

Decorative Arts in the Robert Lehman Collection

WOLFRAM KOEPPE, CLARE LE CORBEILLER, WILLIAM RIEDER,
CHARLES TRUMAN, SUZANNE G. VALENSTEIN, CLARE VINCENT,
AND CONTRIBUTORS



The Metropolitan Museum of Art

The Robert Lehman Collection

XV

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Decorative Arts

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Director's Note

This final contribution to the Robert Lehman Collection Scholarly Catalogue marks a great achievement for The Metropolitan Museum of Art. As Philip Isles outlines in his thoughtful foreword, this fifteen-volume project was more than thirty years in the making and involved an extraordinary cast of distinguished scholars and colleagues. Most importantly, this undertaking speaks to the very core

of the Metropolitan's mission to study and share its holdings with the public. The Museum's dedication to scholarship has never wavered, and I am pleased to reaffirm that commitment with the publication of this book during my tenure as Director.

Thomas P. Campbell

Director, The Metropolitan Museum of Art

Foreword

With the appearance of this final volume of the Robert Lehman Collection Scholarly Catalogue, it is both gratifying and humbling to look back at how much has been accomplished and how the project has grown and changed since it was first conceived almost thirty-five years ago. Consistent with Robert Lehman's vision for the disposition of his multifaceted collection, the directors of the Robert Lehman Foundation signed an agreement on 31 August 1978 with representatives of the Institute of Fine Arts at New York University and of The Metropolitan Museum of Art. The document outlined an innovative and ambitious scheme to engage the foremost scholars in a wide range of fields to research and write a catalogue that would be a model of its kind for the thoroughness of its contents, the authority of its conclusions, and the elegance of its presentation in published form. I happily believe that all of our goals have been met or exceeded, and I am

minded to pause for a moment to remember the many people who have labored to ensure the success of so demanding a task.

The original cataloguing project was largely the brainchild of my colleague on the Robert Lehman Foundation, Michael M. Thomas, who has been a tireless warden of the process for the full length of its development. He was seconded initially by Paul C. Guth, who drafted the agreement and nearly all the subsequent, voluminous documentation it entailed, and by Alvin W. Pearson, then president of the Foundation, and ultimately by myself when I succeeded Al Pearson as president in 1985. That first iteration of the project, articulated in collaboration with Jonathan Brown, then director of the Institute of Fine Arts, envisioned the appointment of three pre-eminent scholars—one nominated by the Metropolitan Museum, one by the Institute of Fine Arts, and one by the Foundation—to select authors for individual sec-

tions of the catalogue corresponding to the strengths and diversity of the Collection itself, and to oversee the quality of the work submitted. The distinguished scholar of Italian Renaissance art and consummate museum professional, Sir John Pope-Hennessy, consultative chairman of the Department of European Paintings, was the unqualified choice of the Metropolitan Museum, and the scarcely less distinguished scholar of the Italian Renaissance, Sydney J. Freedberg, at that time Arthur Kingsley Porter Professor of Fine Arts at Harvard University and subsequently chief curator at the National Gallery of Art in Washington, was the Foundation's nominee. The Institute was represented at those initial meetings first by Norbert S. Baer and then by A. Richard Turner. When Professor Turner himself became director of the Institute in 1980, he asked Professor Egbert Haverkamp-Begemann to assume responsibility for the project. As coordinating scholar, Egbert has overseen the editing, production, and publication of every volume of this catalogue, and if the series can boast the merit of having maintained a consistent, unwavering standard of scholarship over these many years it is entirely to be imputed to his careful stewardship, his diplomatic skill, his perseverance with slowly gestating manuscripts and sometimes recalcitrant authors, and his collegial relationship with John P. O'Neill, the longtime publisher of the series and former editor in chief of The Metropolitan Museum of Art.

Another contribution of the Institute of Fine Arts that must not be overlooked or undervalued was the appointment of research associates from among the graduate students enrolled there. Fellowships for this purpose provided not only invaluable supporting research for the designated authors of the catalogue but also unique hands-on professional training for the students. The first research associate chosen in 1978 was Laurence B. Kanter, who went on to be

appointed curator in charge of the Robert Lehman Collection in 1988 and shortly afterward was recommended by Philippe de Montebello, director of the Metropolitan Museum, to succeed John Pope-Hennessy (and Everett Fahy) as the Met's representative for the catalogue project. Egbert and Larry between them have guided this project expertly from its infancy to full maturity, and I trust they are both aware of how grateful the Foundation is for all their efforts. It should also be clear how much the Foundation has enjoyed working with Philippe de Montebello and his entire staff throughout this project, as well as with all the directors at the Institute of Fine Arts, alongside Jonathan Brown and A. Richard Turner, who have shared the responsibility for shepherding the project along: Donald Posner, James R. McCredie, Mariët Westermann, Michele D. Marincola, and Patricia Rubin. Thanks also to Thomas P. Campbell, current director of the Metropolitan Museum, and Emily Kernan Rafferty, president, for seeing the project through to its conclusion.

The 1978 document of agreement envisioned a catalogue of eleven volumes, the first seven of which were to be completed within seven years of that date and the full set within ten years. I wonder now if anyone realized at the time how naive that expectation was. Nearly ten years passed before the first two volumes were published: *Italian Eighteenth-Century Drawings* by James Byam Shaw and George Knox and *Italian Paintings* by John Pope-Hennessy with Laurence B. Kanter, both of 1987. As further volumes appeared at regular intervals over the next decade, it quickly became apparent that the originally anticipated eleven volumes would not be adequate to cover the entire range of the Collection in the thorough fashion to which we all aspired. Finer subdivisions of a number of categories were felt to be the only appropriate way to do justice to important new discoveries,

and one entire category was added that had not been considered at all at the outset: frames. Barely accorded the status of works of art in 1978, frames had since come to be appreciated for their scarcity and refinement; Timothy Newbery's 2007 catalogue of this aspect of the Robert Lehman Collection accurately portrays it as one of the most important such collections in the world. This volume, of which none of us had dreamt thirty-five years ago, now stands alongside the volumes cataloguing majolica, illuminations, drawings, textiles, and paintings as standard reference works in their respective fields, entirely in keeping with the mission of the Robert Lehman Foundation and a testament to the dedicated support of the Metropolitan Museum and the Institute of Fine Arts.

Every great collection is uneven, and the wider the range of the collection the greater the extremes its poles are likely to span. This is certainly true of the Robert Lehman Collection. For every thrilling revelation brought forward by recent scholarship in these catalogues, an equal number of sobering reassessments have recognized once highly esteemed objects as not all they were once thought to be. In 1978 it was debated whether the public should be made aware that a famous Carlo Crivelli was not by that artist or that a once admired painting by Neroccio de' Landi was actually a modern forgery. I am happy to say that John Pope-Hennessy and Paul C. Guth persuasively argued for the obligation of disinterested integrity, that the unreserved, honest dissemination of information is the basis for any catalogue's value as an instrument of scholarship. At a distance of thirty-five years it seems incredible that this argument needed to be articulated at all, but it should be remembered that at that time none of us were yet aware of that which is now commonplace: of the scrutiny to which paintings by (or not by) Rembrandt would be subjected, for example, of the unmasking of the brilliant jewelry forgeries of Reinhold Vasters (the Robert Lehman Collection is only embarrassed not to boast more of

these than it actually has!), or of the possibilities in the connoisseurship of bronze or of glass enabled by remarkable advances in investigative technology. Whole categories of collecting taste in this country and in Europe over the last century and a half have recently been shown to have been satisfied by a market largely comprised of pastiches and modern inventions. Two of the most conspicuous of these categories are catalogued among the objects included in this final volume in the Lehman series: Renaissance furniture and jewelry. It is partly due to the difficulty in assessing the true nature of these objects that this volume has been so long delayed, but I am proud to say that the delay is more than justified by the results. Few publications exist that present students, collectors, and amateurs with opportunities remotely comparable to this to apprehend and appreciate the full range of possibility that confronts them in such objects; this is the foundational skill upon which true connoisseurship is based. Robert Lehman could never have imagined such a felicitous outcome when he acquired these objects, but I am certain that it would be a great satisfaction to him, as it is to us all, to know how wide the ramifications of dedicated scholarship have become and what a central role this Scholarly Catalogue project has played in our progress toward that end.

It is an honor to have been asked to address these few words to the reader introducing the final chapter of this monumental undertaking, as it is a pleasure to have been afforded an opportunity to thank the many people who have made it all possible. Not all of us who were present at its birth are here today to celebrate its conclusion, but I believe I speak for us all when I say that although the journey has been long, it has been well worth the effort.

Philip H. Isles

President, Robert Lehman Foundation

Trustee, The Metropolitan Museum of Art

Preface and Acknowledgments

The present volume completes the catalogue of the Robert Lehman Collection in The Metropolitan Museum of Art. Every object in the Collection has been analyzed and studied by a foremost authority in the category to which the object belongs. The writers have verified and established the date and place of origin of the objects wherever possible, rather than selecting some or discarding others. The reader will find remarkable masterpieces, but also representatives of common types of art, and even objects that have suffered in time or that pretend to be something they, in fact, are not. A case in point is the section on jewelry and precious objects, where the majority of objects is classified as dating from the nineteenth century rather than the sixteenth.

This volume of the catalogue, like the preceding ones, addresses itself to the specialist and the collector as well as the interested general reader. A complete catalogue of an entire collection of this breadth and sophistication provides insights from a great variety of points of view.

The catalogue of works of art as here conceived is fundamental to the understanding and interpretation of art. The role art plays in society, culture, or philosophy, for example, cannot be explored unless its origins are established first. The catalogue addressing itself to this fundamental feature is a prerequisite for any further study. Art history begins by asking “when” and “where.”

The present catalogue benefited from the association of Robert Lehman and his collection with The Metropolitan Museum of Art. Not only could the objects be subjected to technical analysis, but members of the superior curatorial staff were willing to write the sections for their areas of expertise. Some applied their scholarship to extensive sections like European furniture (Wolfram Koeppe and the late William Rieder), painted enamels (Clare Vincent), European

snuffboxes and ceramics (the late Clare Le Corbeiller), and Chinese ceramics (Suzanne G. Valenstein); others clarified the details of individual objects.

The cooperation with the Metropolitan Museum contributed greatly to all aspects of the present project and the volumes that preceded it. Dita Amory, acting associate curator-in-charge and administrator of the Robert Lehman Collection, was always agreeable, ensuring that the staff and resources of her department were available for the numerous undertakings of the catalogue. Manus Gallagher, principal departmental technician, consistently helpful and thoroughly acquainted with all items, welcomed requests for study or data. He also played a critical role in the organization and artistic direction of the lengthy and complicated photography campaign, and his participation is evident in the resulting elegant presentation of the works of art. Indeed, the continuous assistance by Dita and Manus provided the foundation for this catalogue.

Bruce Campbell conceived and executed the design of all fifteen volumes in the series, a remarkable achievement that required the foresight of fashioning a scheme flexible enough to accommodate hundreds of works of art across varied media. Schecter Lee, longtime photographer for the Robert Lehman Collection, created thoughtful and handsome images that uphold the beauty and integrity of the objects.

The catalogue could never have become a reality if it were not for the highly professional stewardship provided by editors Sue Potter and Elizabeth L. Block, and the staff of the Editorial department of The Metropolitan Museum of Art, for many years under the direction of the late John P. O’Neill and now overseen by his successor, publisher and editor in chief Mark Polizzotti. Sue edited and oversaw the first twelve volumes from conception to publication,

adeptly shaping the words of the authors as well as the presentation of the objects. Elizabeth ushered the final three volumes to fruition. Her editorial and managerial skills along with her cordial demeanor ensured a favorable result. Their contribution to the world of art publications may and should be called a model.

Further recognition goes to Jean Wagner and Jayne Kuchna, who indefatigably conducted in-depth provenance research on the objects and edited the references, notes, and bibliography. Douglas Malicki of the Production department, under the helm of Peter Antony, assured a superior print quality for the books. Jacquelyn N. Coutr , first as a doctoral candidate and then as a graduate of the Institute of Fine Arts, New York University, provided invaluable organizational

and administrative assistance throughout the later volumes of the project.

Ultimately, it was the Robert Lehman Foundation and its Board, president Philip H. Isles and his colleagues, in particular Laurence B. Kanter, who saw the merit of a complete catalogue of the entire collection and who understood the significance of this endeavor. Art history owes them a great deal of recognition for their insight.

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NOTE TO THE READER

Annotated catalogues in the libraries of The Metropolitan Museum of Art have been consulted for names of buyers given for objects sold at auction. References to books and articles have been abbreviated to the author's name and the date of publication and references to exhibitions to city and year. The key to these abbreviations is found on pages 408–33.

CATALOGUE

ANCIENT BRONZE

Early or middle Roman Republican, most likely produced in Etruria, ca. fifth–third century B.C.

I. Crouching lion

1975.I.1443

H. 6.3 cm, w. 3.5 cm, l. 14.3 cm. Bronze. This piece incorporates varying levels of sculptural detail and quality. The forepaws are somewhat abbreviated, with little differentiation between claws. The hindquarters are more clearly articulated, with the claws and sinewy tendons of the rear legs accurately representing feline anatomy and exhibiting a fair degree of verisimilitude. Ribs and hipbones are subtly modeled. Eyes and eyebrows are indicated simply by a ridge across the face with half-moon shaped indentations for the eyes. Simple horizontal incisions form the creases on the muzzle. The head is broad across the forehead and cheeks. The mane is depicted as a pronounced, stylized ridge of fur that frames the head and continues in a line running down the spine, terminating in a ropelike, looped tail. Deep, straight incisions define the tufts of fur.

PROVENANCE: [Dikran Kelekian]. Acquired by Philip Lehman through Kelekian in October 1913.¹

The motif of the crouching lion, of which the Lehman piece is a stylistically singular and thus important representative, is fairly common in art of the ancient Mediterranean.² In its original setting, the work may have had a talismanic, religious, or strictly decorative function and undoubtedly would have underscored prowess and prestige in its owners.³

Although bronzes are difficult to date, the lion was cast in one piece by the direct, lost-wax method, a technique introduced about the mid-sixth century B.C., providing an appropriate terminus post quem. Several technical elements suggest a date relatively early in Greco-Roman bronze production: the body is hollow, whereas the paws and tail are solid; there is no evidence of additional tooling on the lion after casting; and no trace of gilding or evidence of inlay for the eyes survives.

The shape and form of the Lehman lion are more realistically executed than the deep-chested, highly stylized, and physiognomically powerful bronze beasts in Archaic Greek and Etruscan art, such as the famous bronze Etruscan chimaera in the Museo Archeologico, Florence (Fig. 1.1). However, the Lehman lion is far less naturalistically rendered than pieces of the later Hellenistic period and early Roman Empire, such as one in the Seattle Art Museum (Fig. 1.2).

Close parallels for the Lehman lion are unknown, and it remains relatively singular in the corpus of Greco-Roman bronzes. However, its basic iconographic

motifs—the crouching pose, open jaws, and elaborately curled tail—are all attested in earlier Etruscan-period (Archaic) objects, suggesting an Italian provenance, most likely from the vicinity of Etruria (see Fig. 1.1). Comparison with a more naturalistically rendered small-scale bronze lion in The Metropolitan Museum of Art of roughly the same date (fifth–fourth century B.C.), but of Greek manufacture, also supports the idea of a central Italian (more “provincial”) origin, rather than a Greek one, for the Lehman lion.⁴ The present piece also falls short of the anatomic subtlety of works produced in contemporary Classical Greece, for example, the (albeit monumental) Piraeus lions of the late fourth century B.C. associated with the tomb of Demetrius of Phaleron.



Fig. 1.1. Wounded Chimaera from Arezzo. Etruscan, second quarter of the fourth century B.C. Bronze. Museo Archeologico, Florence



Fig. 1.2. Lion. Roman, 1st century B.C.–1st century A.D. Bronze. Seattle Art Museum, 61.17



No. 1, side



No. 1, front



No. 1, back

In summary, the Lehman lion lies in between the Archaic and Hellenistic in style and is Italic, not Greek, in manufacture.

The small size indicates that the piece was a grave good, votive offering, or—most likely—an ornamental furniture attachment. An irregular, square hole pierces the underbelly, indicating either an ancient or post-antique mount for affixing the lion to a larger object. Indeed, the work probably came from a tomb in the geographical region of Etruria, where a comparable artifact (especially similar in the stylized articulation of the

mane), the famous Lupa di Fiesole, is displayed in the Museo Civico Archeologico.⁵ KW

NOTES:

1. Dikran Kelekian invoice dated 4 October 1913 (Robert Lehman Collection files).
2. See, for example, Metropolitan Museum, 1972.118.84.
3. See further examples in W. L. Brown 1960; Toynbee 1973; Harari 1980; Cleveland 1981; *Sculpture from the Ancient World* 1990.
4. See Metropolitan Museum, 1972.118.84.
5. Museo Civico Archeologico, Fiesole, 547.

PAINTED ENAMELS

MASTER OF THE ORLÉANS TRIPTYCH, ALSO KNOWN AS THE MASTER OF THE BALTIMORE AND ORLÉANS TRIPTYCHS

In the first quarter of the twentieth century, Jean-Joseph Marquet de Vasselot, then curator in charge of the Limoges enamels at the Louvre, Paris, began to distinguish the varying styles of the makers of a large number of unsigned Limoges painted enamels. They had previously been grouped together between the somewhat more awkward work of the late fifteenth-century master called Monvaerni,¹ or Pseudo-Monvaerni, and the enamels that can be attributed to Nardon Pénicaud (recorded 1493–1541).² The result of Marquet de Vasselot's study was the influential *Les émaux limousins de la fin du XV^e siècle et de la première partie du XVI^e*, published in 1921. There, he identified and described the artistic personality of the enameler of a triptych representing the Annunciation between two wings with prophets that is now in the Musée des Beaux-Arts d'Orléans.³ Further, he recognized the same style in a group of twenty-five enamels, and as none of them were signed or dated, he simply referred to the enameler as the Master of the Orléans Triptych.⁴

More than forty years later, Verdier asserted that a second version of the Orléans Triptych that is now in the Walters Art Museum, Baltimore, is a finer enamel than the one in Orléans, and he suggested that the enameler of the Orléans Triptych might more correctly be called the Master of the Baltimore Triptych.⁵ In later publications the Master of the Orléans Triptych became the Master of the Baltimore and Orléans Triptychs,⁶ but Baratte, writing in the catalogue of the Limoges painted enamels in the Louvre, Paris, rejected the longer version of the name, largely on the grounds that the triptych in Orléans has had a great deal longer existence in a public collection than the one in Baltimore.⁷

In addition to the enamels painted by the Master of the Orléans Triptych, those perhaps enameled by someone else in his workshop, and a few painted in the nineteenth or early twentieth century in his style (see No. 19, for example), there are a group of painted miniatures that illustrate a book of hours for use in Limoges, now in the Art Institute of Chicago, that have been attributed by Ross to the same master.⁸ This attribution, although seemingly convincing, was questioned by Baratte, primarily because it is unlikely that an enameler would also be an accomplished miniature painter.⁹ While no other instance of a Limoges artist of the fifteenth or early sixteenth century who worked in both media is known, there is at least one predecessor, and a spectacular one at that: the

Paris-trained artist Jean Fouquet (ca. 1420–1478/81), whose enameled self-portrait is now in the Louvre, Paris.

