93¼ × 7½
Ex coll. Picot; Peoli
Bequest of Erskine Hewitt
1938-57-107
217. Winslow Homer (American, 1836-1910)
Cavalry Soldiers, 1863
Crayon
14¼ × 7⅞ and 14½ × 9½
Gift of Charles Savage Homer
1912-12-106, -107
218. Augusto (?) Castellani (Italian, 1829-1914)
Project for Two Bracelets, Rome, *circa 1870*
Pencil, pen and ink, and watercolor
9¼ × 7¼
Ex coll. Piancastelli; Brandegee
Purchase, combined gifts *General Funds*
1938-88-6353
219. Williams Stanley Haseltine (American, 1835-1900)
Bruges, 1870-1880
Pencil, chalk, and wash
15 × 22¼

Gift of Mrs. Helen Haseltine Plowden
1958-70-1

220. Thomas Moran (American, 1836-1926)
Cliffs of the Rio Virgin, Southern Utah, 1873
Pencil and watercolor
8½ × 14
Gift of Thomas Moran
1917-17-20
221. William Merritt Chase (American, 1849-1916)
Seated Woman, circa 1880
Crayon and wash
16¾ × 13½
Gift of the Cooper Union School of Art
1933-8-1
222. Winslow Homer (American, 1836-1910)
Study for "The Herring Net", 1885
Crayon
16½ × 20½
Gift of Charles W. Gould
1916-15-2
223. Winslow Homer (American, 1836-1910)
Landscape in Morning Haze, circa 1890
Pencil and watercolor
14½ × 21
Gift of Charles Savage Homer
1913-18-3

224. Hector Guimard (French, 1867-1942)
Elevation for Castel D'Orgeval, Parc de Beausejour, 1904
 Pencil, pen and ink, and crayon
 20¾ × 19¾
 Gift of Mme. Hector Guimard
1950-66-2
225. Enrico Caruso (Italian, 1873-1921)
Caricature of Himself as Don Jose in "Carmen", circa
 1915
 Pen and ink
 10½ × 8
 Bequest of Erskine Hewitt
1938-57-1315
226. Raymond Loewy (American)
*Design for First Streamlined Train of the Pennsylvania
 Railroad*, 1937
 Pencil on tracing paper
 9¼ × 11¾
 Gift of the Pennsylvania Railroad through Samuel M.
 Vauclain
1937-58-4
227. Christina Malman (American, 1912-1959)
Scrubbing the Floor, illustration for "Fiction Parade,"
 circa 1938
 Pencil, pen and ink
 12¼ × 12½
 Gift of Dexter Masters
1960-214-65

XIV PRINTS

228. Martin Schongauer (German, 1430-1491)
The Large "Way to Calvary," circa 1465
 Engraving
 11¼ × 17
 Gift of Mrs. Leo Wallerstein
1960-177-3
229. Andrea Mantegna (Italian, 1431-1506)
Battle of the Sea Gods, circa 1494
 Engraving
 11¾ × 15
 Bequest of George Campbell Cooper
1896-3-3
230. Artist unknown (German)
Beware of the Cat, circa 1500
 Woodcut
 10¼ × 14¼
 Purchase, in memory of Erskine Hewitt
1949-66-1
231. Israhel van Meckenem (German, 1440-1503)
The Garden of Love Amid Ornamental Foliage, circa 1500
 Engraving
 6¾ × 9⅝
 Gift of Mrs. Leo Wallerstein
1937-30-12
232. Albrecht Dürer (German, 1471-1528)
The Fall of Man, 1504

Engraving

10×7½

Gift of Mrs. Leo Wallerstein

1961-88-1

233. Nicola da Modena (Italian)
Designs for Ornament, 1505-1510

✓ Engraving

10¼×5¼, and 10½×5¼

Purchase, in memory of the Misses Hewitt

1946-29-3, -4

234. Albrecht Dürer (German, 1471-1528)

Rhinoceros, Nuremberg, 1515

✓ Woodcut

9½×12

Ex coll. P. Davidsohn

Gift of Leo Wallerstein

1950-5-24

235. Rembrandt van Rijn (Netherlandish, 1606-1669)

Christ with the Sick Around Him, called "The Hundred
Guilder Print," circa 1649

✓ Etching (second state)

11×15½

Ex coll. Mariette R. Busch

Gift of Mrs. Leo Wallerstein

1963-43-1

236. Rembrandt van Rijn (Netherlandish, 1606-1669)

Saint Jerome in an Italian Landscape, circa 1653

✓

Etching

10¼×8¼

Gift of Leo Wallerstein

1951-170-41

237. Charles Méryon (French, 1821-1868)

Apse of Notre Dame, Paris, 1854

✓ Etching

6½×11¾

Gift of Walter W. Naumburg

1952-156-27

238. James Abbott McNeill Whistler (American, 1834-1903)

The Little Lagoon, 1880

✓ Etching (second state)

