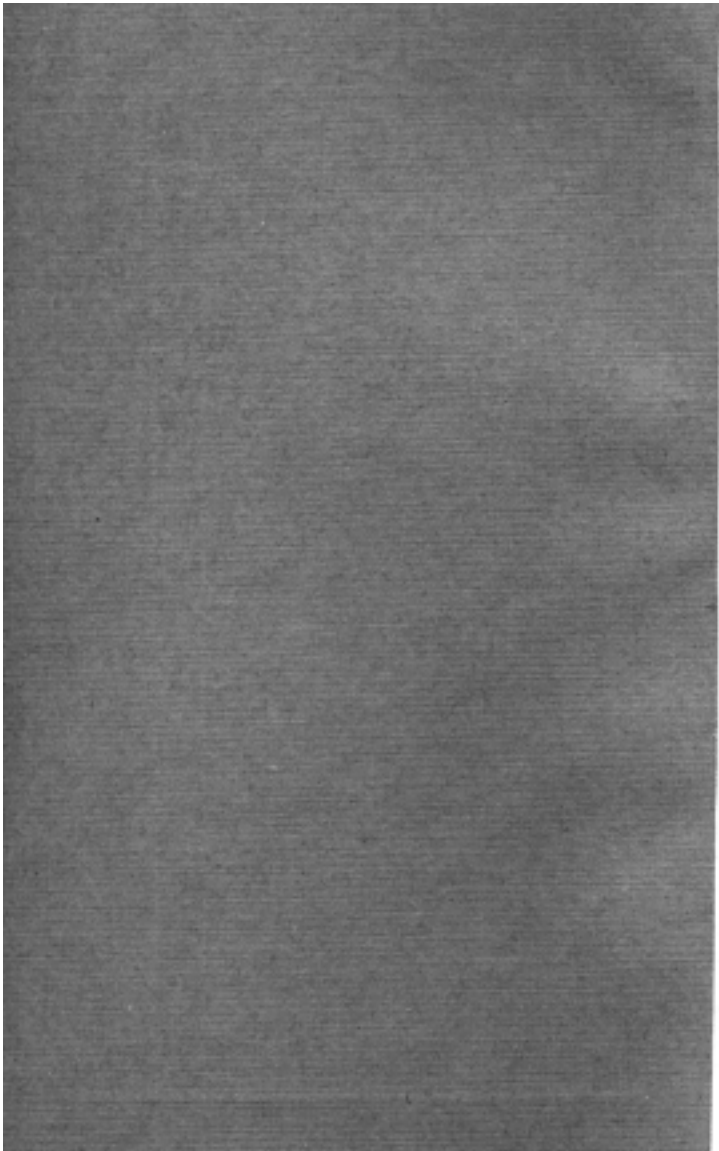


HANDBOOK
OF
THE MUSEUM OF
FINE ARTS
BOSTON



WESTERN ART

1910



WESTERN ART

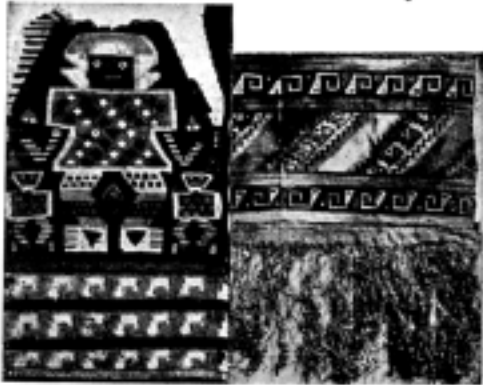
*Egyptian Tapestry**First to Fourth Century, A. D.*

WEAVINGS

From the East came the arts of weaving and needle work, and with the mechanical knowledge came also the designs. As pupils follow their teachers closely at first, so the European countries followed the Oriental ones, using many of their motives, and strong Oriental feeling is found in the early weavings of Italy and Spain. Tapestry weaving, as the simplest form of the art, was practised by many primitive peoples. The earliest and crudest pieces owned by the Museum come from the Coptic graves of Egypt, first to eighth century A. D. (see pp. 185 and 187), and from the graves of Peru (see p. 186). These latter pieces were made before the invasion of that country by Pizarro in 1531. The looms used at present in the Gobelins tapestry works at Paris are made on the same principles as those upon which the Coptic pieces were woven. By the fifteenth and sixteenth centuries tapestry weaving had reached its greatest height in Europe, and the Museum is fortunate in owning two beautiful examples of the work of Flanders at that period (see pp. 202-205). Of later date (seventeenth and eighteenth centuries) are the pieces in the Collection from the Brussels and Gobelins workshops (see p. 222). From China and Japan, in addition to the large Chinese tapestry illus-

trated on p. 283, are many smaller pieces made of silk. Oriental rugs, like tapestry, are still woven by hand, and with as simple looms as those that were in use many hundred years ago. In spite of the great improvement made in machinery by the Europeans and Americans, the Orientals, with their hand looms and vegetable dyes, still surpass all other peoples in the beauty and durability of their rugs. Of the remainder of the Collection, the larger part of the weavings consists of velvets, brocades, and damasks from Persia, Turkey, Italy, Spain, and France. The Persian, Turkish, and Italian pieces are especially noteworthy for their beauty of color, material, and texture.

Books. — Alan S. Cole, *Ornament in European Silks*; Dupont-Auberville, *L'Ornement des Tissus*; F. Fischbach, *Textile Fabrics*; Julius Lessing, *Gewebesammlung des Königlichen Kunstgewerbe Museums zu Berlin*; Eugène Muentz, *A Short History of Tapestry*; W. G. Thomson, *History of Tapestry*; Mrs. A. H. Christie, *Embroidery and Tapestry Weaving*; *Oriental Carpets, Ancient Oriental Carpets*, both published by the Royal Imperial Austrian Museum, Vienna; John Kimberly Mumford, *Oriental Rugs*; F. R. Martin, *A History of Oriental Carpets before 1800*. All of these books may be consulted in the Museum Library.



Persian Tapestries — Before the Conquest, Date Unknown

These pieces were found wrapped around mummies.

A winged figure, eighteen and one-half inches in height. This piece, which shows strongly both in the design and coloring the influence which the art of Byzantium had upon that of Egypt, was found in a Coptic grave at Akhmim. The ground as in many of the Coptic textiles is of natural colored linen, while the design is woven with colored wools. The wings suggest the possibility that the figure represents an angel. The drawing is crude; the color of the flesh, hair, and wings, purple brown; the tunic, red; and the skirt, green.