The Art Institute of Chicago's book of hours has been dated on stylistic grounds to the late fifteenth century.¹⁰ Katherine Gentile, whose name is inscribed twice in the manuscript, was the wife of Marsau Dubost, whose family arms are among those emblazoned in the manuscript. To this evidence Baratte added that Dubost was consul of Limoges in 1510 and that Gentile may have received the hours on the occasion of her wedding, or perhaps about 1500.¹¹

Nothing further is known about the identity of the Master of the Orléans Triptych or how long he might have been working. However, he seems to have been somewhat younger than the master known as Monvaerni, and he seems to have produced almost all of his enamels and probably the miniatures, before about 1515, or before the influence of the Italian Renaissance began to be widely felt in French art.

CLV

NOTES:

1. The name was a misreading of an inscription on an enameled triptych depicting the Crucifixion between wings with Saint James and Saint Catherine that is now in the Taft Museum of Art, Cincinnati (1931.268; Verdier 1995, pp. 335–37). The origin of the misinterpretation appeared in *Collection Didier Petit* 1843, p. 17, no. 123. Monsieur Didier-Petit, who owned the triptych, had interpreted the letters of the final word of the inscription as MONVAERNI and thought it to be the signature of the enameler. See Marquet de Vasselot 1921, p. 19, who added the word *Pseudo* to the name Monvaerni, but see also Verdier 1995, p. 336, for an elaborate interpretation of the real meaning of the inscription.
2. Nardon Pénicaud's style has been established on the basis of one signed and dated work, a triptych displaying the Crucifixion that is now in the Musée National du Moyen Âge in the Hôtel de Cluny, Paris (cl 2232; Marquet de Vasselot 1921, pp. 257–60, no. 77, pl. xxviii). Unfortunately both the name and the date, which were painted in gilt, are no longer visible.
3. Musée des Beaux-Arts, d'Orléans, A 6947 (Fig. 2.3 in the present volume; *ibid.*, pp. 242–43, no. 51, pl. xviii). The triptych was given to the Musée Historique d'Orléans, now the Musée des Beaux-Arts d'Orléans, by a bishop of Orléans, Mgr. de Beauregard, in 1825. See Marquet de Vasselot 1921, p. 80.
4. *Ibid.*, pp. 242–56.
5. See Fig. 2.2 in the present volume. Verdier 1967, p. xvii.
6. For examples, see Verdier 1977, p. 18; Verdier 1995, p. 337.
7. Baratte 2000, p. 38. That it might evoke thoughts of an American railway company seems not to have been a factor in her rejection of the longer designation.

8. The Art Institute of Chicago, 15.540 (Ross 1941, pp. 15–25).
 9. Baratte 2000, p. 38.
 10. See Ross 1941, p. 16, but Verdier stated that his work was free of Italian influence (Verdier 1977, p. 18). Several enamels attributed to his workshop display a nascent interest in Italian architectural forms, however. See Baratte 2000, pp. 38–39, for a pair of plaques depicting the Annunciation, which was acquired by the Louvre, Paris, in 1989 (OA 11232). Still another pair is in the Victoria and Albert Museum, London (C.494, 494A-1921).
 11. Baratte 2000, p. 38.

Master of the Orléans Triptych, also known as the Master of the Baltimore and Orléans Triptychs (probably working in the late fifteenth and early sixteenth centuries). Limoges, ca. 1500

2. Triptych: The Last Judgment

1975.1.1225

Center plaque 25 x 22 cm; left plaque 25 x 10 cm; right plaque 25 x 10 cm. Painted enamels on copper, partly gilded. *Condition:* The center plaque has triangular areas of loss of enamel to the extent of an inch to an inch and three-quarters in the upper and lower right corners. There is loss of enamel along the entire left side of the plaque varying from one-eighth to seven-eighths-of-an-inch-wide areas. There are small losses near the middle of the back of the Virgin, on and near the right midsection of Saint John's cloak, and on the lower edge of the plaque near the middle, including the left hand of a figure rising from a grave. The lower right corner has a new piece of copper attached by means of solder, and a new strip of copper has been attached to the upper left edge.

There are many other small losses of enamel, mostly the silver foil-backed translucent enamels, or *paillons*, and much of the original gilding has worn away. The mauve and dark blue enamels of the cloaks of Christ, the Virgin, and Saint John show moderate signs of decomposition.

The left plaque has lost an extensive amount of enamel on all four corners. The loss at the top left covers a two-inch area including much of the head of the figure of God. Other, less extensive, areas of loss are on the right edge of the plaque near the head of the musical angel in the opening in the arcade and on the proper left side of the cloak of Saint Peter. There are a few other small losses of enamel, mostly damages to the enameled *paillons*, and losses of gilding overall.

The right plaque has lost extensive areas of enamel on the lower left corner and at the center of the top edge, including part of the heads of two demons standing on top of the left side and center of the arcade. There are long cracks with missing enamel at the top of the Hell Mouth and the figure plunging headfirst into it, and there is another area of cracking on the left side of the plunging figure. There is a smaller area of loss of enamel in the lower right corner of the plaque, and there are other relatively small losses of enamel, as well, mostly consisting of damages to the *paillons*. A large, horizontal area on the reverse of this plaque where the counter

enamel is missing corresponds to the area of cracking and loss of enamel on the muzzle of the Hell Mouth in the scene on the front. Also, damaged counter enamel at the top edge of the plaque matches the area of loss to the heads of two of the devils.

While the triptych was in the course of conservation, it was possible to see clearly that an opaque white enamel was used to coat the copper plate upon which the drawing was executed in dark red. The drawing was then covered with a layer of colored translucent enamel that often changed the visible colors of the drawn lines. In the areas of flesh, the underlying coat of enamel was then covered with a coat of dark blue, and finally opaque white. The older restorations, which in many areas covered the original enamel, have been removed and replaced with inpainted fills that conform to the edges of the losses.

PROVENANCE: E. Vaisse, Marseille; Vaisse sale, Hôtel Drouot, Paris, 5–8 May 1885, lot 160 (as attributed to the anonymous master known as *Monvaerni*), ill.; Shiff (or Schiff); J. Pierpont Morgan, New York; [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen in February 1917.¹

LITERATURE: Darcel 1889, p. 322 (as by Nardon Pénicaut or his workshop); Marquet de Vasselot 1921, p. 91 and pp. 253–54, no. 243; “Treasures of Robert Lehman” 1957, p. 68, ill. p. 69.

EXHIBITED: Paris 1889, no. 1030 (as attributed to Jean I Pénicaut); Paris 1957, no. 243; Cincinnati 1959, no. 492; Tokyo 1977, no. 70, ill., and cover ill.

The center plaque depicts Christ in Majesty, rays emanating from His head, His wounded hands raised, and His feet resting on a sphere. His halo is ornamented with a band of green and mauve jewel-like enamels, as is the sphere; a lily issues from the proper right side of His head, a sword from the proper left side. He wears a white loincloth and an enveloping cloak enameled in mauve trimmed with a band of green and mauve “jewels” (*paillons*) set in a meandering design in gold and joined at the throat by a jeweled brooch. Blood issues from the wounds on His forehead, breast, hands, and feet.

As intercessors for the dead, the Virgin and Saint John kneel on either side of Christ. The Virgin, seen in profile at the left, has joined her hands in prayer. She wears a dark blue cloak over a mauve-colored, long-sleeved robe. The cloak is trimmed with a band of “jewels” set in gold in a pattern that duplicates the trimming of Christ's cloak. A white cloth covers part of her golden hair and drops over both her shoulders, and she has a halo of golden rays encircled by a band of gold set with more of the green and mauve *paillons*. Saint John kneels at the right, his arms crossed on his chest. He wears a light brown robe belted at the waist and a blue cloak trimmed in similar fashion to Christ's cloak and caught at the neck with a circular brooch, consisting of a blue *paillon*, encircled by pearl-like enamels.

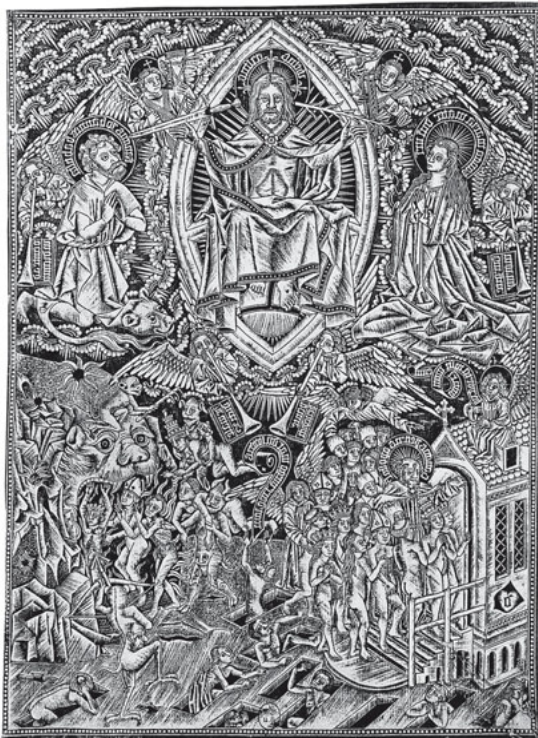


Fig. 2.1. Anonymous printmaker. *The Last Judgment*. Probably Artois, ca. 1445. Bibliothèque Nationale de France, Paris, P193 N.M.I 1602, Cabinet des Estampes

Two angels, with lavender-colored wings, wearing light brown robes and blowing trumpets, fly headfirst into the scene from the top left and right. Below, two more trumpet-blowing angels in light brown robes and lavender-colored wings herald the Day of Judgment for a cemetery full of the dead who are bursting from their graves. They comprise a pope, two bishops, cardinals, secular princes wearing coronets, and others, both male and female, some lifting lids of their coffins, some praying, some shielding their eyes from the apparition above, some covering in fear, and one covering her bare chest in modesty.

The grass of the cemetery is of green enamel with gilt sprigs and jewel-like colored flowers. The sky is brilliant blue and scattered with tiny six-pointed gold stars and bun-shaped clouds. Both the green and blue enamel were applied over an opaque white enamel layer. The flesh of all the figures consists of opaque white enamel applied over a layer of dark blue or, alternately, dark green enamel in varying degrees of thickness that permitted the underlying color to be read as shades of gray. The larger outlines and many anatomical details of the figures were achieved by the use of *enlevage*, or by dragging a stylus through the white enamel before it was fired in the kiln.



Fig. 2.2. Master of the Orléans Triptych, also known as the Master of the Baltimore and Orléans Triptychs. Triptych of the Annunciation with the Prophets David and Isaiah, ca. 1500. The Walters Art Museum, Baltimore, 44.316

In addition, pale pink washes were added, especially for the flesh of Christ, Saint John, the Virgin, and here and there on the angels and the dead. Although now in various states of deterioration, the light brown hair of all the figures displays traces of gilt.

The folds of most of the garments were indicated by lines drawn in dark-colored enamel in a white ground, then covered by translucent enamels and highlighted with gilt to achieve the illusion of volume. There are traces of more extensive areas of gilding on the clothing of Christ, the Virgin, and Saint John, the exception being the Virgin's white head covering that now shows none.

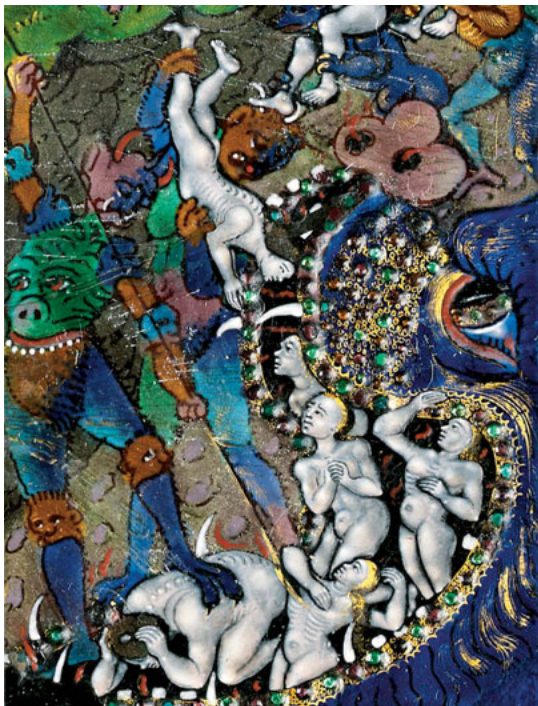
All the images of colored gemstones were created by applying silver foils to the underlying copper plate



Fig. 2.3. Master of the Orléans Triptych, also known as the Master of the Baltimore and Orléans Triptychs. Triptych of the Annunciation with the Prophets David and Isaiah. Musée des Beaux-Arts d'Orléans, A 6947



No. 2



No. 2, detail of right panel



No. 2, detail of center panel



Fig. 2.4. Master of the Orléans Triptych, also known as the Master of the Baltimore and Orléans Triptychs. Triptych of the Crucifixion, Saint Barbara, Saint Catherine of Alexandria, here dated ca. 1500. The Frick Collection, New York, 1918.4.1

and covering the foils with dots of colored translucent enamels. Pearls were fashioned from dots of opaque white enamel.

The counter enamel is colorless, but with streaks and pools of blue gray where the medium did not completely melt in the firing. There are also dark brown lines where the counter enamel burned in the firing. The plaque has a gilt-brass frame of nineteenth-century Parisian origin.²

In the foreground of the left wing a large-scale figure of Saint Peter, curly-haired and bearded, with key in hand, leads miniature souls to the portal of heaven. They are escorted by a standing angel and encouraged from above by three angels who share a songbook, and they are overseen by three more angels playing musical instruments, who stand in an arcade above a crenelated wall. Above the arcade God the Father sits enthroned, right hand raised in a gesture of blessing and left hand holding an orb. He is flanked by two more musical angels, one playing a portative organ and the other a dulcimer.

Saint Peter wears a dark blue cloak trimmed in a fashion similar to the ones worn by the Virgin and Saint John in the center plaque. His robe is olive green, the folds drawn in dark red enamel with gilt highlights. The figure of God is dressed in a lavender cloak over a blue robe with gold trimmings set with paillons, and He is seated on a golden brown throne. The musical angels are dressed in robes of colors that are comparable to those worn by the angels in the center plaque, with the exception of the

one in the center of the arcade who wears a green robe outlined with dark red. The architectural elements of paradise are pale lavender and blue green with twisted columns of bright turquoise and golden capitals set with blue-green and mauve-colored enamel gems. The souls repeat the representations of the resurrected in the center plaque, and they include one cardinal, at least one bishop, and a prince or two.

There are traces of much more extensive gilding than is now ordinarily visible to the naked eye on the clothing of Saint Peter as well as of gilt mounting and a cross on the orb held by God. There are also traces of rows of six-pointed stars in the sky behind Him. The plaque has a gilt-brass frame of nineteenth-century Parisian origin.

In the right wing of the triptych, the damned are being consigned to eternal punishment. In the lower right corner a gaping Hell Mouth receives the dead that are being thrust into it by a variety of fearsome devils. To the left of the Hell Mouth a multicolored devil tramples on one of the damned and pokes at another with a spear. He is a marvel of late medieval demonology, displaying an animal's head with white fangs and red horns, dark blue birdlike feet, a green monster mask at his midsection, and smaller monster masks at the knee and elbow joints.

Three more animal-headed and bird-footed devils haul more of the struggling bodies down toward the Hell Mouth. Above them, another three of the same multi-colored variety as the devil at the lower left herd an additional six of the damned encircled by a chain. The damned include a bishop, a cardinal, and a secular prince, all of whom stand on the edge of a fissure in the ground from which flames lick at their feet.

Above the group, three more devils in light brown enamel and two in aqua blow horns and menace the damned with spears. One of the demons, standing in the distance on the crenelated arcade of a flaming fortress, shoots arrows into the chained group of the damned. The fortress is brown, the ground in shades of green enamel with areas of brown that create a sense of depth, and all the flames are dark red. The Hell Mouth is in bright blue with a gold-ornamented muzzle set with green, mauve, and gold paillons. It has opaque white fangs and a large, red-rimmed eye, the iris of gold ornamented with green and gold-colored paillons.

The flesh colors of the human figures were created by using a technique similar to that employed in the other two plaques. The counter enamel is colorless transparent enamel, or *fondant*, with pools and streaks of blue gray. Like the other two, the plaque is nearly flat. It has a gilt-brass frame of nineteenth-century Parisian origin.

The image of Christ at the Last Judgment is described in the New Testament (Rev. 1:16) as having a two-edged sword issuing from His mouth.³ The image of Christ enthroned with a lily on one side of His head pointing to the elect and a sword on the other side pointing to the damned does not derive from Revelation. Although the meaning is evident that the lily is the reward for the innocent and the sword the punishment for the guilty,⁴ such graphic description cannot be found in the Bible, as has often erroneously been stated. Neither can it be seen in the archetypal medieval representations of Christ as Judge, for example, those portrayed in the monumental sculptural reliefs of church portals, which must have had a permanent influence on the French imagination.⁵

The representation does occur, however, in late medieval painting, and probably the most influential work in France was the mid-fifteenth-century altarpiece by Rogier van der Weyden that was commissioned in 1443 for the Hôtel-Dieu in Beaune, where it remains today.⁶ A far more likely source for the enameler in Limoges would have been a woodcut, a metal cut, or an engraving, media that were becoming accessible in the second half of the fifteenth century. These were sometimes intended as self-contained devotional images and sometimes incorporated in popular religious literature.⁷ It was perhaps one of the former, such as *The Last Judgment* (Fig. 2.1) by an anonymous printmaker who is believed to have been working in Artois about 1445,⁸ that served as inspiration for the Master of the Orléans Triptych. Here in reverse are nearly all of the elements found in the Lehman triptych: Christ as Judge, the lily and the sword issuing from his head; kneeling figures of the Virgin and Saint John; trumpeting angels; Saint Peter escorting the elect through the portal of Heaven; devils shoving the damned into a Hell Mouth; and the dead rising from their graves. The latter is of particular interest in that like the dead in the Lehman triptych, the graves are depicted as shallow cuts in the ground with neatly cut edges.

This imagery led the French art historian and iconographer Émile Mâle to assert that the printmaker was, in fact, strongly influenced by medieval mystery plays in which the dead in Last Judgment scenes rose out of trap doors cut in stage floors.⁹ Mâle's ideas about the influence of medieval theater on the visual arts have been criticized, but his tracing of some of the preoccupation with the tortures of the damned to theatrical sources is convincing. The Hell Mouth has been singled out, in particular, as a prominent feature of fourteenth-century drama,¹⁰ and without a doubt, the right wing of the

triptych with its colorful devils prodding writhing bodies into a bejeweled and evil-looking Mouth of Hell, is significantly more lively than the left wing.

This triptych is among the finest and most ambitious products of the Master of the Orléans Triptych. Although somewhat less coherent in its overall design than the Annunciation Triptych in the Walters Art Museum, Baltimore¹¹ (Fig. 2.2), or the one in the Musée des Beaux-Arts d'Orléans (Fig. 2.3),¹² in the fineness of the drawing in enamel of the faces of Christ or Saint Peter, especially, it ranks among the master's best works. In addition, the drawing is more consistent in this triptych than in many of the enamels that were attributed to him by Marquet de Vasselot and that have long been accepted as his.¹³ For in some, the kind of delicate drawing seen in the heads of Christ and Saint Peter or the sweet face of the Virgin, with its tip-tilted nose, exists alongside a coarser kind of representation. For example, a selection of the figures accompanying the Crucifixion Triptych in the Frick Collection, New York (Fig. 2.4),¹⁴ or the angels on the enameled frame of a Crucifixion in the Metropolitan Museum,¹⁵ tend to have egg-shaped heads with prominent foreheads and receding chins, a characteristic present in the Orléans Triptych, but carried even further. They also have eyes that are at the same time bulging and sunken deep into their sockets.¹⁶

Because these mannerisms exist side by side with the gentler renderings of facial features, it is difficult to propose the existence of any progression in the master's style. None of his enamels are signed or dated. We know only that some of his work must be later than 1499,¹⁷ that his miniatures probably date from about 1500,¹⁸ and that other enamels are probably not earlier than about 1510.¹⁹ The relatively unmannered drawing found in the Lehman triptych combined with the somewhat disjointed overall design of the three plaques taken together suggests an earlier date rather than a later one, probably about 1500 or a little earlier. It is arguably his most ambitious enamel.