9×6

Gift of Walter W. Naumburg

1952-156-44

239. Mary Cassatt (American, 1845-1926)

Repose, 1890

✓ Drypoint

9⅛×6½

Anonymous gift

1956-3-10

240. Odilon Redon (French, 1840-1916)

*The Buddha—I Was Led Unto the Schools. I Knew
More Than the Teachers*, 1895

✓ Lithograph

12¼ × 9¾
Purchase, in memory of James O. Green
1953-8-1

- ✓ 241. Alphonse Mucha (French, 1860-1939)
La Trappistine, 1896
Color lithograph
81 × 30¾
Gift of Edward L. Kallop, Jr.
1965-53-1

- ✓ 242. Pablo Picasso (Spanish, 1881-)
The Dance of Salome, 1905
Drypoint
16 × 13½
Gift of Miss Edith Wetmore
1937-61-1

- ✓ 243. Georges Rouault (French, 1871-1958)
Scene From the Passion, 1939
Aquatint
13¼ × 9¾
Purchase, in memory of Mrs. Samuel W. Bridgham
1950-48-15

XV BOOKS

- ✓ 244. René Boyvin (French, *circa* 1525-1598)
Livre de Bijouterie, published, Paris, *circa* 1620, by Paul
de la Houve
Engraving
4¼ × 6¼

Gift of Mrs. Edmund Haydock
1956-23-6

- ✓ 245. Mathurin Jousee (French, 1607-*circa* 1692)
Treatise on Locks and Lock-Making, published, Paris,
1627
Engraving
12 × 8
Ex coll. Decloux
Gift of The Council
1921-6-D131

- ✓ 246. Gilles-Marie Oppenord (French, 1672-1742)
View of the Palazzo Lante, in an album of sketches of
Roman architecture and ornament, *circa* 1695
Pen and ink, and watercolor
8¼ × 10¾
Purchase, in memory of the Misses Hewitt
1960-102-19

- ✓ 247. William Delacour (active 1741-1767)
Eight books of ornament designs bound as one, London,
1741-1747
Engravings by François Vivares, R. White and Bonneau
Book: 16 × 10
Purchase, in memory of The Council
1962-126-1

- ✓ 248. Jean-Baptiste Pillement (French, 1728-1808)
Nouvelle Suite de Cahiers Chinois, published, France,
circa 1770

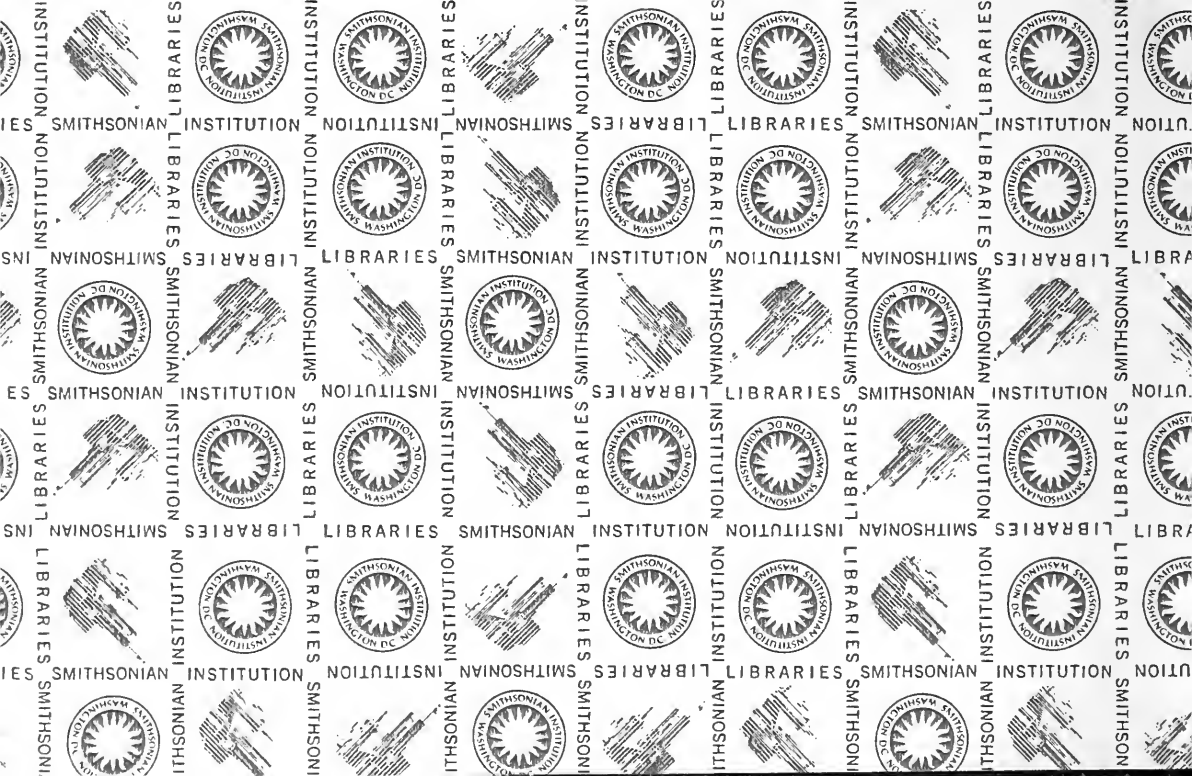
Engraving by Anne Allen
8×5½
Ex coll. Decloux
Gift of The Council
1921-41-D204 plate 10