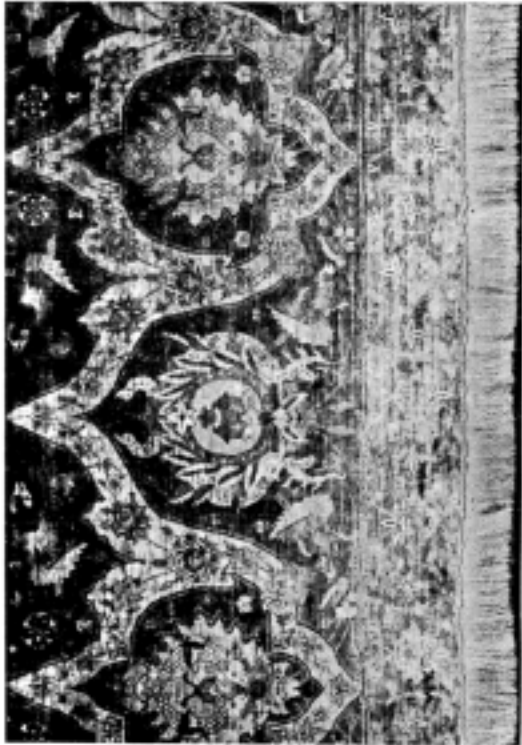


Egyptian Tapestry
Third to Eighth Century, A.D.



Egyptian Tapestry
Third to Seventh Century, A.D.

Also from Coptic graves at Akhmim. In the drawing and composition of this design, a rabbit nibbling a bunch of grapes, Roman influence is very strongly felt, but the brilliancy of the colors — browns, pinks and greens — suggests the art of Byzantium. The ground is linen, the pattern wool. Squares like this were applied to garments. Illustrations of their use can be seen in the mosaic of the Empress Theodora and her court, in the Church of San Vitale at Ravenna.



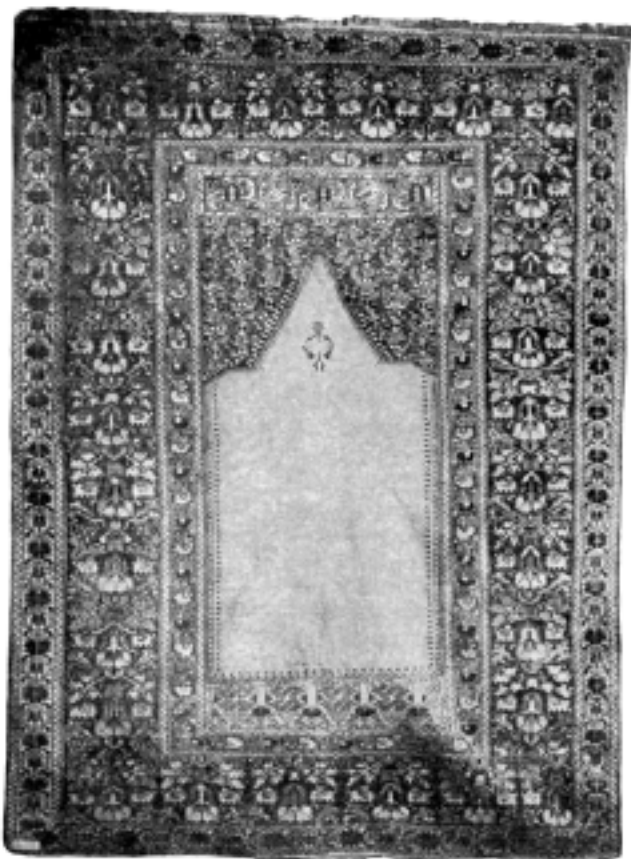
Detail from the Border of a Persian Rug (fragment)

Pile, silk; six hundred knots to the square inch. Ground, rose; design of conventionalized flowers, birds, fish, and dragons, in white, blue, rose, and yellow. A band of yellow on three sides, with disconnected leaves scattered over it. Fine gold fringe on lower edge. This piece, wonderful for its color, design, and workmanship, belonged formerly to the Marquand Collection, and was bought by the Museum in 1903.

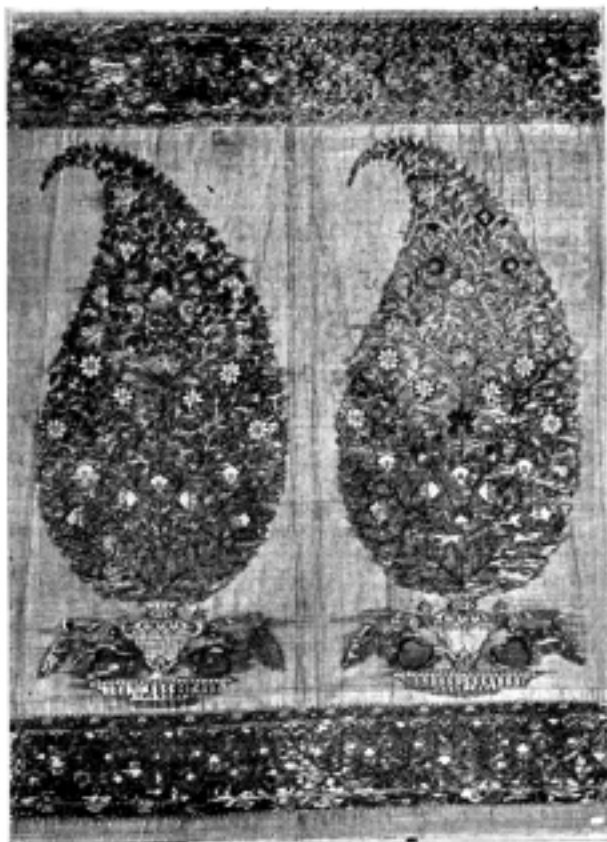


Rug, probably Persian (called Polisk) Seventeenth Century

This rug, which is woven with silk, silver, and gold, was probably made in Persia for a royal gift. The name is derived from a pretty well refuted theory that these rugs had their origin in Poland.

*Turkish Prayer Rug**Ghiordes, Seventeenth Century*

Central field, white; ground of main border, dull blue. Design in blue, red, white, and amber.

*Persian Brocade*

Cloth of gold with the design of flowering trees and birds woven with dull green, blue, yellow, pink, and red silk.