CIV

NOTES:

1. Duveen Brothers invoice dated 5 February 1917 (Robert Lehman Collection files).
2. For a nearly identical metal frame on a nineteenth-century enameled copy attributed to the Parisian firm of Samson (founded in 1849) of a triptych that is now in the Metropolitan Museum (14.40.697), see Slitine 2002, p. 27. Slitine noted previously that the art restorer Alfred André (1839–1919), the firm of Samson, and another art restorer named Corplet made almost all the frames found on genuine enamels that passed through their hands, as well as for

- reproductions and copies of earlier enamels, and that these were frames of brass ornamented with rosettes (Slitine 1999, p. 69).
3. Representations of Christ as Judge with two swords pointing toward his head can be found as early as the thirteenth century, when one appears in a miniature illustrating a manuscript *Somme le Roi* now in the Bibliothèque de l' Arsenal, Paris, MS 6329, fol. 54v (Baschat 1993, pp. 186–87 and fig. 33). A fifteenth-century woodcut by Laurens Janszoon Coster (born 1405) for a block book *Biblia Pauperum* displays a similar image (Musper 1961, plate vol. 2, p. 37). The same artist also portrayed Christ with a single sword in his mouth in another Dutch block book illustrating the Apocalypse (see Musper 1961, plate vol. 1, p. 5).
 4. Even the highly respected iconographer Erwin Panofsky avoided the subject both in his discussion of Rogier van der Weyden's Last Judgment altarpiece in the Hôtel-Dieu in Beaune, France (Panofsky 1953, vol. 1, pp. 268–69, vol. 2, pp. 188–89) and also in connection with the Albrecht Dürer woodcut in the Small Passion series (Panofsky 1943, vol. 1, p. 55, vol. 2, p. 35, no. 272). The French iconographer Louis Réau did, however, explain the meaning of the lily and the sword without commenting upon the origin of the image (Réau 1955–59, vol. 2, pt. 2, p. 739). However, Émile Mâle was more specific about the origin of the iconography, citing a Provençal mystery play of the Last Judgment in which a woman carrying a lily and a woman carrying a sword were present at the event, one imploring Christ's pity, the other His punishment (Mâle 1986, p. 419).
 5. For example, the twelfth-century Last Judgments above the west portals of Saint-Pierre in Moissac (1110–20), Saint-Lazare in Autun (ca. 1130–46), or Sainte-Foy in Conques (ca. 1130), or the fully developed Gothic Last Judgments on the tympanums of the central door of the south transept at Nôtre-Dame de Chartres (ca. 1200–20), the central door of the west portal of Nôtre-Dame d'Amiens (ca. 1230), or the central door of the west portal of Saint-Étienne de Bourges (1270–80). Various elements of the scene are depicted in these reliefs, but not all of them appear in each relief and not all of them are portrayed in the same way. See Baschet 1993, pp. 140–74 and figs. 9–27.
 6. See De Vos 1999, pp. 252–65. The polyptych is known to have been completed for the Hôtel-Dieu between 1443 and 1451 as the commission of the Burgundian chancellor, Nicolas Rolin, who was born in Autun between 1376 and 1380. See also Harbison 1976, p. 11.
 7. See Shinnars 1988.
 8. Courboin 1923, p. 15, no. 20, pl. 20. Bouchot 1903, no. 177, pl. 96, dated the print in the Bibliothèque Nationale de France, Paris, to between 1460 and 1470, but did not know where it was made.
 9. Mâle 1986, pp. 418–19 and fig. 264.
 10. The origin of the Hell Mouth, so ubiquitous in late medieval representations of the Last Judgment, has been traced not to drama, but to the Old Testament (Isaiah 5:14; see Henry 1987, p. 143; and according to Van Boheemen 1994, p. 59, Job 41:5, 9–12). In the visual arts, it apparently appeared first in Anglo-Saxon British art of the tenth century, although it may have originated even earlier (Schmidt 1995, pp. 29–31, 61–83, 165–67).
 11. The Walters Art Museum, Baltimore, 44.316 (Verdier 1967, pp. 26–29, no. 17).
 12. Musée des Beaux-Arts d'Orléans, A 6947 (Marquet de Vasselot 1921, pp. 242–43, no. 51, pl. XVIII).
 13. Marquet de Vasselot (*ibid.*, p. 91) thought the Last Judgment Triptych almost too good to be the work of the Master of the Orléans Triptych, but then he proceeded to show why it is, in fact, his work.
 14. The Frick Collection, New York, 1918.4.1 (Verdier 1977, pp. 18–23).
 15. Metropolitan Museum, 41.100.211a (Marquet de Vasselot 1921, p. 86 and pp. 246–47, no. 56; Rubinstein-Bloch 1926–30, vol. 3, pl. XVIII).
 16. Marquet de Vasselot recognized these mannerisms as signatures of the master's style (Marquet de Vasselot 1921, pp. 83–84). Verdier recognized the inconsistency between the sweet style and the mannered style representations. In his catalogue of the enamels in the Walters Art Museum, Baltimore, he attributed an Annunciation (44.172) and two prophets (44.645A, 44.645B) with strongly mannered characteristics to the "Workshop of the Master of the Orléans Triptych" as distinguished from the "Master of the Orléans Triptych" (Verdier 1967, pp. 31–37). In another plaque depicting the Virgin and Child (44.126) in which the Virgin has especially close-set features and the most pronounced bulging eyes, he discerned with some justification the work of someone else, whom he titled a "Master in the Workshop of the Master of the Orléans Triptych" (Verdier 1967, pp. 35–37, no. 21).
 17. Marquet de Vasselot recognized the antecedents of an enameled Virgin and Child in a museum in Troyes, France, in prints by Martin Schongauer (ca. 1445–1491) and Nicolaus Alexander Mair (working 1492–1514), especially in a print by the latter dated 1499 (Marquet de Vasselot 1921, pp. 89–90 and pp. 250–51, no. 64, pl. XXII).
 18. See Baratte 2000, p. 38, for a possible date for the miniatures in the book of hours in the Art Institute of Chicago (15.540). Her date for the book of hours would place the Metropolitan Museum's Crucifixion enamel (41.100.211a), which is surely based on one of the miniatures, about 1500.
 19. It is difficult to believe that the Italianate style would have been reflected in Limoges enamels much earlier than about 1510.

MASTER IC AND MASTER IDC

The Master IC, who was the enameler of No. 3, was probably a member of the Court family, also known as Court dit Vigier and Vigier dit Court, in Limoges. The number and identity of the enamelers in the family have been problems for scholars for a long time. The documentary evidence concerning the enamelers of Limoges published by a succession of nineteenth-century archivist in that city is often sketchy, although some recent scholars have been too quick to dismiss their work.¹

Based on stylistic and technical evidence the date of the Lehman dish cannot be much earlier than the end of the sixteenth century. Without question the dish is not the product of the enameler who signed himself Jehan Court dit Vigier and dated a tazza (1556) now in the Herzog Anton Ulrich-Museum, Braunschweig, Germany,² or another one in the Cabinet des Médailles in the Bibliothèque Nationale de France, Paris (1556).³ Neither is he the IC who signed a large number of surviving enamels with scenes of human figures painted in grisaille with pale salmon-colored flesh tones.⁴ Verdier proposed the existence of a Jean de Court, or Jean Court, who must have been working in the early seventeenth century and whom he tentatively named Jean II Court, while admitting that the identity of the enameler was not known to him.⁵ Baratte outlined the difficulty in establishing the identity, noting that two possible candidates appear in records preserved in Limoges archives.⁶

The published documents for the early seventeenth century do, in fact, yield evidence for the existence of not one, but at least two Jean Courts who were known in their time as master enamelers.⁷ In 1614, Jean Court, the son of Jean Court and Léonarde Jourdain and the husband of Valerie Lajoumard, had a daughter, Simone, baptized in the church of Saint-Pierre-du-Queyroix, Limoges. In the church register he is described as Jean Court, dit Vigier, master enameler of Limoges.⁸ In 1618, the two are again recorded as the parents of a daughter, Anne, this time named as Jean Vigier, enameler, and Valerie Lajoumard.⁹ In 1621, the same couple were the parents of a son, Jean, and that time they were recorded as Jean Cour the Younger, enameler, and Valerie Lajoumard.¹⁰ In 1627, as the parents of a son, Guillaume, they were registered as Jean Cour and Valerie Lajoumard.¹¹ These references between 1614 and 1627, however diverse in their spellings and nomenclature, are undoubtedly to the same couple. The record of their marriage on

April 19, 1613, recently has been discovered in the regional Archives Départementales de la Haute-Vienne by Maryvonne Beyssi-Cassan.¹²

In addition to this Jean Court, or Cour, or Vigier, there is another Jean Court listed in the baptismal register of the same church in 1611. He is described as “another Jean Court, master enameler of Limoges”; his wife was Belinne, or Beligne, Guibert, and they were the parents of a son, Jehan Court.¹³ That son probably died in infancy, because in 1616 they were again documented as the parents of a son, Jean, whose godmother was described as “Catherine, daughter of the said Jean Cour.”¹⁴ Therefore, from the evidence that a daughter of Jean Court, the enameler, was old enough to be the godmother of the child, it seems safe to suppose that this Jean Court, or Cour, must have been married no later than about 1600 and presumably was working as an enameler at that time as well. Beyssi-Cassan has, in fact, found the record of his marriage on January 20, 1598.¹⁵ In the same marriage contract Beyssi-Cassan located the signature of a Jean de Court, which she believes to have been that of the father of the groom, and to this Jean de Court, or Jehan de Court, she tentatively attributed a least some of the enamels signed with the initials IDC.¹⁶ So, the possibility that there may have been three separate enamelers named Court working about 1600 must be entertained, although from the baptismal records it can be seen that the permutations of the names of two of those enamelers might urge caution.

Whether the two, or possibly three, enamelers worked together or separately cannot be judged from the evidence now available. Uncertain, also, is how any of them may have signed their work, or perhaps did not sign their work. In looking at the Lehman oval dish depicting the Destruction of the Hosts of Pharaoh (No. 3) and the two oval plaques depicting Faith (No. 4) and Hope (No. 5), it is obvious that there were, indeed, two enamelers with separate artistic identities working in Limoges, probably during the last years of the sixteenth century and certainly during the early seventeenth century, one signing IC and the other signing IDC. How closely related they may have been and whether or not they may have shared the same workshop probably cannot now be established, but they were connected enough to have shared some of the same designs for their enamels.

c1v

NOTES:

1. The chief nineteenth-century sources for archival references are Du Boys 1854; Ardant 1855; Ardant 1860; Ardant 1861; Thomas 1882; Guibert 1885.
2. Müsch 2002, pp. 220–23, no. 109.
3. London 1897, pp. 44–45, no. 157, pls. XLII–XLIV; Écouen 1995–96, pp. 106–7, no. 51.
4. For example, see the oval dish *Wedding Feast of Cupid and Psyche* in the Walters Art Museum, Baltimore (44.201; Verdier 1967, pp. 309–12, no. 170).
5. *Ibid.*, p. xxvi.
6. Baratte 2000, p. 317; Ardant 1861, pp. 6, 12–13.
7. The distinction between the two enamellers was recognized by Ardant (1855, pp. 101, 127–31). By 1860, however, Ardant had decided that the polychrome enameler who signed IC to many objects including a *Destruction of the Hosts of Pharaoh* could be identified with a Jehan Courteys, adding to the confusion (Ardant 1860, pp. 12–24). Another of the Limoges archivists, Louis Guibert, understood them to be two separate members of the Court family: Jean III Court dit Vigier, le jeune, mentioned perhaps in 1580 and certainly from 1597 to 1621; and Jean IV Court dit Vigier, or Petit Jean, mentioned 1601–56 (Guibert 1885, p. 97, no. 245, p. 98, no. 271). Not all of Guibert's information can be verified, however.
8. "Jehan Cortz, dict Vigier, m^e esmailier de Limoges." Archives Municipales de Limoges, baptismal registers of Saint-Pierre-du-Queyroix, Registre GG 9, May 1614–April 1615, entry of 20 September 1614; quoted in Thomas 1882, p. 4. That this is the same Jean Court dit Vigier whose fully signed and dated enamels are dated between 1555 and 1557 strains credibility. See also Du Boys 1854, p. 116. Ardant 1861, p. 6, explained that in sixteenth-century Limoges a *vigier* was an official, a kind of arbitrator, perhaps closest to a justice of the peace in England. He proceeded to suggest that once a man had held the post, his descendants might have retained the title as a nickname or even a surname.
9. "Jean Vigier, esmailleur, et . . . Valerie Lajaumard." Archives Municipales de Limoges, baptismal registers of Saint-Pierre-du-Queyroix, Registre GG 10, May 1618–April 1619, entry of 31 August 1618; quoted in Thomas 1882, p. 4. See also Du Boys 1854, p. 116.
10. "Jean Cour le jeune, esmailleur, et . . . Valerie Lajaumard." Archives Municipales de Limoges, baptismal registers of Saint-Pierre-du-Queyroix, Registre GG 3, 2 May 1603–1 May 1630, entry of 10 September 1621; quoted in Thomas 1882, p. 2. See also Du Boys 1854, p. 116.
11. "Jean Cour et . . . Valerie Lajoumard." Archives Municipales de Limoges, baptismal registers of Saint-Pierre-du-Queyroix, Registre GG 3, 2 May 1603–1 May 1630, entry of 17 June 1627; quoted in Thomas 1882, p. 2.
12. See Beyssi-Cassan 2006, p. 379.
13. "D'autre Jean Court, m^e esmailier de Limoges." Archives Municipales de Limoges, baptismal registers of Saint-Pierre-du-Queyroix, Registre GG 7, May 1610–April 1611, entry of 28 January 1611; quoted in Thomas 1882, p. 4. See also Du Boys 1854, p. 115.
14. "Catherine, fille dudict Jean Cour." Archives Municipales

de Limoges, baptismal registers of Saint-Pierre-du-Queyroix, Registre GG 3, 2 May 1603–1 May 1630, entry of 16 February 1616; quoted in Thomas 1882, p. 2.

15. See Beyssi-Cassan 2006, pp. 378–79.

16. *Ibid.*, p. 379.

Master IC (probably Jean Court, also called Jean Court le jeune, Jean Court dit Vigier, and Jean Vigier, recorded working 1614–27; or Jean Cour, or Court, also called Jean Court dit Vigier, recorded 1598–1631). Limoges, probably early seventeenth century

3. Dish: The Destruction of the Hosts of Pharaoh

1975.1.1232

H. 40 cm, w. 52.5 cm. Painted enamel on copper, partly gilt. Signed: ·I·C·. *Condition*: There are many fire cracks all over the dish, but they are especially numerous in the scene on the front and the front rim. There are large chips in the white enamel at the edge of the rim. The magenta-colored translucent enamels on the robe of the figure standing behind Moses are disintegrating, and many of the magenta-colored enamels, for example, on the cape of the soldier at the top right of the central scene, or on the drapery swag behind the term figure on the upper right side of the rim, have begun to disintegrate.

PROVENANCE: James-Alexandre, comte de Pourtalès-Gorgier; Pourtalès-Gorgier sale, Paris, 6 February 1865 and following days, lot 1766; Baron Anselm von Rothschild (1803–1874), Vienna; Baron Nathaniel von Rothschild (1836–1905), Vienna; Baron Alphonse von Rothschild (1878–1942); [Rosenberg & Stiebel, New York]. Acquired by Robert Lehman through Rosenberg & Stiebel in January 1948.¹

LITERATURE: Jacquemart 1864, pp. 389–90; Schestag 1866, p. 1, no. 3; Verdier 1959, pp. 34, 42, n. 9; Szabo 1975, p. 46, no. 170, ill.; Caroselli 1993, p. 169.

EXHIBITED: Paris 1957, no. 247; Cincinnati 1959, no. 494.

This large oval dish has an enameled scene depicting the Old Testament story of the Destruction of the Hosts of Pharaoh (Exod. 13–15). Moses, at the left of the center of the scene and in front of a gathering of his people, commands a giant wave that is poised to engulf Pharaoh's chariot, together with a number of equestrians who are already sinking into the Red Sea. At the top of the scene a cloud shaped like the letter V radiating golden rays that fall upon Moses represents the divine assistance that enabled the Jewish patriarch to free his people from Egyptian bondage. In the distance an army of soldiers carries spears.



No. 3

Moses wears a robe of pale red, with emerald green sleeves of translucent enamel over paillons, and a royal blue cloak. His hair and beard are brown, and he holds a golden rod. Myriads of tiny dots have been applied to the figure, as well as to the other figures, both human and equine, to create the illusion of three-dimensional form. Pharaoh, riding in a golden brown chariot, with dark brown details and crosshatched gilding, is pulled by a horse in white, opaque enamel on a ground of black. Pharaoh wears a turquoise blue tunic, with reddish gold and royal blue trimmings, and a royal blue cloak, all in translucent enamels applied over silver paillons. His boots are red, his hair and beard are white, and his flesh is enameled, as is the flesh of the other human figures, in naturalistic colors carefully shaded to create lifelike forms. The rest of the figures are clothed in various



No. 3, reverse



Fig. 3.1. Tazza (interior of bowl). Kunsthistorisches Museum, Vienna, 3225

combinations of emerald green, turquoise, royal blue, magenta, and pale red translucent enamels, all enriched with tiny form-defining gilt dots. In contrast, the roiling waters of the Red Sea and the great wave are depicted schematically using sinuous lines of contrasting steel blue and black enamel.

The scene is bordered by a black band with gilt arabesque ornament that curves upward to the rim of the dish. The rim is covered with a continuous band of grotesque ornament, punctuated at both sides by simulated Roman portrait medallions framed by simulated goldsmiths' work mounted with gemstones. At the top of the rim there is a mask of a winged lion, and at the bottom, a satyr's head framed by strapwork ornament. The four divisions created by these ornaments are filled with hybrid creatures of various sorts, each section consisting of a central grotesque figure in a full frontal position flanked by two creatures in profile. The black enamel ground is filled with ornamental sprigs and moresques drawn in gilt and with imitation gems painted between the creatures on the lower half of the rim. The rim is bordered with opaque white enamel.

The reverse of the dish is enameled in a design of grotesques consisting of four term figures, alternately human female and satyr, divided by fantastic creatures that fill up the allotted space by standing on one another's backs. In the center there is a strapwork cartouche in opaque white enamel applied over blue enamel. The initials ·I·C· appear in black on the right side of the strapwork. The outer edge

of the design is bounded by a long, white enamel line interrupted by the strapwork elements supported by the satyrs and cut by the crescents worn by the female terms and the featherlike excrescences of the half-human, half-bird creatures. All of these creatures are painted in grisaille with naturalistic flesh tones on a dark blue painted ground. Another black border with gilt arabesque ornament divides the grotesquerie from the reverse side of the rim. The rim is ornamented with a gilt husk pattern caught by rings at the center of the top and bottom.