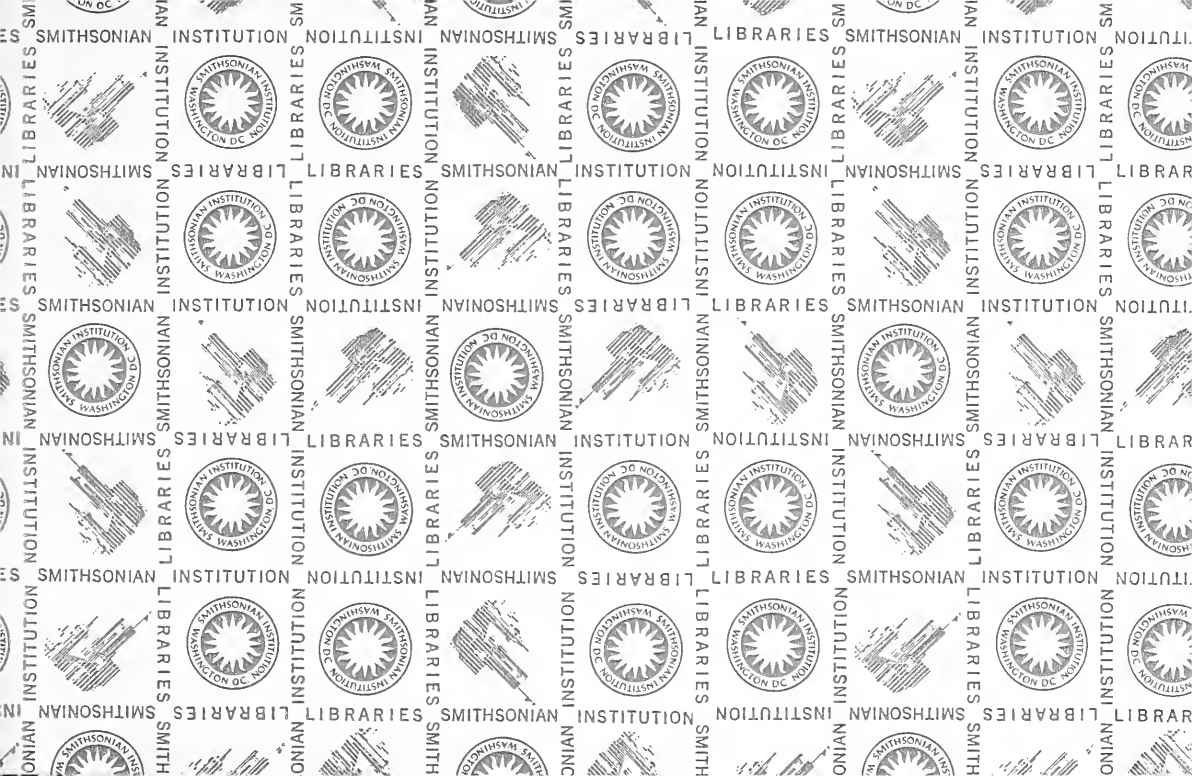
- 249 Pierre Ranson (French, 1736-1786)
Nouveau Cahier de Vestes et Gilets, designs for waistcoats,
published, France, *circa* 1780
Engraving by Juillet
9×11½
Ex coll. Decloux

Gift of The Council
1921-6-D215 plate 33

250. Artist unknown (French)
Stable journal of the Cardinal de Rohan (1734-1803),
1782-1785
Eleven drawings of the Cardinal's carriages
✓ Pen and ink, and watercolor; bound in vellum paper
13×8½
Gift of Sarah Cooper Hewitt
1931-84-34







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