*Persian Velvet*

Ground, purple brown. Bold design in dark red, gold, and touches of bright yellow.

*Persian Velvet*

Ground, red. Design, yellow silk wound with metal.

*Persian Brocade**Sixteenth Century*

Ground, crimson satin. Design, groups of two figures; one with an axe over its shoulder leads the other figure by a string; trees and flowers; colors, pale green, yellow, white, and black.

SARACENIC ART

Saracen, meaning "Eastern," was a term applied first to the Arabs, later to all Mohammedans, and in the Middle Ages to all Eastern opponents of the Crusades. There were many centres of Saracenic art at different periods of the Arab Conquest, including Central Asia, India, the Euphrates country, Syria, Egypt, Morocco, Spain, Sicily, and Turkey. Some of these developments we designate by special names, as Persian, Indian, or Moorish art; but all are related to one another. In some respects the most important examples of the Saracenic style are found in Egypt because of the almost continuous record furnished by the mosques of Cairo, which show, in their simple lines and restrained decoration, the purest form of the art as distinguished from the more fanciful outgrowth in Spain or India.

Much light has been thrown on the ceramic art of the Arabs within the last few years by excavations at Rakka and other ruined cities of Syria and Persia. The pottery from Rakka seems to be of the earliest origin (ninth to twelfth century), and some of it bears a strong likeness to the blue glazed jars found at Babylon. The rubbish heaps of Fostat (Old Cairo, destroyed about 1163) and Kus, near Laxor, have yielded fragments of dishes, the most interesting being decorated with a brilliant ruby and gold lustre on a white tin enamel ground, which method of enamelling was employed on the glazed Egyptian pottery dating as early as 1500 B. C. Similarly lustrated tiles have been found at Rhages, Sultanieh, and Veramin in Persia, and it is not yet possible to decide whether the art was carried from Egypt to Persia or *vice versa*. But the former seems more probable, since the earliest dated tile is of the twelfth century, and a noted Persian traveller of the eleventh century speaks with enthusiasm of the lustrated pottery which he saw at Fostat, it being an art

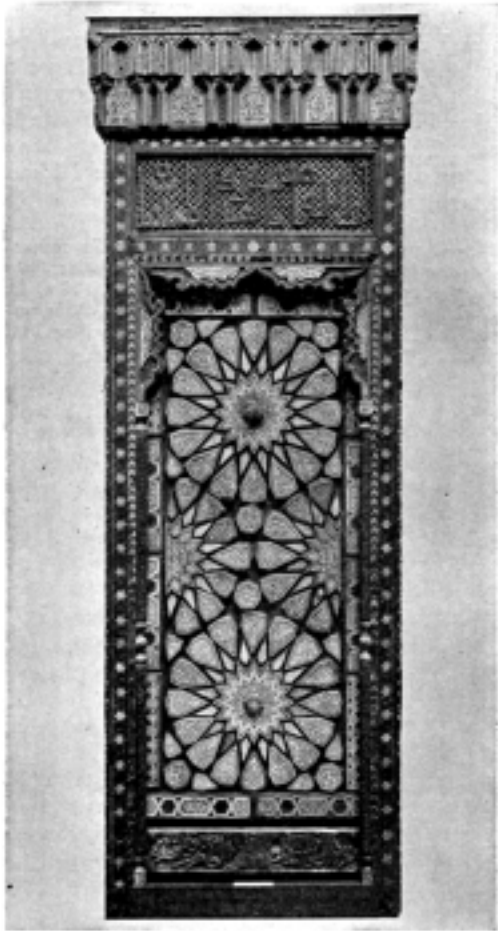
unknown to him. Many of these tiles bear inscriptions, floral scrolls, and figures with strongly-marked Mongolian features, which suggests that they may have been produced by some of the Chinese workmen brought into Persia with Ghengis Khan early in the thirteenth century.

Pots and bowls of the thirteenth and fourteenth centuries, from Syria, are painted in blue and greenish-black under a glass glaze. The lusted dishes and vases made by the Moors in Spain and Sicily in the fifteenth century, and later by the Italians at Gubbio and Urbino, all bear a family resemblance to these tiles and fragments, although the styles of decoration vary. The pottery made under Turkish influence at Rhodes, Damascus, and Kutahia date from the fifteenth century; and in the sixteenth century factories were established at Koubaeha, in Dagestan; at Kirman in the seventeenth century, and at Kashan and Bokhara in the eighteenth century. Lusted semi-porcelain was produced in the sixteenth and seventeenth centuries in Persia, the colors being golden yellow or pale green on dark blue, or ruby lustre on white.

The Arabs worked in many metals, and the examples remaining to us show delicate pierced scrolls or elaborate inlay in gold and silver, as well as engraved medallions, inscription and figures, or the damascened gold ornament so generally found on the sword blades for which Damascus was noted. A few carved ivory panels of the thirteenth century are still in existence, and beautiful mosque lamps of glass with colored enamel decoration are found in several European collections. Among the illuminated manuscripts, the Koran, containing the writings of the prophet Mohamed, is the most important book of the Arabs. The highest art of the period is lavished on its two title pages, which are ornamented with beautifully written texts set in elaborate and delicate floral scrolls, painted in red, blue,

green, and gold; and the carved, gilded, and painted leather bindings have also great charm. Some of the greatest treasures of the Khedivial Library in Cairo are early copies of the Koran which were made for the Sultans. The works of the Persian poets have also come down to us in illustrated form, the Makamat of Hariri being very famous.

Books.—Ameer Ali, *Short History of the Saracens*; Lane-Poole, *Saracenic Art*; Wallis, *Persian Lusted Vases*; *Journal of Indian Art*; Coomaraswamy, *Medieval Sinhalese Art*; Migon, *Manuel d'Art Musulman*; Max Herz Bly, *Catalogue Musée National de l'Art Arabe, Cairo*; Sarre, *Denkmäler Persischer Baukunst*.