The Crossing of the Red Sea, or more correctly, the Destruction of the Hosts of Pharaoh, was a popular subject among Limoges enamellers. One illustration of the story, with more or less the same image as the one on the Lehman dish, appears on the cover of a tazza signed *A LVMOGES PAR IEHAN COVRT DIT VIGIER* and dated 1555.² Another version is depicted on the interior of the bowls of several tazzas, including one in the Kunsthistorisches Museum, Vienna (Fig. 3.1),³ and one that was formerly in the collection of the 6th Earl of Rosebery at Mentmore.⁴ Both representations are grisaille enamels with flesh tints where appropriate. The figure painting is good, and the illusion of depth is skillfully handled. Both are signed ·I·C·, the Vienna work in black enamel on a rock near the bottom of the scene.

These enamels are related to a series of oval dishes and plaques by subject or by the use of certain elements. The dishes were probably made by several enamellers who also signed their work with the initials IC or, in a few cases, IDC. The series has been documented and

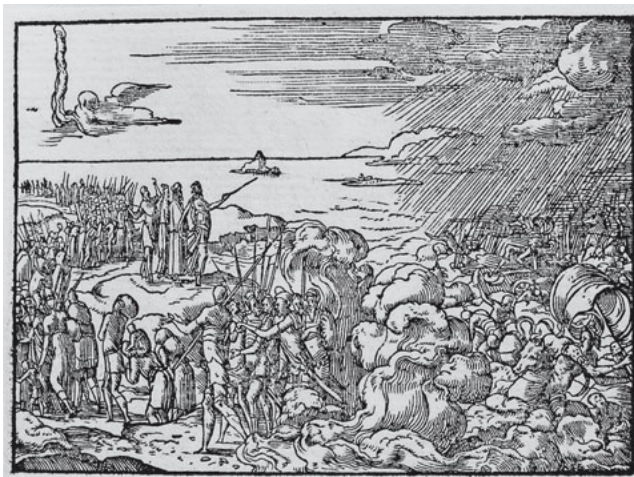


Fig. 3.2. Bernard Salomon. Woodcut. *Destruction of the Hosts of Pharaoh*, in *Quadrins Historiques de la Bible*. Written by Claude Paradin. Published by Jean de Tournes, Lyon. The Metropolitan Museum of Art, New York, Rogers Fund, 1917 (17.67)



Fig. 3.3. Carved oak panel (from a set). France, ca. 1505–10. The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan, 1916 (16.32.301)

Fig. 3.4. Étienne Delaune. Engraving. Bibliothèque Nationale de France, Paris, LC.50a, Rés, in-80



discussed by Verdier⁵ and Caroselli,⁶ who between them enumerated six examples; some are enameled in grisaille and some are in polychrome, but the design is virtually the same in all of them.⁷ Both Verdier and Caroselli trace the origin of the design on these oval dishes and plaques to a woodcut illustration by Bernard Salomon (1505/10–ca. 1561) (Fig. 3.2) for Claude Paradin's *Quadrins Historiques de la Bible*, published in Lyon by Jean de Tournes (1504–1564) in several editions between 1553 and 1560.⁸

Comparison of the woodcut with the enamels, however, reveals that the enamellers have used the woodcut as the model for only a few elements in the scene. The chariot of Pharaoh appears as a comparable image in all the enamels, as does the peculiar V-shaped cloud that is meant to represent the pillar that disguised the Deity who guided the fleeing Hebrews. Also seen in all of the enamels is a man representing Moses, commanding the sea to part, but he is not the same figure in all of them, nor does he wield his stick in the same way. Finally, the great wave that is about to engulf Pharaoh and his army

is somewhat similar to the Vienna version and the Mentmore version but has acquired a fantastic form of its own in the series to which the Lehman dish belongs. However, the enamels are far from being an exact reproduction of the Salomon woodcut.

The rims of all of the large oval dishes in the series share one or another variation on the same design of grotesques, masks, and Imperial Roman portraits that characterize the Robert Lehman Collection work, and several share the same design on the reverse. Grotesque ornament, derived from Roman wall decorations, which after centuries of burial were discovered during the excavations begun about 1480 in the Golden House of Nero in Rome, was quickly adopted by Italian artists.⁹ By 1510 the style had reached France, where it appeared in the carved wood panels made for the chapel of the Château de Gaillon,¹⁰ the Seine valley residence of Georges I d'Amboise (1460–1510), Archbishop of Rouen and Cardinal-Minister to the French King Louis XII. Panels now in the Metropolitan Museum display the fantastic long-necked birds, the so-called Indian masks, and winged horses with dragonlike tails associated with the style (Fig. 3.3).¹¹

The design on the reverse of the Lehman dish is of particular interest in that it derives from an identifiable engraving, but it has been modified and augmented by the enameller. The engraving is by the Italian-born designer of ornament Étienne Delaune (1518/19–1583), whose working life was largely spent in France (Fig. 3.4).¹² The female term with the crescent moon on her head, the satyr-headed term, and the hybrid creature with a female head, wings, and serpentlike hind quarters ending in a scroll, are all found in the engraving. However, the large-snouted, polka-dotted creature with an angry look in its eye, supporting the hybrid creature with wings that appears in each quadrant of the design of the enamel, is apparently the original fantasy of someone in the circle of Limoges enamellers.



Fig. 3.5. Reverse of a dish depicting the Wedding Feast of Cupid and Psyche, here dated probably late sixteenth century. The Walters Art Museum, Baltimore, 44.201

Like *The Destruction of the Hosts of Pharaoh*, this ornamental design is not a verbatim copy of a print that could have been available to anyone, but rather a new design created expressly for the enameler, and it was used repeatedly. In the same way, a second grotesque design (Fig. 3.5), with considerably more strapwork framing two herms and two masks, based on an engraving by Hieronymus Cock (1518–1570), in turn based on a painted design by Agnolo Bronzino in the Palazzo Vecchio in Florence,¹³ was also used, and the two grotesque designs are found frequently in connection with the *Destruction of the Hosts of Pharaoh* dishes. All of them have some combination of related grotesques and masks on the rims, and all are known to have been made by a Limoges enameler, or more probably, several enamblers, who identified themselves with the initials IC, IDC, or C. All the dishes are nearly the same size, or about 39.4 by 52 centimeters.

A survey of a selection of the dishes in the group is instructive, and it may help to solve some of the questions that have arisen about who the enameler or enamblers might have been. Included are three works depicting Moses and the Brazen Serpent, after an engraving by Étienne Delaune.¹⁴ One is in the Taft Museum of Art, Cincinnati, enameled in grisaille and signed IC;¹⁵ one is in the collection of the Prince of Liechtenstein, enameled in grisaille and signed IC;¹⁶ and one that is not signed was on the auction market in 1999.¹⁷ The reverses of all three display the Cock-Bronzino-inspired design. Another dish with the Brazen Serpent design in the State Hermitage Museum, Saint Petersburg, is enameled in polychrome with paillons. It is signed IDC.¹⁸



Fig. 3.6. Oval dish depicting the Rape of Europa, ca. 1565–75. Signed by Master IC. Los Angeles County Museum of Art, 48.2.17

A different subject, but one that still falls within the series of oval dishes with comparable designs on the rims and on their reverse sides, derives from classical mythology. It is Europa and the Bull, or the Rape of Europa, after a print dated 1546 by Giulio Bonasone (ca. 1500/10–ca. 1574).¹⁹ The design appears on a dish painted in grisaille and signed IC that is now in the Los Angeles County Museum of Art (Fig. 3.6).²⁰ Another in grisaille, formerly in the collection of the British Rail Pension Fund, appeared on the market in 1996.²¹ An unsigned version was formerly in the collection of



Fig. 3.7. Jean Court dit Vigier. Tazza (interior of bowl), 1556. Bibliothèque Nationale de France, Paris, Cabinet de Médailles, Y6675



Fig. 3.8. One of a pair of saltcellars, early seventeenth century. Signed *IC*. Musée des Beaux-Arts d'Angers, MTC 8459

Hubert de Givenchy.²² The reverse sides of all these dishes display the Cock-Bronzino design.

Other narrative subjects that belong to the series illustrate Apollo and the Muses, after an engraving by Giorgio Ghisi (1520/24–1582), in turn based on a design by Luca Penni (1500–1556), in polychrome enamels with *paillons*, signed *IDC*, and now in the Walters Art Museum, Baltimore;²³ the Sacrifice of Iphigenia after an engraving of 1553 by Nicolas Beatrizet (1515–1565), now in the Philadelphia Museum of Art (see Fig. 3.9);²⁴ a Triumph of Titus, after an engraving by Marcantonio Raimondi (ca. 1480–1527/34), in polychrome enamel, signed *IC*, and now in the Kunstgewerbemuseum, Berlin;²⁵ and a Jason and the Golden Fleece, after an engraving of 1563 by René Boyvin (ca. 1525–ca. 1625), in polychrome enamel. The latter dish, now in the collection of the Musée des Beaux-Arts de la Ville de Paris, Petit Palais, is not signed, but it is attributed to the Master *IC*.²⁶

The similarities and differences in the signatures have been noted elsewhere,²⁷ but no systematic attempt has been made to account for those differences. First, none of the narrative scenes are wholly original inventions of the enameler, or enameled. As noted earlier, the modifications of some of the designs seem to have been made by someone in Limoges, and all these adjustments appear repeatedly on a selection of the enamels. Their occurrence would suggest that the enamels came either from a single workshop or from workshops that were closely related to each other. The changes in enameling

technique from *grisaille* to polychrome, as well as the repetition of some of the narrative scenes, provide immediate evidence that we are not dealing with a single series. Also, on several of the dishes the owner's coats of arms are enameled into the designs; The arms are different, ruling out the possibility that the dishes are part of one or two large commissions.

In spite of the difficulties of establishing the historical identities of various members of the Court, or the Court dit Vigier, family of enameled in Limoges, it is possible, nevertheless, to arrive at some conclusions based on the style of the enamels themselves. In fact, both Verdier and Baratte have to a certain extent done this by separating a "Master *IC*'s" work in the sixteenth century from a "Master *IC*'s" work in the seventeenth century.²⁸

The hand of the Jean Court dit Vigier who was active in the 1550s can be identified on several fully signed enamels that include the 1556 *grisaille* tazza and cover with the enameled arms of Mary Stuart, Queen of Scots, now in the Cabinet des Médailles, Bibliothèque Nationale de France, Paris.²⁹ The interior of the tazza's bowl (Fig. 3.7), a somewhat abbreviated version of a print by the Master of the Die (Italian, active Rome, ca. 1525–1560) (see Fig. 11.2), shows Jean Court dit Vigier as a master of the *grisaille* technique and as a first-class draftsman as well, capable of drawing anatomically correct figures with expressive faces, and of placing his figures in space. Another tazza and cover signed *IEHAN COVRT DIT VIGIER* and dated 1555, now in the Herzog Anton Ulrich-Museum, Braunschweig, Germany,³⁰ illustrates the Descent of Manna from Heaven inside the bowl of the tazza and the Crossing of the Red Sea on the



Fig. 3.9. Master *IDC*. Dish depicting the Sacrifice of Iphigenia. France, here dated late sixteenth or early seventeenth century. Philadelphia Museum of Art, 1979-90-1



Fig. 3.10. Étienne Delaune. Engraving. *Bellone*, sixteenth century. The Metropolitan Museum of Art, New York, Gift of Harry G. Friedman, 1962 (62.635.59)

cover, serving to reinforce the identification of the enameler's style.³¹ Both tazzas confirm the supposition that none of the large oval dishes previously discussed are the work of the Jean, or Jehan, Court dit Vigier who was active in the 1550s.

A different hand can be distinguished in the group of works that are enameled in the grisaille technique and signed *IC*. This enameler used pools of opaque white enamel as highlights and salmon-colored washes for flesh tones, but above all he or she was an excellent draftsman, almost as good as the Jean Court dit Vigier of the tazzas. Based on their style it is reasonable to suppose that this enameler must have been working at a time fairly close to that of the tazzas. The former enameler's contributions to the series of the large oval dishes include the grisaille *Wedding Feast of Cupid and Psyche* in the Walters Art Museum, Baltimore,³² and the *Europa and the Bull* in the Los Angeles County Museum of Art (see Fig. 3.6).³³

A second group of large oval plates, approximately the same size as the first, also displays narrative scenes of biblical or mythological subjects largely based on print sources. The rims are similarly ornamented with grotesques, masks, and portraits in various rearrangements of virtually the same images, and the reverse sides

display similar designs. Most of them are signed with the initials *IC*, but they are different from the first group in that they are polychrome-enameled, with extensive use of pailions. Although it might be expected that the use of colors as distinguished from black-and-white enamels would produce a different appearance, it is surprising that the draftsmanship in the second group of dishes is considerably less skilled than in the first group. The human figures are in the main comparatively stilted, and the illusion of depth is all but lost.

It is to this category that the Lehman dish belongs. Another work, also signed with the initials *IC*, and depicting more or less the same scene of the Destruction of the Hosts of Pharaoh and with the same border and reverse, is part of the Waddesdon Bequest at the British Museum, London. Similar characteristics are displayed by the dish in the Kunstgewerbemuseum, Berlin, depicting the Triumph of Titus, noted earlier. The characteristics are also seen on plaques enameled with the scene of the Destruction of the Hosts of Pharaoh, but lacking rims, found in the Spencer Museum of Art at the University of Kansas, Lawrence, and the Musée des Beaux-Arts de Limoges. Stylistically, all of them are close to a pair of salts signed *IC* and bearing portraits of the French King Henri IV (1553–1610) and Queen Marie de' Medici



Fig. 3.11. Jacques Androuet Ducerceau. Etching in *Petits Panneaux Grotesques*. Paris edition, 1562. The Metropolitan Museum of Art, New York, Rogers Fund, 1921 (21.10.1[11])



Fig. 3.12. Hans Vredeman de Vries. Detail of a lion design in *Variarum Protractionum*. Published by Gerard de Jode, Antwerp, 1555

in the salt wells that were identified by Baratte (Fig. 3.8). She dated the salts to the early seventeenth century on the basis of the age of the subjects in the two portraits.³⁴

The enameling technique, too, identifies these as products of the late sixteenth or early seventeenth century, for they display large areas of colored, translucent enamels applied over silver foils and often outlined and highlighted by patterns of gilt dots that result in a rather flat, but richly ornamented design. These characteristics also place the enamels of the second IC enameler close in date to the work of the enameler who signed with the initials IDC, by whom there are two representative plaques in the Robert Lehman Collection that cannot have been enameled before about 1590 (see Nos. 4, 5).

By the enameler signing IDC there are several large oval dishes that belong to the series in question. Some are not signed, but all can be identified by the characteristics of the work of that enameler: better anatomical drawing than the second IC enameler, a more sophisticated handling of drapery, and a much greater illusion of depth. In addition, this enameler's mannerisms include the heavy outlining of figures in black or dark magenta enamel, and above all, the habitual drawing of human figures with prominent noses that are attached directly to their foreheads without the benefit of bridges. The subjects of the narrative scenes are largely copied from prints by such varied artists as Étienne Delaune, Nicolas Beatrizet, Giorgio Ghisi, and Jacob Matham (1571–1631).

A fine example of the style of the enameler IDC is the aforementioned large oval dish illustrating Moses and

the Brazen Serpent, now in the collection of the State Hermitage Museum, Saint Petersburg. The dish in the Philadelphia Museum of Art with a scene of the Sacrifice of Iphigenia³⁵ (Fig. 3.9) is signed only by a C on the reverse, but stylistically the dish displays many of the characteristics of the enameler with the initials IDC, most particularly a sense of spaciousness in the distant landscape that is unlike the landscape in any of the dishes signed simply IC. The figures, with thick, dark outlines and long, straight noses attached directly to their foreheads, also identify the probable enameler of the Philadelphia Museum of Art's dish as the one customarily signing IDC.

The design of the rim of the oval dish in Philadelphia is closely related to that of the rim of the Lehman dish, and the design on the reverse is almost a duplicate. Writing about the Philadelphia dish, DuBon identified the origins of the design of several of the grotesques that are found on the rim of that dish among the ornament prints by Étienne Delaune and Jacques Androuet Ducerceau (ca. 1520–1585/86). As DuBon noted, the two winged, hybrid creatures clutching banners come from an engraving by Delaune (Fig. 3.10).³⁶ These creatures can be found on the upper right side of the Lehman dish. The dragon-like creatures with wings on the lower left of the rim of the Philadelphia Museum's dish probably derive from the figures found among Ducerceau's *Petits Panneaux Grotesques*, first published in 1555 (Fig. 3.11).³⁷ These, too, are visible on the Lehman dish. The winged lion mask in the center of the top of the rim and the combined mask and strapwork element at the bottom are different from the creatures of Delaune's and Ducerceau's imaginations. They may have been adapted from a design by the Flemish artist Hans Vredeman de Vries (1527–1604 or 1623) (Fig. 3.12) for a cartouche from a series of twelve leaves titled *Variarum Protractionum*, published by Gerard de Jode in Antwerp in 1555.³⁸ The Limoges enamellers were capable of combining elements taken from several different sources and even sources by different artists into single vignettes, which can be seen by the presence of the armless herm. The herm is displayed in front of a drapery swag that appears between the hybrid creatures with banners, and comes directly from the Ducerceau etching (see Fig. 3.11), while the hybrid creatures are Delaune's.

As noted earlier, almost the entire ornamental design on the reverse of the Lehman dish and on the Philadelphia dish is a more or less direct copy from a Delaune design of grotesques and herms with intertwining strapwork, but the winged, female creature in the print was used elsewhere,

alone. It can be seen on a tazza cover signed *IC* in the Musée National de la Renaissance, Château d'Écouen.³⁹

Portraits after the antique such as the ones found on the rims of these dishes were a stock-in-trade of the Limoges enameled. In the earlier part of the sixteenth century they were largely imaginary in origin, and the ones on this plate seem to have been invented as well.⁴⁰

The Lehman oval dish can thus be distinguished on both stylistic and technical grounds from at least two other groups of comparable dishes. All of the dishes are, nevertheless, similar enough in format, size, and decorative details to suggest that whoever enameled them had access to a common fund of designs, perhaps as members of the same family or as members of a single workshop active for more than one generation. The presence of the grotesques on the rims of all those based on the Ducerceau etching belonging to the *Petits Panneaux Grotesques*, first published in 1555, firmly establishes that none of the dishes can be earlier than that date. The Delaune designs are not as easily dated, but Delaune is known to have left France in the aftermath of the massacres of Huguenots on Saint Bartholomew's Day in 1572, and in 1573 he settled in Strasbourg, then a German city. Delaune's earliest surviving work dates from 1545 and the latest from 1582.⁴¹ The engraving with the hybrid creatures holding banners in the air belongs to a series, some of which still bear the inscription *CVM. PRIVILEGIO. REGIS.*,⁴² thus published by French royal privilege and earlier than 1573, but some of his ornament engravings are dated 1573, and they were published in Strasbourg.⁴³ The date of the Delaune design on the reverse of the Lehman dish is unfortunately not known.

Among the narrative scenes, the *Wedding Feast of Cupid and Psyche* was taken from a print by the Master of the Die (Fig. 11.2), about whom very little is known aside from a record of 1531; *The Sacrifice of Iphigenia*, from a Beatrizet print dated 1553;⁴⁴ the *Europa and the Bull*, from a print by Giulio Bonasone dated 1546; and parts of the *Destruction of the Hosts of Pharaoh* from a woodcut by Bernard Salomon, which was first published in 1553 (Fig. 3.2). It is uncertain, however, how long these prints were in circulation before they were used by Limoges enameled.