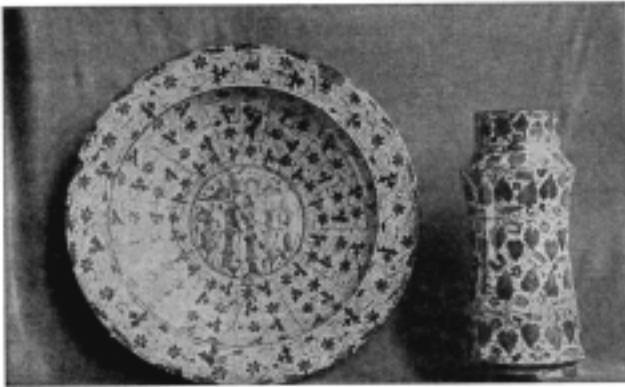
Pulpit Door from a mosque in Cairo carved and inlaid with ebony and ivory panels; inscribed, "Honor to our Master the Sultan El Malek El Zaher Barquoq. May God make glorious his reign." Fourteenth century.



Persian Tile

Thirteenth Century

Star-Tile: a rare specimen of Persian art dated, in its inscription, 657 of Hegira (1259 A. D.). It is probably from Veraman, a town in Northern Persia, and its date puts it in the period of the Mongol invasions and within a year of the fall of the Baghdad Caliphate, one of the great events in the history of the nearer East. This particular tile is reproduced in Dr. Martin's great work on Persian Carpets. There are other and very interesting examples of the same art in the Museum.



*Hispano-Moresque Drug Vase and Plate
Valencia, Spain, Fifteenth Century*

The best known Hispano-Moresque ware was made near Valencia, Spain, in the fifteenth century. Its lusted decoration was produced by the action of heated smoke upon patterns painted outside the white enamel glaze. Lusted ornament is also characteristic of much Persian and Arabic work. The Moorish potters of Spain worked for Christian patrons. These patrons often belonged to noble or royal families. Lusted arms, representing marriage alliances which may be dated, appear on many pieces, and by this means the sequence of the decorative patterns is determined.

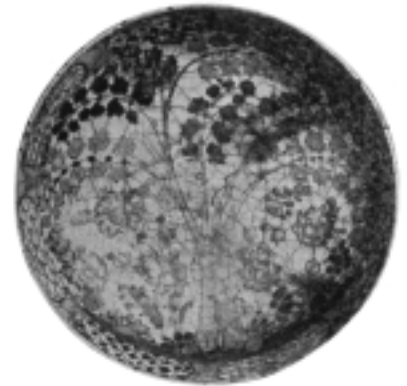
The vine leaves on the "Albarelo" or Drug Vase shown in the illustration are alternately in blue and in light brown lustre, the blue leaves being under the glaze and the lusted leaves upon it. The wild bryony, a local plant of Valencia, appears in blue and lustre as the principal decoration of the plate. In the centre of the plate is the monogram I H S, which was widely popularized in the fifteenth century by San Bernardino of Siena. Valencia pottery was often exported to Florence, Siena, and Venice.



Turkish Plate Sixteenth Century

Turkish ceramic wares were influenced by both Persia and China. This plate belongs to a class usually called Rhodian, although it was probably made in one of the mainland cities of Asia Minor. The main design of the plate shows flowers of the field. The border design has been interpreted as representing the clouds and the sky. The cypress tree (in the centre of the plate), the thistle leaf, the rose, the tulip, the wild hyacinth, and the carnation are familiar in the designs of Persian textiles.

The beauty of this plate, from the Caucasus country of Daghestan, is found in the harmony of its colors: greens, reds, and browns, upon a soft yellow - brown ground which is further enriched by the crackle of the glaze. The plate was perhaps a wedding present.



*Plate from Koubacha, Daghestan
Sixteenth Century*



Persian lusted bowl of the twelfth or thirteenth century. Probably from Sultanabad.



Title-page from a Koran of the fourteenth century. Written in Cufic characters and illuminated in gold, dull green, and brown. Ross Collection. Exhibited in the Library Corridor.



The Creation of Eve, the Baptism of Christ, the Nativity, and the Crucifixion
Flemish Tapestry
1450-1500

This tapestry (14 ft. 2 in. x 27 ft. 3 in.) is woven with silk and wool. Seated at the base of the columns that divide the tapestry are Jeremiah, Peter, David, Andrew, Isaiah, James, Hozca, and John. Running through the lower part of the tapestry are two ribbons; on one is part of the Apostles' Creed: "Credo in Deum patrem omnipotem, Creatorem celi (coeli) et terrae et in ihesum (Jesum) Xpristum (Christum) Filium e(j)us unic(um) Domi(n)um nost(r)um. Qui conceptus est de Spiritu Sancto natus ex Maria Virgine passus sub Poncio Pylato crucifixus mortuus et sepult(us)": "I believe in God the Father Almighty, Maker of heaven and earth; and in Jesus Christ, His only Son our Lord, Who was conceived of the Holy Ghost, born of the Virgin Mary, suffered under Pontius Pilate, was crucified, dead and buried." On the other are "Patrem invocabimus qui terran (m) fecit et condidit C(o)elos": "We will call upon, or pray to, the Father who made the earth and founded the heavens; and the following lines from the Old Testament: "Dominus dixit ad me filius meus es tu": "The Lord said unto me, Thou art my son" (Psalms ii. 7); "Ecce virgo concipiet et pariet filium": "Behold, a Virgin shall conceive and bear a son" (Isaiah vii. 4); "O mors oro mors tua morsus tuus ero inferne" ("Ero mors tua, O mors! morsus tuus ero, inferne"): "O death, where are thy plagues? O grave, where is thy destruction?" (Hosea xiii. 14). Letters decorate Isaiah's garments, the loin cloth of Christ, the robes of the Virgin and Joseph, and the hat and scabbard of the man standing at the right of the tapestry. On the scroll borne by an angel is "Gloria in exsexlis (excelsis) Deo et in ter" ("ra pax hominibus bonae voluntatis"): "Glory to God in the highest, and on earth peace, good will toward men" (Luke ii. 14).

See the Museum of Fine Arts Bulletin, February, 1909, Vol. 10, Whole No. 37, pp. 5-7.



The Crossing of the Red Sea
Late Fifteenth or early Sixteenth Century

Flemish Tapestry

This tapestry (13½ by 19½ ft.) is the product of the best period of the art in Flanders. On the left, Pharaoh on a richly caparisoned horse, crowned and brandishing a sword, rides in the midst of his disheartened soldiers, urging them to press forward in spite of the constantly rising waters, while Moses upon the shore, calm and complacent, points out to the Israelites the contrast between their position, the chosen people of the Lord, and that of their oppressors, the Egyptians. The safety and comfort of the Israelites is emphasized still further by the land on which they stand, carpeted with exquisite flowers of many varieties and shaded by tall trees. The people are represented in the dress and style of the artist's own period. The Egyptians wear the armor of the fifteenth century, the Israelites, the costume of civilians of that time. The areas occupied by the various colors — greens, blues, reds, and soft dull tans — are proportioned so as to give a very harmonious effect. Silk and gold add light and richness. The whole is surrounded by a compact border of flowering branches tied with ribbon.



*Panels in Wood
and Stucco,
Gilded*

In the eighteenth century the French were the leaders in matters of good taste and elegance; French furniture, French interior decoration, as well as French manners, set the standard for Europe.

There are in the Museum eight large decorative panels of the eighteenth century which have designs of great delicacy.

The figure on one of the two here shown is reminiscent of Jean Goujon and the French Renaissance. The panels should be compared with the old gilt frames of the same period around the paintings by Boucher in the Picture Gallery.



*France,
late Eighteenth
Century*



The Efficacy of the Sacrament

French Tapestry

Early Sixteenth Century

Two scenes, the legends beneath explaining their significance.

"Par la vertu du Sacrament
Fut demonstre ung grant miracle
Car le diable visiblement
Sortit hors dung demoniacle."

(The power of the Sacrament was demonstrated by a great miracle, for the devil was seen to pass out of a man possessed.)

"Ung payen sans honneur passa
Par devant le saint Sacrament
Mais son cheval se humilia
Pays crut le payen fermement."

(A pagan passed before the Holy Sacrament without homage. His horse, however, abased itself; whereupon the pagan became a firm believer.)



Fifteenth Century

Italian or Spanish Brocade

Christ appearing to Mary Magdalene. Red ground with gold stars; green grass on which grow gold flowers and trees. The figures also are woven in gold, with the exception of the faces and hands, which are white. Silk thread wound with narrow strips of gilded parchment has been used instead of metal.

Ground, red; design of arabesques and clovers in red, green, yellow, and white. This damask shows strongly the Moorish influence upon Spanish work.

Spanish Damask
Fourteenth to Sixteenth Century

Ground woven with white, blue, and salmon pink silk and narrow strips of thin silver. Design, of both cut and uncut velvet, in blue and pink.



Italian Velvet Sixteenth Century



Marble Group

Style of Donatello Fifteenth Century

One of the most attractive phases of Italian art of the middle of the fifteenth century is its sympathetic treatment of childhood. The youthful St. Johns, the Davids, and the very human Christ Child are among the gifts of the Renaissance to modern art. This group of two boys in marble recalls the work of Donatello at Padua and elsewhere.

The humanism of the time found expression in both painting and sculpture. The Renaissance sculptors worked in marble, bronze, and clay. Luca

della Robbia toward the middle of the fifteenth century first applied the white enamel glaze to modelled groups of terra-cotta figures. This form of art became very popular in Italy and was practised for about a century by the della Robbia family. The colors at first were white for the figures of the simple groups and blue for the background, but gradually other colors, as well as more detail, were added.

The group on the opposite page is probably from the workshop of Andrea della Robbia. In spite of the long, thin fingers of the mother, and her face a little vacant and formal, the hieratic conception of the Mother and Divine Child seems far away, and the life of human infancy very near. The position suggests an instinctive appeal to the mother from something that has caught the child's eye.



*Madonna and Child School of Andrea della Robbia
Florence, Sixteenth Century*



*Madonna and Child, Marble
Italy, Thirteenth Century*



*Madonna and Angels, Ivory
France, Fourteenth Century*



*Processional Cross, Metal
Fifteenth Century*



*Venetian Glass Bowl
Sixteenth Century*



Wood Panels, Flamboyant Gothic, Sixteenth Century

To see the great cathedrals of the Gothic age one must journey from place to place in western Europe, but the spirit of the time is felt in even its smallest works. The torso of the Madonna and Child pictured on the opposite page represents the style of the Pisani; the small ivory carving is French work of the fourteenth century. The elaborate metal cross is later.

The successive stages in the progress of Gothic design are often marked by characteristic patterns in the tracery or frame work of the glass of windows. In the earlier period these were quite simple; later they became connected geometric patterns, which in time often changed to a design of flowing and complex curves. These window tracery patterns were applied to stone surfaces, to wood carving, and in fact, wherever ornament was used. The wood panels pictured here are all of late design and belong to Northern Europe, where the Gothic style held its own long after Renaissance ornament derived from classic art had taken its place in Italy.



*Italian Majolica Plate
Urbino, Sixteenth Century*

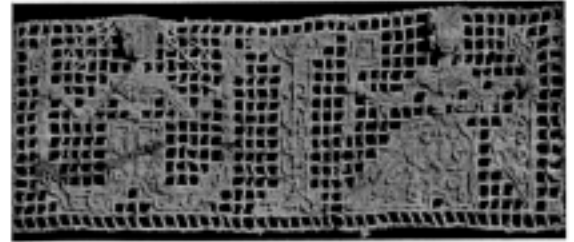
The polychrome decoration of Italian Majolica often represents portraits and Greek and Roman mythological or historical scenes. This plate shows a Renaissance treatment of the story of the conversion of the Emperor Constantine, 312 A.D. The sleeping Emperor sees in a dream an

angel above him holding in one hand the Cross and in the other a scroll on which are the words "In hoc signo vinces." Attendants bearing the Emperor's sword and armor stand at the right.

Chinese porcelain, brought to Europe by trading vessels in the sixteenth, seventeenth, and eighteenth centuries, was imitated in pottery in Holland at Delft and its neighborhood. The chief charm of Delft ware is its deep blue and white enamelled decoration, but it lacks the hardness and translucency of its Chinese models.