Based on considerations of the sources of design, the style of the enamel painting, and the technique of enameling employed, it is possible to divide the large oval dishes under examination into three distinct groups. The first, enameled in grisaille and signed with the initials *IC*, is closest in style and technique to the signed and dated works of Jean Court dit Vigier and places them not long

after the mid-1550s. The second group, in polychrome enamel with paillons and also signed with the initials *IC*, is closely comparable to the polychrome enameled salts depicting the French King Henri IV and Queen Marie de' Medici discussed earlier. They are thus likely to have been enameled in the early seventeenth century or possibly in the last years of the sixteenth century. The third group, enameled in colors, but stylistically different from the second and where signed, initialed *IDC* or *C*, cannot be much earlier than about 1590, for the engravings upon which the two plaques in the Robert Lehman Collection (Nos. 4, 5) are based are by Jacob Matham, in turn based on designs by Hendrick Goltzius (1558–1616), and it is now known that the earliest signed prints by Matham after Goltzius were made in 1589.⁴⁵

That the first and second enameled are, indeed, two distinct individuals, one working in the sixteenth century and one in the seventeenth century, and each signing his work *IC* is quite certain, for the difference in medium between grisaille and polychrome cannot plausibly be the work of one enameled, who would have had to have forgotten his skill at draftsmanship in the course of his career. The third, probably working in the late sixteenth and early seventeenth century used a different set of initials: *IDC*, instead of *IC*. The existence of archival records of two master enameled in Limoges in the early seventeenth century suggests that they may have needed different initials to distinguish the work of one from the work of the other. At present, it is not possible to identify which recorded enameled may have signed *IC* and which may have signed *IDC*, but the one signing *IDC*, although like the other one, essentially a copyist, often displays a distinctive Mannerist style of his own. It is to the Master *IC* working chiefly in the early seventeenth century that the Lehman dish belongs.

CIV

NOTES:

1. Rosenberg & Stiebel invoice dated 19 January 1948 (Robert Lehman Collection files).
2. Herzog Anton Ulrich-Museum, Braunschweig, Germany, Lim 52 (Müsch 2002, pp. 220–23, no. 109).
3. Kunsthistorisches Museum, Vienna, 3225 (Ilg 1884, p. 125).
4. Sale, Sotheby's, London, 18–23 May 1977, vol. 2, lot 114 (sale held at Mentmore, Buckinghamshire).
5. Verdier 1959, pp. 34, 42.
6. Caroselli 1993, pp. 166–69, nn. 8–11.
7. The present work; Spencer Museum of Art, University of Kansas, Lawrence, 55.69 (Verdier 1959); The British Museum, London, Waddesdon Bequest (Read 1902, pp. 18–19, no. 33, pl. x); de Young Museum, San Francisco, 48.2; The State Hermitage Museum, Saint Petersburg, F-820 (Dobroklonskaya 1969, no. 48; Saint Petersburg 2005, pp. 226–29, no. 89); Musée des Beaux-Arts de Limoges, 47.

8. Metropolitan Museum, 17.67. Three editions appeared between 1553 and 1558. An edition of 1560 was a reissue of the 1558 edition or possibly a fourth edition. See Harvard College Library 1964, vol. 1, p. 117, no. 87.
9. See Dacos 1969, pp. 78–99, for a discussion of the diffusion of the style.
10. See Chirol 1952, pp. 111–14.
11. Metropolitan Museum, 16.32.299–304.
12. See Robert-Dumesnil 1865, p. 102, no. 335.
13. Verdier 1967, pp. 309–12, no. 170; see also Verdier 1995, pp. 387–89.
14. The Delaune engraving is in turn based on a design attributed to Jean Cousin the Elder (ca. 1490–ca. 1560). See Paris 1972–73, p. 156, no. 290, ill. p. 252; Ottawa 1973, vol. 1, p. 130, fig. 110, vol. 2, p. 80, no. 290.
15. Verdier 1995, pp. 387–89.
16. Yver 1942, p. 76. This dish is almost certainly the one that was in the Andrew Fontaine collection in 1884 (Fontaine sale, Christie's, London, 16–19 June 1884, lot 448, ill.).
17. Maria Baer sale, Christie's, London, 6 July 1999, lot 144.
18. The State Hermitage Museum, Saint Petersburg, F-312 (Dobroklonskaya 1969, no. 50). The dish was formerly in the Basilewesky collection (Saint Petersburg 2005, pp. 236–39, no. 93).
19. See Kugel 1994, pp. 78–81, no. 16.
20. Los Angeles County Museum of Art, 48.2.17 (Caroselli 1993, pp. 170–73, no. 28, colorpl., p. 52).
21. See British Rail Pension Fund sale, Sotheby's, London, 4 July 1996, p. 100, lot 51.
22. Kugel 1994, pp. 78–81, no. 16. The dish was formerly in the Debruge-Duménil collection (sale, Hôtel des Ventes Mobilières, Paris, 23 January 1850, lot 747).
23. The Walters Art Museum, Baltimore, 44.207 (Verdier 1967, pp. 306–7, 309, no. 169).
24. Philadelphia Museum of Art, 1979-90-1. Formerly titled *The Sacrifice of Helen* (DuBon 1980; Rome–Paris 1998, pp. 314–15, no. 130). This dish has the same design on the reverse as No. 3.
25. Kunstgewerbemuseum, Berlin, K5053 (Netzer 1999, pp. 106–9, no. 15).
26. Petit Palais, Paris, ODUT 01247 (Limoges 2002, pp. 98–99, no. 20, and p. 78, fig. 55).
27. *Ibid.*, p. 91.
28. See Verdier 1967, pp. 306–30, for objects signed *IC* and called “Jean de Court (Master I.C.),” and pp. 343–47 for an object signed *IC* and called “Jean Court III,” whom Verdier suggested may have used the signature *IDC* and *IC* interchangeably. See also Baratte 2000, pp. 328–49, for objects signed *IC* and called “Maître IC, XVI^e siècle,” and pp. 350–60 for objects signed *IC* and called “Maître IC, XVII^e siècle.”
29. Cabinet des Médailles, Bibliothèque Nationale de France, Paris, Y6675 (London 1897, pp. 44–45, no. 157, pls. XLII–XLIV, at that time in the collection of Lord Malcolm of Poltalloch; Écouen 1995–96, pp. 106–7, no. 51).
30. Herzog Anton Ulrich-Museum, Braunschweig, Germany, Lim 52 (Müsch 2002, pp. 220–23, no. 109).
31. It has been suggested that the Jean Court dit Vigier who signed these tazzas is the same enameler who signed a plaque, now in the Wallace Collection, London (TIIF 253), depicting Marguerite de France as Minerva, *IEHAN DE COURT*, and dated it 1555 (Higgot and Biron 2004, pp. 22, 24). Allowing for differences in the handling of polychrome and grisaille enamels, the style of the Minerva remains wholly different from the style of the narrative scenes on the tazzas.
32. The Walters Art Museum, Baltimore, 44.201 (Verdier 1967, pp. 309–12, no. 170). The dish is signed *IC* on a cloud below the banquet table in the central scene. The scene was taken from an engraving by the Italian Master of the Die (see Fig 11.2). See *Illustrated Bartsch* 1982, p. 225, no. 69-11 (223). The print, in turn was based on a fresco in the Sala di Psiche in the Villa Farnesina in Rome by Giulio Romano (1499–1546) and Giovanni Francesco Penni (1496–1528) from designs by Raphael. The engraving was used by, among other enamellers, Pierre Reymond, sometimes in dated works beginning about 1555. See Vincent in Metropolitan Museum of Art 1985, pp. 17–18, for a piece in the Metropolitan Museum (1984.195). A detail from the engraving was still being used by Susanne de Court in the seventeenth century. It is seen on the enameled case of No. 11.
33. Los Angeles County Museum of Art, 48.2.17 (Caroselli 1993, pp. 170–73, no. 28, and colorpl., p. 52).
34. Musée des Beaux-Arts d'Angers, MTC 8459 (Baratte 1992, pp. 32–34, figs. 4–9).
35. See note 24. The dish is probably the one that was in the collection of Jacques Seligmann in Paris in 1912 (Demartial 1913, p. 458 and ill. facing p. 458).
36. Metropolitan Museum, 62.635.59 (DuBon 1980, p. 7, fig. 4; see also Robert-Dumesnil 1865, pp. 107, 108, no. 361). The engraving belongs to a series of six, the first three originally signed *CVM. PRIVILEGIO. REGIS. STEPHANVS FECIT*. This one, titled *Bellone*, is the third in the series.
37. Metropolitan Museum, 21.10.1 (11) (DuBon 1980, p. 7, figs. 13, 14; see also Guilnard 1880, p. 10). The Metropolitan Museum's engraving comes from the second edition of the *Petits Panneaux Grotesques*, published in Paris in 1562. The etchings in the second edition are smaller than the etchings in the first edition according to Guilnard, and they are engraved in reverse.
38. See De Jong and De Groot 1988, p. 95, no. 161.2, for a work in the Rijksmuseum, Rijksprentenkabinet, Amsterdam. See also Miller 1999, p. 46, pl. 9, for a copy published by Antonio Lafrey in Italy about 1573 and now in the Victoria and Albert Museum, London.
39. Musée National de la Renaissance, Château d'Écouen, CL 1440. The figure is found inside the cover.
40. DuBon noted that the two jewel-framed portraits on the rim of the dish in the Philadelphia Museum of Art were meant to imitate antique cameos, but he could not identify the possible source of the designs, either in the form of existing objects or of prints. His suggestion seems probable, although no exact prototype has been found, but see the entry for the Robert Lehman Collection's ewer by Jacques Nouailler (No. 18) for a further discussion of the type of portrait. The portraits are surely not, however, likenesses of the enameler's patrons, as DuBon suggested as an

alternative, because they are repeated on dishes that clearly do not belong to a single series or a single commission. See DuBon 1980, p. 15.

41. See Wanklyn 1989, p. 10; Pollet 1995, vol. 1, pp. 27, 188–96.
42. Robert-Dumesnil 1865, p. 108, no. 363.
43. Wanklyn 1989, p. 9.
44. Diskant 1980, pp. 18–19. The Beatrizet print on which the Philadelphia Museum of Art's dish is based is believed by Diskant to have been engraved after a design by Francesco Salviati (Francesco del Rossi, 1510–1563). See Rome–Paris 1998, pp. 312–13, no. 129.
45. Matham is now known to have been born in 1571. He was adopted by Hendrick Goltzius. See Leeftang 2003, p. 17.

Master IDC (probably Jean Court, also called Jean Court the Younger, Jean Court dit Vigier, Jean Cour, and Jean Vigier, recorded working 1614–27; or Jean Court, or Cour, also called Jean Court dit Vigier, recorded 1598–1631). Limoges, late sixteenth or early seventeenth century

4. Plaque (one of a pair): Faith

1975.1.1230

H. 29.8 cm, w. 23.2 cm. Painted enamel, partly gilt, on copper. Signed (overpaint at the top of the plaque): ·I·D·C·. *Condition:* All the enamel of the cloak has been renewed. Gilt details on the cloak and skirt have been extensively regilded. There are large areas of overpaint at the top and bottom of the scene and along the edge of the left side of the scene. The signature, ·I·D·C·, lies on top of the overpaint at the top. There are two large chips on the outer edge of the left side of the frame and smaller ones elsewhere along the edge of the frame.

PROVENANCE: Walter S. Burns, North Mymms Park, Hertfordshire; Burns sale, Christie's, London, 28 June 1935, lot 18, including No. 5 (1975.1.1231) (to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Burns sale.

LITERATURE: Vincent 2007, p. 339, n. 64.

EXHIBITED: Paris 1957, no. 245; Cincinnati 1959, no. 495, ill.; Tokyo 1977, no. 73, ill.; New York 1984b; New York 1988.

This concave oval plaque is enameled with a standing female figure personifying Faith carrying a crucifix in her right hand and an open book in her left. Her flesh is white shaded with gray to define form, she has a long, straight nose and high forehead, her eyes are brown, and her rosebud mouth is pink. The head and neck, exposed



No. 4

arm, hands, and feet are all strongly outlined in dark enamel, or by *enlevage*, the lifting off of the top layer of enamel to reveal a darker layer underneath. She has light brown hair, elaborately arranged with coiled braids and a dark red bow, and she wears a turquoise blue skirt, magenta bodice, and dark blue cloak, all of translucent enamels over paillons. The corpus on the crucifix is enameled in a similar way and has a green crown of thorns and pink drops of blood issuing from the wounds.

The figure of Faith stands in an open landscape with a tall, leafy shrub at the near left, houses on the banks of a body of water in the middle distance, green mountains in the far distance, and two rocky peaks beyond the houses. The grass in the foreground is enameled in dark green and emerald green with scattered tufts of grass drawn in gilt and plants outlined in dark enamel. There are also areas of mustard- and turquoise-colored enamel in various areas of the landscape, both in the foreground and in the distance, which are used to create a sense of depth. The sky above the low horizon is light blue opaque enamel applied over white and shading into steel

blue at the bottom of a dramatic bank of lowering, magenta-colored clouds that emits clusters of gilt sun-rays. An opening in the clouds near the top of the scene reveals an extensive area of gilt.

The frame, a separate piece of enameled copper that was soldered to the oval plaque probably at some point in the nineteenth or early twentieth century, is ornamented with foliate scrolls in gilt over dark mauve enamel punctuated by four-petaled flowers in golden yellow, royal blue, red, turquoise, and emerald green translucent enamels over pailions.¹ Between the frame and the scene is a border of gilt circles within two lines of gilt covering the joint between the plaque and the frame. The counter enamel is nearly transparent, but with patches of red and blue and with many fire cracks.

CIV

NOTE:

1. The enamel and the copper of the frame were analyzed by Mark T. Wypyski, research scientist, Department of Scientific Research, The Metropolitan Museum of Art, who determined that they are made of materials consistent with those known to have been used in the nineteenth century, but not earlier.

Master IDC (probably Jean Court, also called Jean Court the Younger, Jean Court dit Vigier, Jean Cour, and Jean Vigier, recorded working 1614–27; or Jean Court, or Cour, also called Jean Court dit Vigier, recorded 1598–1631). Limoges, late sixteenth or early seventeenth century

5. Oval plaque (one of a pair): Hope

1975.1.1231

H. 29.8 cm, w. 22.7 cm. Painted enamel, partly gilt, on copper. Signed (in gilt on the anchor): ·I·D·C·. *Condition:* A large area of the drapery over the left knee of Hope has been re-enameled and the gilt highlights have been extensively repainted. There has been repair and overpainting on the ground below the anchor; repair and more extensive overpainting at the top of the sky; and areas of loss of enamel on the border of circles at the upper left of the plaque. The outer edge of the frame has small chips.

PROVENANCE: Walter S. Burns, North Mymms Park, Hertfordshire, England; Burns sale, Christie's, London, 28 June 1935, lot 18, including No. 4 (1975.1.1230) (to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Burns sale.

EXHIBITED: Paris 1957, no. 246, pl. XCIV; Cincinnati 1959, no. 496; Tokyo 1977, no. 74, ill.; New York 1984b; New York 1988.



No. 5

This concave oval plaque is enameled with a standing female figure personifying Hope. She stands on an anchor and provides a perch for a hooded brown falcon on her left forefinger.¹ Her cloak is of pale lavender translucent enamel applied over silver foil with highlights consisting of dots, hatching, and linear applications of gilt. A robe of emerald green translucent enamel trimmed with golden yellow and gilt is visible at the neck of the figure and above her right ankle. Her eyes are brown, and her hair is light brown with gilt strands among the curls and with a large emerald green bow behind her left ear. Her skin is of opaque white enamel shaded with mauve to define form and with a light red wash to color the cheeks and the rosebud mouth.

She stands in a landscape with a low horizon, dark blue rocks and a green, leafy shrub in the right foreground, and a body of water in the middle distance. The ground under her feet is enameled in shades of dark and emerald green over white with scattered tufts of grass in gilt and with plants heavily outlined in dark enamels. The water is enameled in blue applied over white enamel,



Fig. 5.1. Attributed to Jacob Matham after Hendrick Goltzius. Engraving. *Faith*, from *Seven Virtues*, ca. 1590. The Metropolitan Museum of Art, New York, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1951 (51.501.119)



Fig. 5.2. Attributed to Jacob Matham after Hendrick Goltzius. Engraving. *Hope*, from *Seven Virtues*, ca. 1590. The Metropolitan Museum of Art, New York, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1951 (51.501.120)

the waves made by *enlevage*, or the lifting away of blue enamel to expose the white underlayer. The sky is a light blue opaque enamel applied over white and shading into steel blue, with billowing white clouds emitting clusters of sunrays in gilt and parting at the top to reveal a large, irregular area of gold.

The frame, a separate piece of enameled copper that has been soldered to the oval plaque, is ornamented in similar fashion to the frame of Faith and has a comparable border of gilt circles that hides the joint. Like the counter enamel of Faith, the counter enamel is extensively cracked, and nearly colorless, but with milky colored pools where the clear flux was not fully melted in the firing.

While the two enameled plaques are undoubtedly of French origin, the personifications and their attributes are closely based on Dutch engravings. The engravings (Figs. 5.1, 5.2) are based in turn on designs by Hendrick Goltzius for a series of Virtues and Vices, and in fact, the image of Faith is signed "H.Goltzius. inue et excud."² It is evident, however, that these engravings are not technically proficient enough to be the work of Goltzius

himself. They have been attributed justifiably to Goltzius's adopted son Jacob Matham (1571–1631), who engraved a number of designs supplied by Goltzius, and it is now believed that Matham began to sign his own name to some of these prints only in 1589.³ As Matham was born in 1571, the engravings cannot plausibly have been made much earlier than about 1590. The enameled plaques based on the engravings are probably a year or two later at the earliest.

The personifications of Virtues and Vices originate from the allegorical poem *Psychomachia* by the Latin author Aurelius Clemens Prudentius (A.D. 348–ca. 410),⁴ but the imagery of the Virtues as stately women accompanied by identifying attributes evolved in the art of the Middle Ages. In early thirteenth-century France the cycle of Virtues and Vices on the west portal of Notre-Dame in Paris personified Faith with the attributes of a cross and a chalice.⁵ In the same cycle Hope holds a shield with a banner and reaches for a crown.

Hope's anchor and heavenward gaze in the Matham engraving had their origins in later personifications. The anchor undoubtedly refers to a passage in the

New Testament (Heb. 6:19): “Which hope we have as an anchor of the soul, both sure and steadfast . . . ,”⁶ and the upward gaze is apparently the outgrowth of the earlier figure’s posture as she reached high up for a crown.

With few exceptions, however, the falcon held by Hope is not found in early representations of the Virtue. Its symbolism is not immediately apparent, and the verse that accompanies the figure in Matham’s engraving is not helpful.⁷ In a discussion of a now destroyed image of a falcon that was once held by a personification of Hope as a seated lady in a fresco by Andrea di Bonaiuto (1343–1377/78) in the Spanish Chapel in Santa Maria Novella in Florence, the symbolism of the bird is said to originate in a passage in Thomas Aquinas’s *Summa Theologiae* (I-II. 40.3) naming the falcon and the dog as innately hopeful animals.⁸ The connection between the Florentine fresco and Dutch and Flemish printmakers of the late sixteenth century remains obscure, but the prevalence of the symbol of the falcon in the iconography of Hope in Dutch and Flemish prints has been explored by Bautz.⁹ The author also noted that in the personification of Faith in these late sixteenth-century representations, the chalice often held by the Virtue is replaced by a book,¹⁰ undoubtedly a reference to the Protestant emphasis on the Bible as the foundation of Christian faith.¹¹

The Limoges enameler has faithfully copied the Dutch engravings, but there are several departures from the models. The most immediately evident difference is in the creation of a distinct horizon line rather than the deep aerial perspective of the landscapes in the engravings, a change doubtlessly necessitated by the limits of the medium. The two plaques also display a sense of spaciousness typical of this enameler’s work, but in these works the enameler’s conception is difficult to separate from that of Matham, who provided the model.