Blue and White Delft Pottery



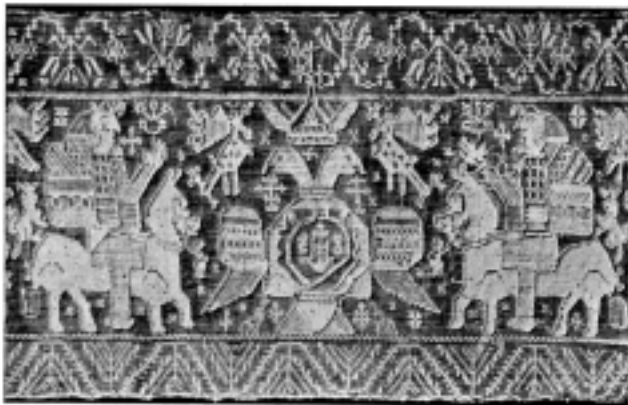
*Sicilian Drawn-work (punto tirato or tela tirata)
Seventeenth Century*

LACE

Lace is divided into two classes, *needle point or point lace*, made with a needle and loop stitch, and *bobbin or pillow lace*, woven on a pillow by the use of bobbins and pins. Netting and knotted fringes have been found in Egyptian graves, and they, as well as delicate open materials, to which embroidery was added, were made in the East at an early date. But we have no proof that real lace was made before the fifteenth century, when we find it decorating the costumes of people in pictures. The first point lace is a development of embroidery and was made by drawing threads from linen and binding together in groups those that were left, to form a pattern. Then openings were cut in the linen and partially filled with needle work, the linen being enriched with embroidery. These laces are known as *drawn-work* and *cut-work*. Next came *reticella*, in which it is often difficult to see the linen foundation. Floral designs were first used in *punto in aria* (stitch in the air), called so because it was made without a linen foundation. From this came the raised points and various needle laces, made without a net ground, or "réseau." To Italy is due the credit of their origin, but they were copied and adapted by other countries during the sixteenth, seventeenth, and eighteenth centuries. When, in the eighteenth century,

ruffs and broad flat collars were supplanted by full ruffles, a softer lace was needed, and France made the needle point "réseau," used in *Aleçon* and *Argentan* laces, and Italy became the imitator. Flanders and Italy dispute the origin of bobbin lace. In Italy the designs and execution were strong and bold, but in Flanders the finest and most marvellous workmanship was found.

Books.—Mrs. Bury Palliser, *History of Lace*, revised by M. Jourdain and Alice Dryden; Ernest Lefébure, *Embroidery and Lace, Their Manufacture and History*, translated and enlarged, with notes by Alan S. Cole; A. M. Sharp, *Point and Pillow Lace*. These books may be consulted in the Library.



Spanish buratto

Seventeenth Century

Part of a long strip. The *buratto* or bolting cloth upon which the design is darned is made on a loom. This work was done in imitation of darned netting. The designs of the borders are of earlier date than the figures in the middle.



Italian Embroidery

Seventeenth Century

The white linen foundation, left plain except for a powder of French knots, makes the design, while the background is solidly embroidered in tent stitch with red silk.

Three scenes: first, Adam in the Garden of Eden; second, the creation of Eve; third, Adam and Eve and the serpent, who is wound around the tree of knowledge and is in the act of giving the apple to Eve. Above, a border with these words: "Adam," "Adam et Eva," "Qui mangiano il pomo" (here they are eating the apple). Below, a border of plant forms, birds and animals.



Italian Reticella

Sixteenth Century

Design of figures crudely conceived, but well balanced. Those most easily recognized are Adam and Eve, who stand with one arm akimbo and the other touching the tree, up which the serpent wriggles to get the forbidden fruit.



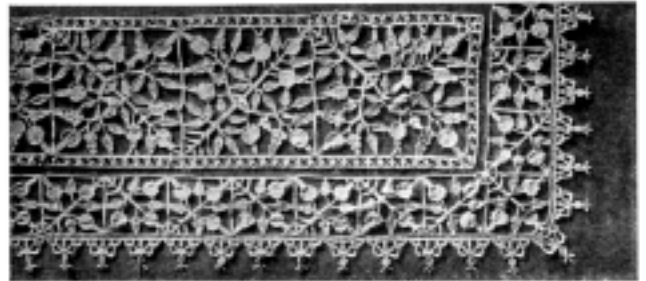
*Italian Cut-work (punto tagliato, or tela tagliata)
Late Sixteenth Century*

The needlework filling of the open spaces in the linen was done with white thread, while for the laid-work embroidery gold thread was used. This use of gold thread as well as the design shows strong Eastern influence.



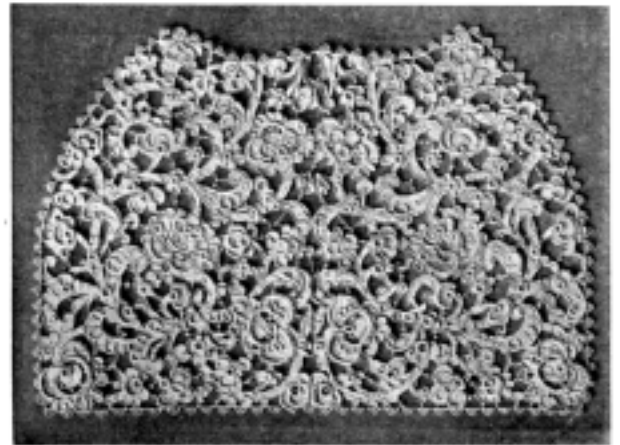
*Florentine Cut-work (punto tagliato, or tela tagliata)
Eighteenth Century*

The combination of many embroidery stitches and of *punto in aria* with the cut-work adds greatly to the beauty and value of this piece.



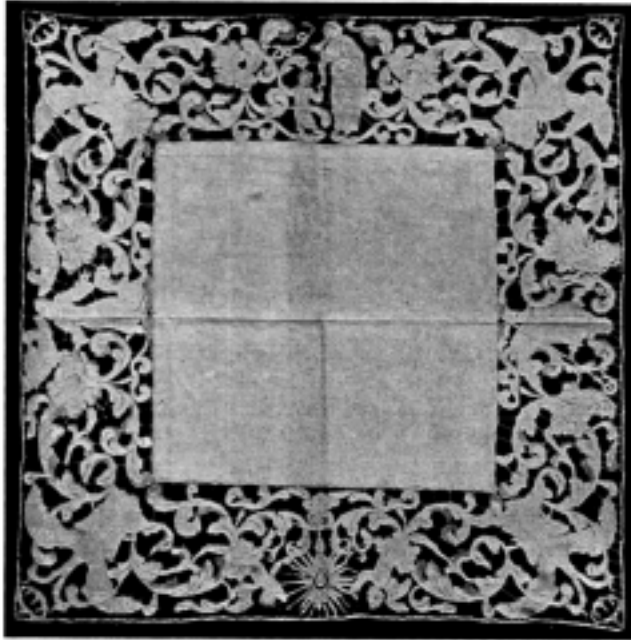
Venetian Point (punto in aria) Seventeenth Century

A rare example, strong and bold in design, and interesting as the connecting link between the geometrical patterns of reticella and the elaborate floriated patterns of the later Venetian points.