In addition, the enameler outlined the visible flesh of the human figures with thick, dark lines, either in enamel or by the use of *enlevage*. The greenery in the foregrounds was given the same treatment, and in the image of Hope, the enameler replaced the small castle in the engraving with some of his typically mushroom-shaped trees in the left middle distance. Further, he turned the head of Faith slightly in order to give her a high, bulging forehead, a long nose of the variety inspired by antique sculpture, and a small rosebud-shaped mouth, all signature characteristics of his figures.

It is evident, then, that this enameler has a different sensibility from that of the Master IC who enameled No. 3 or from that of Susanne de Court, who is so liberally represented in the Robert Lehman Collection.

Both of these enamellers have been shown to deliberately modify their printed models in order to fill a relatively shallow space, creating rich, colorful designs, but designs that display far less successful draftsmanship and use of perspective than the enameler who signed himself IDC. Although like the other two enamellers, essentially a copyist, Master IDC displays a distinctive late Mannerist style of his own, one that is visible in the Lehman plaques.

CIV

NOTES:

1. The bird is incorrectly described as an owl in the catalogue of the Walter S. Burns sale, Christie’s, London, 28 June 1935, lot 18.
2. See Hollstein 1955, p. 229, nos. 270–76; *Illustrated Bartsch* 1980, p. 241, no. 264 (198), p. 242, no. 265 (198). Neither Hirschmann 1976 nor Strauss 1977 include the series in their listings of the engravings in Goltzius’s own hand.
3. See Leeflang 2003, p. 17.
4. See Katzenellenbogen 1939, pp. 1–13.
5. Katzenellenbogen (*ibid.*, pp. 75–76) noted that much of the sculpture on the west portal of Notre-Dame was heavily recut in the eighteenth century; however, he cited the surviving intact examples of similar cycles of Virtues on the portals of the cathedrals of Amiens and Chartres that were inspired by the cycle in Paris to support his acceptance of the iconography of the Paris Virtues.
6. See Speake 1994, p. 141. For a French woodcut illustration of Hope with an anchor in a book of hours published in Paris by Simon Vostre about 1507, see Mâle 1986, p. 308, fig. 192.
7. The Latin verse may be translated as “Hope is the consolation of men and the sacred anchor of Faith. For our tribulations, she returns to us a worthy compensation.”
8. Schüssler 1980, pp. 255–58, 272, n. 47. See also Bautz 1999, pp. 244–45.
9. Bautz 1999, pp. 244–45, fig. 54 (etching by Crispijn van den Broeck), p. 253, no. 24 (engraving by Hendrick Goltzius), and p. 361, no. 29 (the Matham engraving after Goltzius’s design).
10. *Ibid.*, p. 228.
11. It is not known for whom these enamels might have been made. The choice of the models for them may have been fortuitous or it may have been made with care. While it cannot be established with certainty that the enameler was Protestant, a document of 1602 names the enameler Jean Court dit Vigier among the Huguenots who were taxed for the support of a Calvinist pastor in Limoges (see Leroux 1888, p. 151; Cassan 1996, p. 229), and it is possible that the Jean Court dit Vigier who was taxed was, in fact, the enameler who signed his work with the initials IDC. He was possibly also the master enameler Jean Court dit Vigier who was violently attacked during a trip to Bordeaux, in 1609, because he refused to give obeisance to a crucifix (“pour n’avoir pas salvé la croix”). See Leroux 1888, pp. 155–56; Higgott and Biron 2004, p. 28, n. 55.

SUSANNE DE COURT

Susanne de Court, or Court, was mentioned in a document that was seen about the middle of the nineteenth century by Maurice Ardant, the archivist for the Haute-Vienne department of France. According to Ardant she was living in the Boucherie district in Limoges in 1600.¹ To date, no other certain record of her existence has been found. Maryvonne Beyssi-Cassan recently suggested that because several enamellers in the Court family are known to have been Protestants, Susanne was also Protestant, noting that Susanne, or Suzanne, was typically a name given to Protestants during the period.² This assumption would account for her absence in the baptismal records of the Catholic church in Limoges. Beyssi-Cassan further proposed that since some members of the Court family were called Vigier, she might actually have been the Suzanne Vigier, wife of the goldsmith Jean Le Massit, who is recorded in the Limoges archives as having given birth to a son, Jean, in 1598.³

The enamels, which display a distinct artistic personality, are variously signed Susanne Court, Susanne de Court, Susanne Decourt, and more commonly, with her initials, sc. Ardant explained the variations in her signature as the result of a Limosin custom by which a married woman, especially one who entered into a family engaged in commerce, signed her husband's surname, but added the article "de." He suggested that she might, in fact, have been the daughter of a member of the Court family who wedded a relative,⁴ but this theory contradicts that of Beyssi-Cassan.

Many of her enamels are similar in form to enamels known to have been made by others in Limoges during the last quarter of the sixteenth century—for example, plaques, large oval plates, and ewers painted with biblical scenes. She also enameled a number of small plaques for various purposes, such as mirrors, watchcases, and even the sides of a small purse, and these are more likely to have been created during the first quarter of the seventeenth century. The Robert Lehman Collection is particularly rich in both varieties.

CLV

NOTES:

1. Ardant 1860, p. 13.
2. Beyssi-Cassan 2006, p. 93.
3. *Ibid.*, pp. 25, 38.
4. Ardant 1860, p. 13. This theory was accepted by others, notably Molinier 1885, pp. 22–23, and Bourdery 1888, pp. 87–88. However, the subject has been consistently bedeviled by problems in identifying which members of the Court family might have been enamellers and when they were working.

Susanne de Court. Limoges, late sixteenth or early seventeenth century

6. Dish: The Conversion of Saint Paul

1975.1.1233

H. 38.3 cm, w. 50.7 cm, d. 7.9 cm. Painted enamel on copper, partly gilt. Signed (in gilt, at the lower right of the Conversion scene): ·SUSANNE·COVRT·. *Condition:* There are a few minor chips on the front of the rim of the dish. A large section of enamel is missing from the left side of the rim on the reverse. Various modern paper labels are attached to the back of the dish.

PROVENANCE: George Guy, 4th Earl of Warwick; [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen in February 1925.¹

LITERATURE: Szabo 1975, p. 77, no. 169, ill.

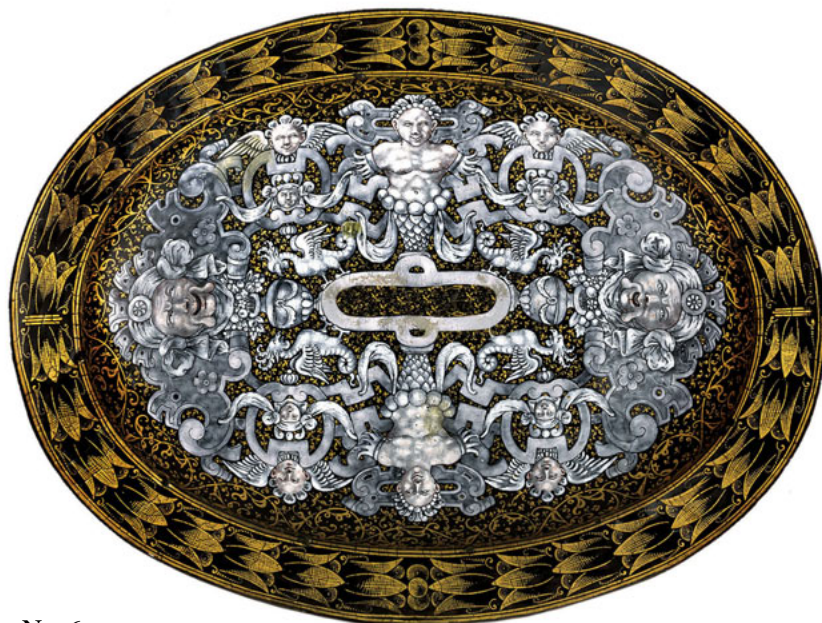
EXHIBITED: London 1874, no. 745; Paris 1957, no. 249; Cincinnati 1959, no. 497.

The center, narrative scene on the dish depicts the New Testament story of the Conversion of Saint Paul (Acts 9). Saint Paul, in the center foreground, is colorfully dressed in turquoise blue Roman armor and a mauve cloak of translucent enamel over paillons. He is half-sitting and half-lying on the ground beside his fallen horse, and with his left hand he is shading his eyes from the resplendent vision of God in blue, with a mauve cape, arms outstretched. He is supported by four cherubs with green, blue, and mauve wings and looks down from a bank of lavender clouds exuding gilt rays. Surrounding the saint are numerous figures of his retinue in various states of disarray. They are dressed in Roman armor in combinations of royal blue, emerald green, mauve, and turquoise translucent enamel colors over paillons. Their horses are enameled in opaque light brown, except for the rearing horse of the soldier at the right, which is of pure white, opaque enamel.

Behind the soldiers there is a body of water with two small boats, and in the distance a cityscape with ruins presumably representing Damascus, behind which rises an emerald green mountainside dotted with gilt sprigs. The greensward continues on the left where three figures confront a herm. Still farther in the distance there is another ruined building that occupies the crest of a hill. All the green areas are highlighted with gilt sprigs typical of the enamels of Susanne de Court, as is the brilliant sky of blue painted over opaque, white enamel and filled with colorful birds, some with de Court's signature topknots,



No. 6



No. 6, reverse



Fig. 6.1. Étienne Delaune after Jean Cousin the Elder. Engraving. *Conversion of St. Paul*, 1550–67. British Museum, London, II,5.44

and clusters of sun rays. The flesh tones of the human figures are highlighted with red enamel on their cheeks, knees, and elbows. Much of the gilding consists of tiny form-defining dots, but there is also drawing in gilt in some areas.

The scene is surrounded by a band of dark, almost black, opaque enamel ornamented with gilt arabesques, and the rim of the dish displays variants of the grotesque designs that are found on the series of dishes signed *IC* and *IDC* (see No. 3), except that the main axes of the dish display medallions with figures personifying the Four Elements in frames set with painted jewels. Clockwise from the top they are: Air holding a peacock accompanied by two more birds; Water, nude, holding a trident and shell; Earth holding a covered cup and a cornucopia, accompanied by a seated lion and two cows; and Fire placing a flaming brazier on an antique altar.

These medallions are interspersed with vases of flowers, and each of the medallions and vases is flanked by hybrid creatures. While some of the creatures hold banners in their paws, as they do in the series by the *IC* masters, others hold up mirrors into which they peer, and some wear large, pendant jewels. Each of the groups of grotesques and medallions or vases is separated by female herms. All these figures are enameled in conventional Susanne de Court colors: royal blue, emerald green, turquoise, mauve, and light brown, with liberal use of paillons, on a dark mauve background scattered with gilt sprigs.

The counter enamel on the reverse is painted with a an ornamental design of strapwork interlaced with



Fig. 6.2. Étienne Delaune. Engraving. *Ornament*, after 1572. The Metropolitan Museum of Art, New York, Rogers Fund, 1922 (22.105.15)

human terms, masks, and winged cherub heads framing vases with fruit and four dragonlike creatures with wings, all in shades of gray with pale pink flesh tones and a great deal of sharp outlining using a sgraffito technique. The ground is dark mauve, which appears almost black. It is scattered with gilt sprigs, and the entire design is bordered by a band of gilt arabesques and framed by the rim with its gilt husk and berry ornament caught by rings at the short ends of the dish.

The narrative scene is based closely on an engraving by Étienne Delaune (Fig. 6.1) after a design by Jean Cousin the Elder (ca. 1490–ca. 1560).² The origin of some of the grotesque ornament in the engravings of Delaune has been discussed regarding the large oval dish by the second Master *IC* (No. 3). Nearly all of the grotesque ornament on the large oval dishes by Susanne de Court, however, are plumper and somewhat more traditionally feminine in character than those on the large oval dishes belonging to the series signed with the initials *IC*, *IDC*, and *C*. No master design for the ornament on the reverse of Susanne de Court's dish has been found, but the dragonlike creatures that flank the vases surely owe their existence to those in another of the engravings of ornament by Étienne Delaune (Fig. 6.2).³

Neither have the models for the Four Elements on the rim of the dish been found. They are not far removed, however, from engravings by Delaune, in turn influenced by School of Fontainebleau models, and they are not unlike the personifications in French decorative arts of the final twenty years of the sixteenth century. Examples are those of the Liberal Arts and the Four Elements in

the relief ornament on a large pewter basin made in Montbéliard by the Huguenot pewterer François Briot (ca. 1550–ca. 1616).⁴

There are a number of painted enamel dishes of the same size and with almost identical designs on the rims and reverse sides in existence. Some are signed *Susanne de Court* and some simply *Susanne Court*, but all of them are surely the products of the same enameler. Verdier listed some related works in the catalogue entry for a dish in the Walters Art Museum, Baltimore, that is similar in every way to the Lehman dish, except for having the Destruction of the Hosts of Pharaoh as the center image.⁵ Another dish with the Destruction of the Hosts of Pharaoh as the center image was exhibited in the South Kensington Museum in 1862,⁶ and another is in the Waddesdon Bequest at the British Museum, London, this one depicting Apollo and the Muses on Mount Parnassus.⁷ Still another listed by Verdier as having been in the Burlington Fine Arts Club exhibition of enamels in London in 1897 is not, in fact, included in the catalogue of the exhibition. Verdier may have meant the South Kensington exhibition of 1874, in which the Lehman dish was included.⁸

In addition to these works, there is a large oval dish, signed *Susanne Court*, with a narrative scene of the Wise and Foolish Virgins, in the Louvre, Paris;⁹ another in the Musée National de la Renaissance, Château d'Écouen;¹⁰ and a third in the Louvre, depicting in the center scene the Meeting of David and Abigail, as identified by Baratte.¹¹

Like the dishes in the IC and IDC groups, this group must belong to more than a single series, and in fact they may have been sold separately. Nothing could be more evident, however, than that all of them were made by enamellers working at close hand, if not directly related to one another.

CIV

NOTES:

1. Duveen Brothers invoice dated 16 February 1925 (Robert Lehman Collection files).
2. See Robert-Dumesnil 1865, p. 34, no. 63. The date of Delaune's engraving is not certain, but the Italian artist Mario Cartaro (ca. 1540–1620) made a copy of it dated 1567. See *Illustrated Bartsch* 1986, p. 419, no. 17 (527). The editors of the volume, Suzanne Boorsch and John Spike, state that the print is after a design by Jean Cousin the Elder who died about 1560, but the origin of the design had long been known, and it was noted by Robert-Dumesnil, as well.
3. Metropolitan Museum, 22.105.15. The ornament print in which this motif appears is part of a series of seven prints including a title page signed STEP / HANVS / DE.LAVNE / INVENTOR / EXCIDEBAT / ANNO.DO. 1573 / ARGENTI / NA,

and as indicated in the signature, it was published in Strasbourg, Delaune's place of refuge after 1572. See Robert-Dumesnil 1865, p. 111, nos. 383–89, p. 113, no. 387.

4. One of Briot's pewter basins is in the Louvre, Paris (Tardy 1964, pp. 467, 473). According to Tardy, Briot was a pewterer member of the corporation of Saint-Eloi in Montbéliard in 1580, and he lived in Montbéliard until 1611. The Temperantia basin, as it is known, is signed but not dated. It is thought to have been made between 1585 and 1590, however (Demiani 1897, p. 9; Haedeke 1970, p. 180; Reinheckel 1996, p. 256). Probably toward the end of the sixteenth century a mold made from one of the pewter Temperantia basins was used to make basins of lead-glazed earthenware. A colorfully glazed piece is in the Metropolitan Museum (04.9.20). Another is in the Louvre, Paris (Ballot 1924, p. 30 and pl. 36).
5. The Walters Art Museum, Baltimore, 44.308 (Verdier 1967, pp. 336–38, no. 180).
6. London 1862, p. 172, no. 1858. The dish, signed *SVSANNE COVRT*, was then in the collection of D. C. Marjoribanks, a member of the British Parliament.
7. Read 1902, p. 23, no. 48, pl. XII. The dish is signed *SVSANNE·COVRT*.
8. London 1874, pp. 93–94, no. 745.
9. Louvre, MR 2408 (Baratte 2000, pp. 370–71).
10. Musée National de la Renaissance, Château d'Écouen, CI 21 966 (Erlande-Brandenburg 1987, p. 160).
11. Louvre, MR 2410 (Baratte 2000, p. 372). This dish is signed *SVSANNE DE COVRT F*. Like the Wise and Foolish Virgins dish, it was acquired by the Louvre, Paris, from the Edme-Antoine Durand collection in 1825.

Susanne de Court. Limoges, probably late sixteenth or early seventeenth century

7. Ewer: The Triumph of Ceres

1975.1.1234

H. 28.7 cm, w. 17.8 cm, d. 12.1 cm. Painted enamel, partly gilt and partly silvered, on copper. *Condition*: The ewer is not signed, but the area on the lip at the base of the handle, where ewers of this variety are usually signed, has been severely damaged and overpainted, so a signature may once have been present. In addition to the overpaint, the joint between the top of the handle and the neck of the ewer is missing areas of enamel. There are losses of enamel around the wires that join the two halves of the handle together and large areas of loss of enamel on the border of the foot, as well as chips on the edge of the foot and on the edge of the lip. There are also large areas of loss of enamel on the dress of one of the women herding goats and a smaller area in the hair ribbon worn by another of the women standing beside the well. There is also damage, cracking, and loss of enamel along the joint that divides the body of the ewer and between the body and the foot.

PROVENANCE: George Guy, 4th Earl of Warwick; [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen in February 1925.¹

EXHIBITED: London 1874, no. 744; Paris 1957, no. 248; Cincinnati 1959, no. 498; Tokyo 1977, no. 75, ill.; Bordeaux 1981, no. 168, ill.; New York 1984b; New York 1988.

The ovoid body of the ewer is supported by a circular foot, and it has a circular neck, a flaring lip, and a handle shaped like a question mark attached to the lip and the shoulder of the body. The body consists of two hemispheres joined below the shoulder, the joint disguised by a band of opaque white enamel with foliate scroll ornament drawn in gilt. The joint also serves to divide the enameled scenes on the body into two registers.

The top register depicts a procession of figures representing the Triumph of Ceres, goddess of agriculture (see detail ill.). Led by the sun god Apollo, shown with light rays issuing from his head, the procession continues from right to left starting at the base of the handle with Lassitude sitting under a tree; two bearded males wearing leafy bunches of fruit on their heads, one drinking from a large jar and the other proffering a platter of fruit; and the goddess Ceres seated on a rustic chariot pulled by two storks. She has a headdress of wheat ears and carries stalks of wheat in both hands. She is attended by a seated male with a tree branch in his hand and a small figure of Pan playing his pipes. Two female figures emblematic of the harvest, one holding a hay rake and the second a flail, follow the chariot, and two male figures, Triptolemus and Osiris, complete the procession.

The procession is a close copy of the one in an engraving by the Nuremberg artist Virgil Solis (1514–1562) belonging to a series of four representing the Seasons (Fig. 7.1).²

The lower register depicts the Old Testament story of the seven daughters of Jethro, the priest of Midian. As described in the second book of Exodus, they are watering their flocks of sheep and goats from a well. The scene was adapted from a woodcut by Bernard Salomon (Fig. 7.2) illustrating an edition of verses by Claude Paradin (died 1573) based on the first four books of the Old Testament and titled *Quadrins Historiques de la Bible*, first published by Jean de Tournes in 1553.³ Above the well there is an inscription in gilt: *EXODE II* (Exodus II).