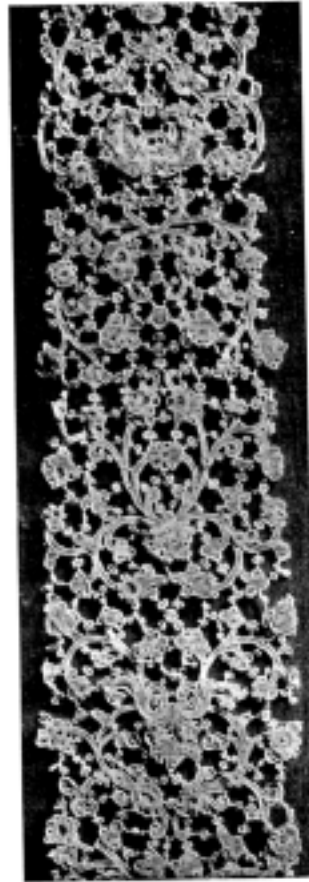
Venetian Point (punto a rilievo a forami) Seventeenth Century

Bold and strong in design, and of great delicacy of execution.

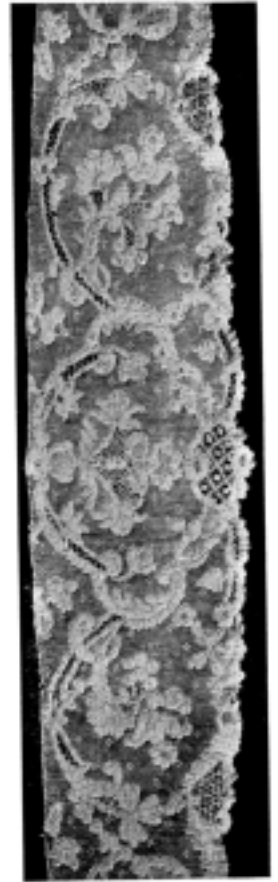


Chalice Veil, or Corporale, of Bobbin Lace Seventeenth Century

In each corner a double-headed eagle with a crown; in the middle of one side the Host, supported by cherubim; opposite, St. Symphorian, bearing a martyr's palm and led by his mother. Balancing these on the other sides are St. Francis of Assisi with the stigmata, and two birds, and St. Tillo, with an abbot's staff and chalice, and two crowned lions. Scrolls fill the intervening places. This piece may possibly have been made in Flanders by Spanish nuns. This would account for the technique, which resembles the work of both Milan and Flanders, and for the choice of saints and motifs.



*Venetian Point
(punto a ronellina)
About 1700 A.D.*

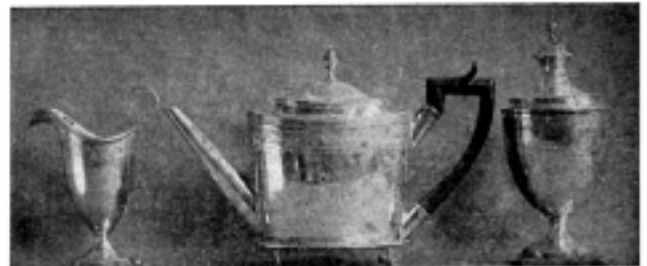


*French Point
Eighteenth Century*

French Tapestry¹*Gobelins, Eighteenth Century*

Fragment of the border of a tapestry. Figure of a man partly draped in heliotrope cloth, seated and playing a pipe; two birds, flowers, and fruits. The cream-colored ground is entirely of silk. The design, largely of silk, is in flesh colors, cherry, heliotrope, greens, and cream shading into brown. The piece is a good example of the delicacy of the French coloring and of the fineness of the work done at the Gobelins factory.

¹ Lent to the Museum by the Boston Athenaeum.



Silver by Paul Revere

Boston, 1799

American Colonial silver, simple in design and substantial in weight, is distinguished by purity of form, line, and proportion rather than by rich ornamentation or careful detail. As was natural, the designs resemble contemporary English pieces, but the men who fashioned them were Americans, often influential citizens and holding positions of public trust. John Hull, one of the earliest silversmiths in New England, was made Master of the Mint at Boston in 1652, and was allowed to keep one in every twenty of the pine tree shillings which he coined. The silversmiths were also the earliest American engravers.

The silver from the workshop of Paul Revere is not only beautiful in itself, but much of it is of historic interest. The most famous piece is the large punch bowl dedicated to "Wilkes & Liberty," and "To the Memory of the Glorious NINETY-TWO . . . who, undaunted by the insolent Menaces of Villains in Power, . . . voted NOT TO RESCIND."¹

The tea set illustrated above is by Paul Revere. The teapot and sugar bowl each have the following inscription: "To Edmund Hartl Constructor of the Frigate BOSTON. Presented by a number of his fellow citizens, as a memorial of their sense of his Ability, Zeal & Fidelity in the completion of that Ornament of the AMERICAN NAVY. 1799."

¹ See "American Silver," published by the Museum, 1906, p. 27-28.



The Music Lesson Chelsea Porcelain, about 1760

This Chelsea group, modelled by Roubillac after Watteau's picture, "L'agréable leçon," is typical of that phase of eighteenth-century taste which amused itself by playing at shepherd and shepherdess and was much given to sentiment.

While Chelsea groups are made of artificial porcelain, the contemporary German figurines, also well represented in the Museum, are of true porcelain, which was first made in Europe at Dresden in the eighteenth century.



Wedgwood Blue Jasper Ware Late Eighteenth Century

In Jasper ware, the most beautiful of the Wedgwood productions, white cameos are placed upon a colored ground. Jasper ware of the best period (1786-1795) is recognized by its fine grain, even surface, and satiny feeling. The white reliefs are sharply modelled and are highly polished. The body color is either lilac, pink, sage green, yellow, black, or some tone of blue. All the different varieties may be seen in the Museum collection, which contains also numerous smaller objects in Jasper ware, such as snuff boxes, jewelry, etc., and a series of contemporary portraits, one of which, the astronomer Sir William Herschel, is pictured here.