The foot is ornamented with four human masks, two with long white mustaches, separated by swags. These are painted on a dark magenta enamel ground with a band of gilt arabesque ornament and a band of small gilt circles at the top and a band of opaque white enamel at the bottom. The underside of the base is enameled in dark magenta with radiating bands of gilt fleurs-de-lis and dotted floral patterns alternating with single gilt dots. In the center there is a gilt sunburst.

The neck and lip of the ewer are ornamented with a leaf pattern in emerald green enamel edged in gilt, and the counter enamel is white with gilt arabesque ornament. There is no counter enamel inside the body of the ewer. The handle is enameled in dark magenta enamel and ornamented with patterns of tripartite petaled flowers, semicircular petaled flowers, and dotted floral patterns alternating with single dots, all in gilt.



No. 7, detail



No. 7



Fig. 7.1. Virgil Solis. Engraving. British Museum, London

The human figures in the two scenes are clothed in various combinations of royal blue, emerald green, and magenta colored translucent enamel made brilliant by the underlying paillons. Much of their clothing is outlined in gilt, and details are also drawn in gilt. Their flesh is enameled in opaque white overlaid with a light salmon-colored wash. Their cheeks, lips, and some of their eye sockets are highlighted with red.

They are placed within landscapes with high horizons that provide the opportunity for enameling large areas in bright, opaque green liberally sprinkled with floral sprigs drawn in gilt. The animals, in opaque white, the well, tree trunks, chariot, and storks in bluish gray, and details, such as wheat sheaves, in mustard, punctuate the terrestrial color scheme and provide a lively contrast to the dark magenta-colored sky dotted with gilt sprigs that complement the ornament on the handle of the ewer. These rich colors, combined with the liberal use of gilt, create in miniature an effect reminiscent of millefleur tapestry.

The figure style and the color scheme mark this ewer as unmistakably the work of Susanne de Court. As was her habit, the subject of the scene is identified by book and chapter (Exodus II), taken from the Salomon woodcut that served as her model (see Fig. 7.2). She has, however, substituted a bearded male for a more or less androgynous figure on the left side of the well where the seven daughters of the priest of the Midian are watering their flocks. Perhaps she felt at liberty to make the change because the Bible story says that Moses assisted the daughters and because there is, in fact, no clearly recognizable figure of Moses in Salomon's woodcut.

The fact that she used the Salomon woodcut as her model deserves further attention. Limoges in the sixteenth century was a fief of the Protestant d'Albret rulers of Navarre, and many of its inhabitants were either themselves Huguenots or sympathetic to French Protestantism. Before the end of the century, however, the French religious wars seriously afflicted the city and in fact, the



Fig. 7.2. Bernard Salomon. Woodcut. *Daughters of Jethro*, in *Quadrins Historiques de la Bible*. Written by Claude Paradin. Published by Jean de Tournes, Lyon, 1553. Spencer Collection, New York Public Library

entire region. With the extinction of the Valois line of French kings in 1589, Henri de Navarre, who ruled Navarre as King Henri III, converted to Catholicism and acceded to the throne of France as King Henri IV.⁴ In 1605, he made a triumphal entry into Limoges,⁵ and two years later he ceded his feudal inheritance including Limoges to the French crown.

The author of the verses printed in the *Quadrins Historiques de la Bible*, Claude Paradin, is known to have been Catholic, but it has been suggested that the illustrator, Bernard Salomon, was Protestant.⁶ The publisher, Jean de Tournes, was openly Protestant,⁷ and the *Biblia Sacra*, which he first issued in Lyon in 1554, popularly known as the Lyon Bible, was also illustrated by Salomon. De Tournes also published several editions of illustrations by Salomon for the New Testament titled *Figures du Nouveau Testament* beginning in 1554 and at least three editions of the *Quadrins Historiques de la Bible* between 1553 and 1560.⁸ It is from one of these



Fig. 7.3. Master IC. Ewer depicting the Triumph of Bacchus and the Triumph of Diana, here dated probably late sixteenth century. The Frick Collection, New York, 1916.4.35



Fig. 7.4. Master IL. Ewer, first quarter of the seventeenth century. James A. de Rothschild Collection, Waddesdon Manor, Buckinghamshire, England, P/1701

editions of the *Quadrins Historiques* that Susanne de Court took her model for the ewer.

Although nothing certain is known of Susanne de Court's religion, by the early seventeenth century, a number of Court family members in Limoges are found in the records of the Catholic church of Saint-Pierre-du-Queyroix.⁹ The imagery on the ewer, which was strongly associated with French Protestantism, suggests that the ewer might have been enameled while the city was still a fief of the king of Navarre.

The shape of the ewer, too, is not unlike some of those known to have been enameled during the third quarter of the sixteenth century. It differs only in that the division between the two parts of the body is lower, giving greater prominence to the scene painted on the upper register and that the handle, instead of being shaped like a strap, is now formed more like a question mark and is

attached on its edge to the shoulder and the lip of the ewer. One piece by Pierre Courteys (recorded working 1544; died before February 1581) has scenes based on the Salomon illustrations for the *Biblia Sacra*. It is now in the Herzog Anton Ulrich-Museum, Braunschweig, Germany.¹⁰ Several works by or attributed to Pierre Reymond are also decorated with scenes from illustrations by Salomon, including one now in the Louvre, Paris,¹¹ and one in a private collection in New York.

However, close in shape and more nearly alike in the polychrome ornament is a group of ewers with ovoid bodies and straplike handles, some of which are signed with the initials IC. These include a work in the Musée des Beaux-Arts de la Ville de Paris, Petit Palais, Paris,¹² one in the Frick Collection, New York (Fig. 7.3),¹³ and three that were formerly in the collection of Hubert de Givenchy.¹⁴ Unfortunately the identity of the enameler of

these ewers is not entirely certain, but from the evidence provided by the draftsmanship of the figures and the use of brightly colored enamels, they are likely to have been the work of someone, probably a member of the Court family, who was working toward the end of the sixteenth century or perhaps in the early years of the seventeenth.

The closest in shape to the Lehman ewer is, however, one in the James A. de Rothschild Collection at Waddesdon Manor in Buckinghamshire, England (Fig. 7.4).¹⁵ Like the Lehman ewer, it has a plump, ovoid body and a handle shaped as a question mark, a handle dissimilar from those found on any of the earlier Limoges ewers. The Waddesdon ewer is signed with the initials I.L. and is probably datable to the first quarter of the seventeenth century. Another of this type of ewer, but signed by Susanne de Court, is in the Victoria and Albert Museum, London,¹⁶ and a related one was exhibited in the South Kensington exhibition in London in 1862.¹⁷

Although none of the ewers by Susanne de Court are dated and none of the most closely comparable ewers by other enamellers can be dated conclusively, the weight of evidence indicates a date of not much earlier than the end of the sixteenth century or perhaps as late as the first ten or fifteen years of the seventeenth century for the Lehman ewer.

CLV

NOTES:

1. Duveen Brothers invoice dated 16 February 1925 (Robert Lehman Collection files).
2. See O'Dell-Franke 1977, p. 99, nos. e6-9, e7, pl. 35.
3. See Harvard College Library 1964, vol. 1, p. 117, no. 87, for a discussion of the three editions (1553, 1555, and 1558) and one reissue or possible fourth edition (1560) of this work.
4. Henri de Navarre (1553-1610) was a direct descendent of the younger brother of the French King Philippe le Hardi. The Vicomté de Limoges was Henri's inheritance from his mother, Jeanne d'Albret. The land had come to the house of Albret in 1527 as part of the dowry of Marguerite d'Angoulême, the sister of the French King François I, when she married King Henri II of Navarre.
5. For a brief discussion of the struggle between Protestants and Catholics in sixteenth-century Limoges, see Baratte 2000, p. 363.
6. Thirion 1966, p. 57, n. 9, quoted by Rosasco 1999, p. 238, n. 17.
7. For further information on De Tournes, see Cartier 1937-38.
8. Harvard College Library 1964, vol. 1, p. 109, no. 81, pp. 115, 116, no. 85, p. 117, no. 87. See also note 3 above.
9. Archives Municipales de Limoges, baptismal records of Saint-Pierre-du-Queyroix, Registre GG 3, 2 May 1603-1 May 1630, entry of 16 February 1616 (quoted in Thomas 1882, p. 2); Registre GG 7, May 1610-April 1611, entry of 28 January 1611 (quoted in Thomas 1882, p. 4); and Registre GG 9, May 1614-April 1615, entry of 20 September 1614 (quoted in Thomas 1882, p. 4).
10. Herzog Anton Ulrich-Museum, Braunschweig, Germany, Lim 54; signed P. COVRTEYS (Müsch 2002, pp. 209-12, no. 102). Müsch dated the ewer to the third quarter of the sixteenth century.
11. Louvre, MR 2416 (Baratte 2000, pp. 204-6). Baratte attributed the ewer to Pierre Reymond on stylistic grounds and dated it to the third quarter of the sixteenth century.
12. Limoges 2002, pp. 88-89, no. 19.
13. The Frick Collection, New York, 1916.4.35 (Verdier 1977, pp. 202-6).
14. Kugel 1994, pp. 56-63, nos. 10, 11, pp. 68-69, no. 13.
15. James A. de Rothschild Collection, Waddesdon Manor, Buckinghamshire, England, P/1701 (Marcheix and Charleston 1977, pp. 400-404, no. 32). The author of the entries on Limoges enamels, Madeleine Marcheix, attributed the ewer to Jean I Limosin, but it may in fact be the work of Jean II Limosin. See also Baratte 2000, p. 376, and Baratte 2002, p. 391, for further discussion of the problem of the identity of the enameler who signed with the initials I.L.
16. Victoria and Albert Museum, London, 553-1883. The ewer is also enameled with a Triumph of Ceres on the upper register, but the lower register illustrates Moses Striking a Rock. It is signed SVSANNE DE COVRT, and it is probably the one, then in the collection of the Duke of Marlborough, that was exhibited in the South Kensington Museum in London in 1874. See London 1874, p. 58, no. 512.
17. London 1862, p. 175, no. 1859. The ewer signed SVSANNE COVRT F had a scene of children's games in the upper register and the Parting of the Red Sea in the lower one. It was lent by a certain S. Addington.

Susanne de Court. Limoges, late sixteenth or early seventeenth century

8. Tazza: Christ and the Woman of Samaria

1975.I.1235

H. 9.4 cm, diam. 24.8 cm. Painted enamel on copper, partly gilt. Signed (in gilt, on the top of the scene on the interior of the bowl): ·S·C·. *Condition:* The collar that is set between the stem and the bowl of the tazza does not quite fit into the circular border painted on the underside of the bowl, and it was enameled by a less skillful hand than either the bowl or the foot of the tazza. While both the bowl and the stem of the tazza are undoubtedly the work of Susanne de Court, the collar seemingly was created to hide and secure the repair of accidental damage. Indeed, the bowl and the stem and foot of the tazza match the description of a bowl without a stem or foot and of a base of a tazza as separate objects that were exhibited in 1874 in London.¹ The bowl and the stem are almost certainly the same ones now in the Robert Lehman Collection, and the two pieces must have been joined sometime between 1874 and 1891, when the tazza appeared, whole, in the collection of Frédéric Spitzer in Paris.²



No. 8



No. 8, detail of bowl



No. 8, underside of bowl

The collar must have been made during this period, perhaps in London, but more likely in Paris.

There are also repairs to the enamel that form a circular pattern in the center of the bowl and that correspond to the site of the attachment on the reverse. There is additional damage and repair with overpainting to the apostle on the far right and to the border near the feet of Christ. The reverse side was repaired and overpainted in the corresponding places, and there are chips and overpaint on the rim of the bowl and the rim of the foot.

PROVENANCE: Henry Willett(?), London; [Frédéric Spitzer, Paris]; Spitzer sale, Paris, 17 April–16 June 1893, lot 580, pl. XIV;³ Mortimer L. Schiff, New York; Schiff sale, Christie's, London, 22–23 June 1938, lot 100 (to [Julius Goldschmidt, London]). Acquired by Robert Lehman through Goldschmidt from the Schiff sale.⁴

LITERATURE: *Collection Spitzer* 1890–92, vol. 2, p. 71, no. 164; Szabo 1975, p. 47, no. 171, ill.

EXHIBITED: London 1874, nos. 542, 543(?); New York 1927, pl. XXXIX; New York 1988.

The tazza consists of a shallow, circular bowl supported by a stem with a collar attached to the top and a circular foot with a flaring base. The interior of the bowl is enameled with the New Testament (John 4) story of Christ and the Woman of Samaria framed by a circle of black enamel with arabesque designs drawn in gilt. In the scene, the Woman of Samaria stands beside a well on the left and steadies a ewer on the wellhead while the seated Christ stretches out his hand toward her. Three apostles stand behind Christ, and two more are in the middle distance. Farther away, several more

human figures stand in front of the gate of a walled town with a castle, and at the opposite end, and beyond the town, there is a mountain range with foothills in which two small villages nestle.

The image is based on an engraving by Adriaen Collaert (ca. 1560–1618) (Fig. 8.1) after a design by the prolific Antwerp painter and draftsman Maarten de Vos (1532–1603),⁵ but de Court has added a relatively greater area of grass in the foreground and a mountain range in the distance, permitting the use of large areas of emerald green enamel dotted with gilt floral sprigs. In addition, she has omitted the clouds in Collaert's print and substituted a brilliant blue sky filled with flying birds and numerous clusters of sun rays drawn in gilt. Another of her inventions, a bird with a topknot, sits upon one of the trees on the right side of the scene. The brilliance of the sky and the grass has been achieved by layering blue and green translucent enamels, respectively, over a ground of white opaque enamel.

Christ, who has a rayed halo, wears royal blue, with a magenta cloak, and the apostles, with golden circlets above their heads, are dressed in royal blue or emerald green with similar cloaks of magenta. All these garments are of translucent enamels with paillons, and they have



Fig. 8.1. Adriaen Collaert after Maarten de Vos. Engraving. *Christ and the Samaritan Woman*, ca. 1585–86. The Metropolitan Museum of Art, New York, Gift of Harry Shaw Newman, 1941 (41.97.195)



Fig. 8.2. Étienne Delaune. Engraving. *L'Arithmétique*, sixteenth century. The Metropolitan Museum of Art, New York, Rogers Fund, 1922 (22.113.3)

been ornamented or highlighted with gilding. The flesh is opaque white with pale, salmon-colored washes used to define form. The wellhead, with its Renaissance detailing, is enameled in shades of bluish gray with gilt outlines, and there are areas of fine strokes of gilt. The figures have a great deal of charm in spite of the lapses in anatomical drawing, and the overall impression is one of sumptuousness. The entire scene is framed by a circle of black enamel filled with gilt arabesque ornament that adds still another touch of luxury.

The reverse, or counter enamel, of the bowl is opaque black enamel, with a border of egg-and-dart ornament in shades of white and gray opaque enamels. There is an outer ring of arabesque ornament in gilt and an inner ring of white, opaque strapwork painted over black enamel and interlaced with term figures and human masks in white opaque enamel with flesh tones in salmon-colored enamel. The ground of this ring of ornament is filled with gilt foliate sprigs.

The bowl rests on a black enamel ring, which in turn is attached to the circular stem that flares outward to end in a border of black enamel covered with gilt scrolling.

This border serves as visual support for a ring of four half-human terms and winged monsters, male and female, half-human and half-animal, painted in opaque white enamel with pale flesh tones and translucent blues, greens, and magentas on paillons. The background is black enamel filled with gilt floral sprigs.

The counter enamel on the underside of the foot is dark magenta with rayed patterns of gilt fleurs-de-lis and circular ornaments consisting of seven dots and flowers with four petals alternating with quatrefoils and divided by rays of single, gilt dots, all issuing from the central disk. The center of the underside is a separate piece of magenta-enameled copper, with a gilt sunburst.

It is by now fairly certain that the narrative imagery found on the majority of enamels made in Limoges during the sixteenth and early seventeenth centuries was not the wholly original invention of the enamellers. In the course of the sixteenth century it became customary to decorate the reverse sides, or counter enamels, but it has not been possible to determine to what extent the ornament for counter enamels was designed by enamellers. In a few cases it is possible to identify the source of an entire counter enamel. One such instance is the reverse side of the dish by Master IC in the Robert Lehman Collection (see No. 3),⁶ but more often, motifs were apparently chosen from various print sources and modified or combined to fit the requirements of the space. A good example of this practice is found on the foot of the present tazza, which displays hybrid creatures holding banners in their paws that surely derive from the same grotesque design by Étienne Delaune (Fig. 3.10) that inspired the ones on No. 3. The human term with a coiffure that resembles the edge of a pie crust may derive from one or more figures in the series of etchings by Jacques Androuet Ducerceau, known as the *Petits Panneaux Grotesques* (Fig. 3.11),⁷ as was one of the term figures on No. 3.

The combined strapwork, mask, and human term with scalloped hair motifs in the ornament on the underside of the bowl may owe their inspiration to Ducerceau etchings, or perhaps equally to a model such as the lower part of the Delaune engraving that is titled *L'Arithmétique* (Fig. 8.2).⁸ The gilt arabesque scrolling, too, was not completely original with the enamellers of Limoges. Verdier traced the source of this type of ornament that was used extensively in sixteenth-century French book illustration, tooled leather bindings, goldsmiths' work, and Saint-Porchaire ware to the ornament illustrated by Francesco Pellegrini in his *La Fleur de la Science de Pourtraicture* published in Paris in 1530.⁹ CIV

NOTES:

1. See London 1874, p. 64, nos. 542, 543. Both objects were stated to be the property of Mr. Henry Willett. The diameter of the bowl was given as $9\frac{3}{4}$ in. (24.8 cm) and the foot as 4 in. (10.2 cm).
2. See Popelin in *Collection Spitzer* 1890–92, vol. 2, p. 71, no. 164. Popelin describes the whole tazza and states that it is 25 cm in diameter and 9.3 cm high.
3. See Spitzer sale 1893, suppl., p. 5, no. 580, where the enamel is stated to have brought 6,300 French francs.
4. Goldschmidt Galleries, London, invoice dated 23 June 1938 and letter from Julius Goldschmidt to Robert Lehman, 28 June 1938 (Robert Lehman Collection files).
5. See Metropolitan Museum, 41.97.195 (Hollstein 1995–96, vol. 44, p. 89, no. 334, vol. 45, p. 141, pl. 334). The engraving is one of twelve numbered plates dated by the editor to about 1585–86 (Hollstein 1995–96, vol. 44, p. 87).
6. For another example of an ornamental design adapted in nearly its entirety, see the reverse side of a large oval dish in the Taft Museum of Art, Cincinnati (1931.289); illustrated in Verdier 1995, p. 388. Verdier identified the design, an engraving by Hieronymus Cock after a painted design

by Agnolo Bronzino in the Palazzo Vecchio in Florence, and noted that it was used repeatedly by the Limoges enameler Master IC.