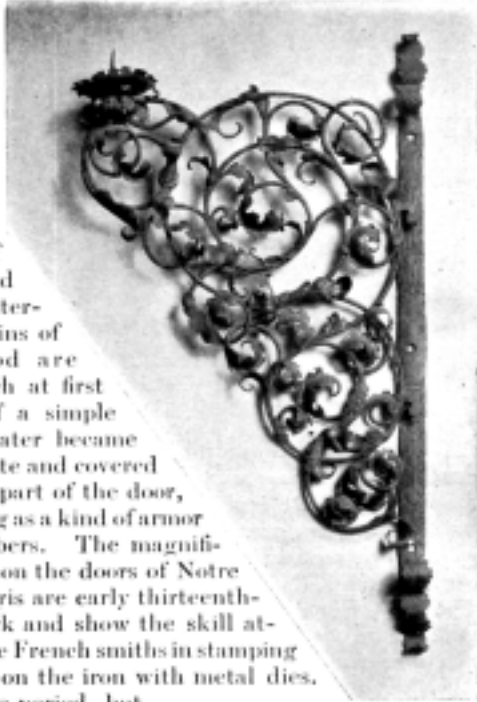


Wedgwood Plaque
Green Jasper Ware

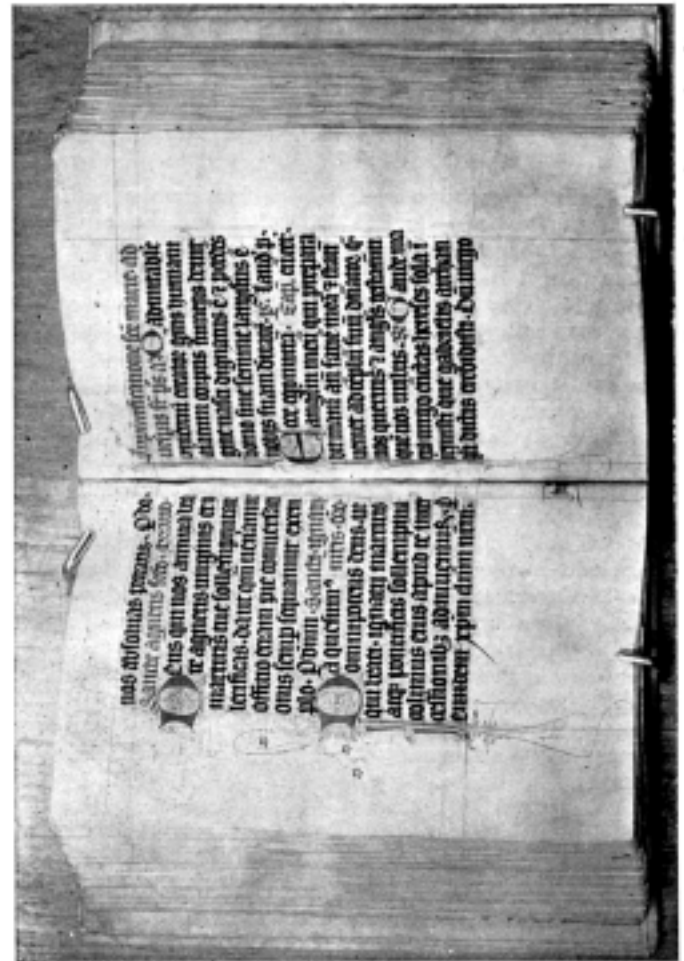
The art of the blacksmith in the Middle Ages was more advanced in France than in any other country of Europe, and the most interesting remains of that period are hinges which at first consisted of a simple strap, but later became very elaborate and covered the greater part of the door, often serving as a kind of armor against robbers. The magnificent hinges on the doors of Notre Dame in Paris are early thirteenth-century work and show the skill attained by the French smiths in stamping the designs on the iron with metal dies.

Of this same period, but less elaborate, is the grille surmounting the tomb of Queen Eleanor in Westminster Abbey.

Fine grilles of riveted quatrefoils were made in Italy; but ironwork was a later development in Germany, inspired by French examples; while the Flemish in the fifteenth century became noted for their tall iron spires, which are still seen on the Cathedrals of Antwerp, Ghent, and Bruges.



*Wrought Iron Candle Bracket
Interlaced Scrolls and Leaves
Engraved and Gilded
Austrian, Eighteenth Century
Ross Collection*



*Book of Hours with calendar written in Latin, on vellum, with parchment binding.
French, early fifteenth century. Ross Collection.*

AMBER

Amber is the gum of a tree which is found embedded in lignite (a coal of later formation than anthracite or bituminous), or washed up on the shores of the Baltic Sea, in Sicily, Burma, Nantucket, and other parts of the world. The Baltic amber is of a brilliant translucent orange color or of an opaque yellow, which darkens greatly with age, but the Sicilian specimens show a wonderful range of color from pale yellow through red to dark green, and occasionally a piece is found with bluish reflections in it. From Burma comes a dark opaque brown variety with gold flecks, and our Nantucket amber is also opaque, mottled cream and light brown tones, with none of the beauty of the others.

Amber has been considered as a gem from the earliest times, and many ancient writers mention it in their works. Carved specimens and beads have been found in Italy dating from the Etruscan period, and from the fifteenth century it was used for statuettes, reliquaries, chess and checker boards, rosaries, etc. The Buffum Collection is unique in America, but in Europe fine specimens can be seen in the Bargello, Florence; the Kaiser Friedrich Museum, Berlin; in the Munich and Nuremberg Museums.



Crucifix and base of Sicilian amber with figures of Christ and two Saints in opaque German amber. Seventeenth century work. Buffum Collection.



Ceres *Marble, by Auguste Rodin, b. 1840*

Books. — J. Ward, *Historic Ornament*; Chaffers, *Marks and Monograms on Pottery and Porcelain*; Solon, *History of Old English Porcelain*; Massé, *Porter Plates*; Chaffers, *Hall Marks on Plates*; Rosenberg, *Der Goldschmiede Merkszeichen*; Buck, *Old Plates* (American); Museum of Fine Arts, *American Silver Catalogue, 1906*; Fabriczy, *Italian Medals*; Molinier, *Bronzes de la Renaissance*; Bradley, *Illuminated Manuscripts*; Demmin, *Arms and Armor*; Labarte, *Arts of the Middle Ages*; H. C. Smith, *Jewelry*; Balcarres, *Evolution of Italian Sculpture*; Williams, *Arts and Crafts of Older Spain*, 3 vols.; Buffum, *Amber as a Gem*; Musée des Arts Décoratifs, *Le Bois and Le Metal*, 3 vols.; Britten, *Old Clocks and Watches*.