7. Metropolitan Museum, 21.10.1(11) and 21.10.1(33). The origins of this design and the preceding one were recognized by DuBon in connection with similar representations on the rim of a large oval painted enamel dish in the Philadelphia Museum of Art (1979-90-1 [See Fig. 3.9 in the present volume]; DuBon 1980, figs. 3, 4, 14). The Metropolitan Museum's etching (21.10.1[11]) is from the edition of the *Petits Panneaux Grottesques* published in Paris in 1562; 21.10.1(33) is from the edition published in Lyon in 1550. See Guilmard 1880, p. 10.
8. Metropolitan Museum, 22.113.3 (Robert-Dumesnil 1865, p. 119, no. 411; Pollet 1995, vol. 2, pp. 560–61, no. 254). Pollet dates the engraving before 1573, undoubtedly because of the grant of royal privilege.
9. Verdier 1977, p. 208. He observed that this type of ornament was increasingly used by the Limoges enamblers beginning about 1565, but the use of arabesque scrolls in gilt were surely in use at least ten years earlier with the increasing production of hollow vessels such as ewers, tazzas, and dishes with wide rims.

Susanne de Court. Limoges, early seventeenth century

9. Mirror: Minerva Visits the Muses on Mount Helicon

1975.1.1237

H. 12.5 cm, w. 8.5 cm, d. 1.2 cm. Painted enamel, partly gilt and partly silvered; on copper; silver; mirror glass. Signed (in gilt at the top left of the plaque): ·s·c·. Paper label with stamp of German customs office affixed to glass of the mirror. *Condition*: Excellent.

PROVENANCE: Marzell von Nemes; Nemes sale, Mensing & Sohn, Amsterdam, Paul Cassirer, Berlin, and Hugo Helbing, Munich, 16–19 June 1931 (sale held at Tonhalle, Munich), lot 500, pl. 90; [Mensing et Fils, Amsterdam]; Mensing et Fils sale, Frederik Muller & Cie, Amsterdam, 16 November 1936, lot 137, ill. (to Harold W. A. Beenhouwer, Amsterdam, for [Hallgarten & Company, New York]). Acquired by Robert Lehman through Hallgarten & Company from the Mensing sale.¹

LITERATURE: Marcheix and Charleston 1977, p. 392; Bailey forthcoming.

EXHIBITED: Tokyo 1977, no. 77, ill.; New York 1988.

This oval polychrome enamel plaque depicts the helmeted goddess holding a spear and standing at the left. She confronts nine seated female figures, many of whom



Fig. 9.1. Bernard Salomon. Woodcut. *Minerva Visits the Muses*, in *La Vita et Metamorfoseo d'Ovidio, Figurato et Abbreviato in Forma d'Epigrammi*. Published by Jean de Tournes, Lyon, 1559. The Metropolitan Museum of Art, New York, Rogers Fund, 1918 (18.32.1)



No. 9

are holding musical instruments. Calliope, playing her lute, is clearly identifiable near the center of the plaque. The scene takes place in an emerald green enameled landscape with tufts of gilt flowers and two trees, each with a brightly colored bird perched on the trunk. They are no doubt the talking crows that were formerly the noisy daughters of the rich landowner Pierus, as described by Ovid in Book 5 of the *Metamorphoses*. Another bird flies through the brilliant blue sky that is punctuated by clusters of the sun's rays drawn in gilt.

The goddess and the muses are clothed in royal blue, magenta, and emerald green translucent enamels on paillons highlighted with contour-defining gilt dots. Their flesh is opaque white enamel with a light salmon-colored wash and spots of red on their cheeks; they all sport variants of the de Court nose; and they display the sprightliness that characterizes so many of Susanne de Court's figures. Like many of the other small plaques in the Robert Lehman Collection, this one was adapted from a woodcut

by Bernard Salomon (Fig. 9.1) used for several editions of summary verses from the *Metamorphoses* that were translated and published in Renaissance France.² The enamel, with its brilliant colors, rich touches of gilt, and relatively flat figures placed within a verdant landscape without much depth, seems closer in spirit, if not in scale, to late medieval tapestries than to the Renaissance book illustration from which it derives.

The plaque is mounted in silver with a profiled frame ornamented on the outer edge with egg-and-dart ornament. On the reverse, an oval mirror with beveled edge is framed in the same fashion. At the top, there is an openwork, scrolled ornament with a loose ring for hanging the mirror, and at the bottom, a leafy rosette.

A mirror with a similar enameled image of Minerva and the Muses, signed with the initials ·S·C· on the back is in the James A. de Rothschild Collection at Waddesdon Manor, Buckinghamshire, England.³ A mirror of about the same size, also signed ·S·C·, but with a scene of Apollo

and the Muses on Mount Parnassus, was formerly in the Andrew Fontaine collection.⁴ That mirror may have been the one later sold by Baron Albert von Goldschmidt-Rothschild in 1933,⁵ and it is not likely that either the *Minerva Visits the Muses* at Waddesdon Manor or the Lehman work is the mirror that was once in the Fontaine collection. Another mirror of about the same size described as “Minerva Visiting the Muses on Helicon” was in the Debruge-Duménil collection in 1847, but that one was said to have been signed *J.C.* (or *I.C.*), rather than *S.C.*⁶

The Lehman mirror was in the collection of Marczell von Nemes when it was sold in Germany in 1931.⁷ A piece of paper bearing the stamp of the German customs office still affixed to the glass of the mirror indicates that the Lehman mirror was in Germany at some point in the nineteenth or early twentieth century. CIV

NOTES:

1. Harold W. A. Beenhouwer to Robert Lehman, 24 November 1936, and Hallgarten & Company invoice dated 4 December 1936 (Robert Lehman Collection files).
2. For a history of the Jean de Tournes publications of the summary verses of Ovid's *Metamorphoses* in French, Flemish, and Italian translations, see Harvard College Library 1964, vol. 2, pp. 505–7, nos. 403–5. The woodcut illustrated is from p. 78 of the Italian translation published by Jean de Tournes in 1559.
3. James A. de Rothschild Collection, Waddesdon Manor, Buckinghamshire, England, W1/77/8z. See Marcheix and Charleston 1977, pp. 392–93, where Marcheix suggested that it may have come from the Andrew Fontaine collection.
4. See the Andrew Fontaine sale, Christie's, London, 16–19 June, 1884, lot 290, where it was said to have been no. 1505 in the Ralph Bernal collection.
5. See the Albert von Goldschmidt-Rothschild sale, Hermann Ball & Paul Graupe, Berlin, 14 March 1933, lot 67, pl. 31. I thank Anne-Marie Bautier for this information.
6. See Labarte 1847, p. 601, no. 741. I am indebted to Anne-Marie Bautier for this information.
7. Marczell von Nemes sale, Mensing & Sohn, Amsterdam, Paul Cassirer, Berlin, and Hugo Helbing, Munich, 16–19 June 1931 (sale held at Tonhalle, Munich), lot 500, pl. 90.

Susanne de Court. Limoges, early seventeenth century

10. Mirror: Venus Mourning the Dead Adonis

1975.I.1236

H. 11.5 cm, w. 8.1 cm, d. .9 cm. Painted enamel, partly gilt and partly silvered, on copper; silver; glass. Signed (in gilt, near the bird on the right at the top): ·S·C·.
Condition: Excellent.

PROVENANCE: Marczell von Nemes; Nemes sale, Mensing & Sohn, Amsterdam, Paul Cassirer, Berlin, and Hugo Helbing, Munich, 16–19 June 1931 (sale held at Tonhalle, Munich), lot 501, pl. 90; [Arnold Seligmann, Rey & Company, Paris and New York]. Acquired by Robert Lehman through Arnold Seligmann, Rey & Company in May 1933.¹

LITERATURE: Bailey forthcoming.

EXHIBITED: Tokyo 1977, no. 76 (erroneously as *Juno and Jupiter and Amor*), ill.; New York 1988.

This octagonal, polychrome enamel plaque has an oval vignette that illustrates Venus Mourning the Dead Adonis, from Book 10 of Ovid's *Metamorphoses*, where the story is told of the goddess who fell in love with a handsome mortal and of his death while hunting a wild boar. Here the goddess is shown lamenting the dead Adonis who lies across her knees. Behind her there is a tree trunk with a blue bird perched on a limb. Beside the tree and in front of a chariot drawn by two swans sits Cupid with his bow and quiver. The garments of Venus, clothed in royal blue, with a magenta-colored cloak, and Adonis, in a royal blue loin cloth and magenta-colored boots, are depicted in translucent enamels over paillons. Their flesh tones are a grayish wash over white opaque enamel,



Fig. 10.1. Crispin van de Passe the Elder after Maarten de Vos. Engraving. *Venus Mourning Adonis*, in Ovid's *Metamorphoses*. 1602 edition. Spencer Collection, New York Public Library



No. 10

with small areas of red enamel on the cheeks of the living figures. The grass is emerald green with scattered tufts in gilt, and the sky is turquoise blue with clusters of sunrays in gilt.

The oval vignette is supported on either side by bare-breasted female figures seated on decorative scrolls. The left supporter is draped in royal blue with gilt highlights, and the right is in magenta; both colors are translucent enamel over paillons. At the bottom of the plaque there is a human mask with a knotted headdress surmounted by feathers, flanked by swags, and at the top there is a vase of flowers flanked by multicolored birds. The background for all these framing elements is black opaque enamel dotted with gilt floral sprigs. Much of the ornament is either highlighted or completed by the addition of gilt, which, combined with the extensive use of paillons that intensify the translucent colors, creates a visually rich effect.

The enamel plaque is framed, in turn, by a plain silver molding with twisted silver wire applied to the outer edge and with borders of scalloped tags, or flanges, to secure the plaque to the octagonal mirror on the reverse side. At the top of the frame there is a floral and scroll ornament and a double ring for suspension. At the opposite end there is an applied ornament consisting of a leafy rosette.

The vignette depicting Venus and the dead Adonis is based on a design by Maarten de Vos that was engraved by Crispin van de Passe the Elder (1564–1635) for an edition of illustrations for Ovid's *Metamorphoses* first published in 1602 (Fig. 10.1).² The de Court enamel differs from the Van de Passe engraving not only in that the protagonists have been consolidated within the limited space of the oval, but also that Van de Passe, presumably following the De Vos model, has correctly portrayed Adonis as a youth. In de Court's enamel, he



Fig. 10.2. After Étienne Delaune. Engraving. *Circular Mirror*. Nineteenth-century copy of original. The Metropolitan Museum of Art, New York, Rogers Fund, 1918 (18.1.1)

has become a man with a full beard. The major part of the landscape, along with the image of the lethal boar, has been reduced by de Court to a single, thick tree trunk to provide the setting for the tragedy. The result is that only the presence of Cupid and the two swans confirms that it is Venus and Adonis and not some other unhappy couple represented in the enameled scene.

The supporters and mask in the portion of the plaque that surrounds the vignette are not present in the Van de Passe engraving. They seem to owe more to Italian illustrations for Ovid than to either French or Flemish models. For example, in the Giovanni Andrea dell'Anguillara edition, *Le Metamorfosi di Ovidio*, published by Marc Antonio Zalteri in Venice in 1598, the vignettes are framed by strapwork, with supporting figures on each side and with a human mask at the bottom. This variety

of ornamental frame, or cartouche, reached France in a much earlier wave of Italian influence manifested at the French court at Fontainebleau. Engravings, such as one for a hand mirror with human female supporters and a mask tied together with strapwork by the Italian-born Étienne Delaune, whose working life was largely spent in France, helped to spread these formulas for ornament throughout France (Fig. 10.2).³ It seems possible, given the shakiness of de Court's anatomical drawing of the two supporting figures on the plaque, that they are her own variation on this formula. A somewhat comparable ornamental composition, also painted on a black enamel ground dotted with gilt sprigs, but on an enlarged scale, is found on the reverse of an oval dish that depicts Esther and Ahasuerus. The dish is signed *JEHAN LIMOSIN* and is now in the Louvre, Paris.⁴

An oval mirror with a painted enamel plaque attached to the back that is based on the same engraving as the plaque on the Lehman mirror is in the Musée Bernard d'Agesci, Niort, France.⁵ The Niort work also represents Adonis as a man with a full beard but omits the figure of Cupid, as well as the ornamental framing elements. The plaque is not signed, and it is certainly not by Susanne de Court. It is difficult to establish the relationship of the two mirror backs to each other, as well as to the Van de Passe engraving.

CIV

NOTES:

1. Arnold Seligmann, Rey & Company invoice dated 13 May 1933 (Robert Lehman Collection files).
2. Hollstein 1995–96, vol. 44, p. 307 and p. 308, no. 1574, vol. 46, p. 259, pl. 1574. Hollstein cites an edition of 1607. The engraving appeared earlier in a book titled *Metamorphoseων Ouidianarum typi aliquot: Artificiofissimè delineati ac in gratiam studiosae iuuentutis editi per Crispianum Passaeum Zeelandum chalcographum* ([Cologne], 1602).
3. Metropolitan Museum, 18.1.1. The Metropolitan Museum's print is a nineteenth-century copy of the original by Delaune; see Robert-Dumesnil 1865, p. 97, no. 316.
4. Louvre, N 1389 (Baratte 2000, p. 376 and colorpl., p. 24). Baratte dated the dish to the early seventeenth century with the observation that its style appears slightly later than that of comparable dishes known to have been painted by Susanne de Court.
5. Musée Bernard d'Agesci, Niort, Piet-Lataudrie Collection, 914-1-114. I am indebted to Anne-Marie Bautier for noting the existence of this object and to Christian Gendron for providing further information about it.

Susanne de Court. Limoges, first quarter of the seventeenth century

II. Watch

1975.1.1241

H. of case 8 cm, w. of case 4.4 cm, d. of case 2.8 cm, l. of back plate of movement (4.8 cm, w. of back plate of movement 3.7 cm. Movement signed (on the back plate) (falsely): *Nicolas bernardl Paris*. Case signed (at the top of the exterior of the front cover and on the upper edges of the enamels on both sides of the band) (the band falsely): ·S·C·; (at the top of the exterior of the back cover): ·C·. Case of brass with plaques of painted enamel on copper, partly gilt and partly silvered, and silver-gilt mounts. Dial of brass with traces of gilding and with a silver chapter of hours; in the center a disk of painted enamel on copper and a gilt-brass hand. Movement of brass and steel, partly blued.

Condition: There are small chips at the edges of the enamels of both the front and back covers and a small chip on the right side of the enamel disk inside the chapter ring on the dial. The magenta-colored enamels are deteriorating.

The movement of this watch is a clever forgery. Under the dial plate there is a second plate that is riveted to the dial plate and which in turn is pinned to the pillar plate of the new movement. In effect, this intermediate plate marries the old dial plate to the pillar plate of the new movement.

PROVENANCE: [Frédéric Spitzer, Paris]; Spitzer sale, Paris, 17 April–16 June 1893, lot 2709, pl. LXII; Carl Marfels, Frankfurt am Main; J. Pierpont Morgan, New York.

LITERATURE: *Collection Spitzer* 1890–92, vol. 5, p. 53, no. 1, and “Horloges et montres,” pl. VII, no. 1; Williamson 1912, pp. 31–32, no. 24, frontispiece; “Treasures of Robert Lehman” 1957, p. 68, ill. p. 69; Vincent 2007, pp. 324–34 and figs. 12–14, 16, 19, 21, 23.

EXHIBITED: Paris 1957, no. 240; Cincinnati 1959, no. 533.

The oval case is suspended from a silver-gilt, foliate-form pendant and ring, and it has two hinged covers mounted in split bezels of silver gilt that, when closed, are held to the silver-gilt band, or side, of the case by friction. The dial and movement are hinged to the case so that both can be made to swing out of the case together. They are held in closed position by means of a case bolt. A silver-gilt, leaf-decorated ornament with a circular bosse is attached to the band of the case opposite the pendant.

The brass dial plate and all the metal surfaces of the watch that are normally visible are richly ornamented. The dial plate is incised with a reclining nude figure of Diana with a quiver in one hand, bow in the other, and a stag's head above her knees. Below, there is a basket of fruit flanked by winged cupids holding a bow and arrow and a quiver, respectively. The Diana and stag group and the Cupid group are separated by floral scrolls inhabited by dogs, a rabbit, and a squirrel. In the center of the dial

plate there is a chapter ring with black-enamelled numerals I–XII to indicate the hours and with stars for the half hours. The ring encircles an enamel plaque painted with a landscape containing a village, and an obelisk-shaped monument situated near a stream. The single hand, of sculptured and gilded brass, has a long tail.

The remaining surfaces of the watchcase that are normally visible consist of Limoges painted enamels. The exteriors of the front and back covers depict scenes from Book 2 of Ovid's *Metamorphoses*, the front cover with the story of Apollo, the Raven, and Coronis, and the back with Neptune pursuing Coronis, who is visibly changing into a bird to escape the unwelcome advances of the god. The two scenes have been adapted from Bernard Salomon's illustrations for the *La Metamorphose d'Ovide Figuree* published by Jean de Tournes in Lyon.¹ On the interior of each cover, in the space that in an ordinary plaque would be covered with counter enamel of a single color, sometimes with scattered ornament in gilt or painted enamel, there is, instead, a fully realized painted enamel scene. The interior of the front cover depicts the god Mars, and of the back cover, Venus and Cupid. Like the scenes on the exterior of the case, these are not the original creation of the enamel painter, but instead excerpts from engravings by other artists. The figure of Mars is found in reverse in the center of an ornamental print by the Italian-born designer and engraver Étienne Delaune, who had a long career in France beginning as early as 1545 (Fig. 11.1).² The engraving is undated, but signed with one of Delaune's customary signatures: *Stephanvs Fecit*.³ The seated goddess with a winged putto at her knee, surely meant to portray Venus and Cupid owing to the context here, is derived, again in reverse, from an engraving by an unidentified Italian known as the Master of the Die (Italian, active Rome, ca. 1525–1560) (Fig. 11.2).⁴ The engraving depicts the Wedding Feast of Cupid and Psyche, recounted by the Latin author Apuleius in *The Golden Ass* (5.24). The two figures were the ones understood by the engraver to represent Psyche and Cupid, and his interpretation was repeatedly used by several enamellers in mid-sixteenth century Limoges, notably by Léonard Limosin,⁵ Pierre Reymond,⁶ and the Master IC,⁷ all of whom painted the entire scene on large plates. But the odd representation of Cupid as an infant rather than as a youth of marriageable age has never been

satisfactorily explained.⁸ It is not surprising, therefore, that Susanne de Court seems to have recognized that the two figures could appropriately represent Venus and Cupid.⁹

Two more enameled plaques are attached to the band of the watchcase. They are painted with hunting scenes, and these can be traced to engravings by the Nuremberg artist Virgil Solis.¹⁰ A recent study by Gregory Bailey of the enamels on the band and on the dial of the watch together with the technique of their application has shown that they are not comparable to enamels known to be the work of Susanne de Court, but to be of nineteenth-century origin.¹¹

With these exceptions, these enamels are characteristic of Susanne de Court's work. They rely on vivid greens and blues for the ground and sky, with smaller pailions. Opaque white is used both for details where appropriate and with thin overlay of pale salmon-colored enamel, for areas of human flesh. Details are picked out in gilt, and semicircular clusters of gilt rays are used to represent daylight. Characteristically, each plaque is signed with de Court's initials.

The movement consists of two oval plates held apart by four vase-shaped pillars that are pinned to the back plate and contain a train of three wheels ending in an escape wheel and verge escapement regulated by a circular steel balance.

The mainspring has a pierced and engraved ratchet-and-click set-up that is screwed to the back plate of the watch. The balance cock, with its pierced and engraved table ornamented with tiny flowers and an S-scroll ending in a serpent's head and pierced and engraved foot with similar floral ornament, is pinned to a tenon projecting from the back plate of the movement. Below it is the signature: *Nicolas bernard Paris*, undoubtedly forged.

The dating of this watch is problematic: close examination of the evidence leaves little that remains solid. While there are several clockmakers named Bernard, or Benard, known to have been working in Paris in the late sixteenth and early seventeenth centuries, there is no record of a Nicolas Bernard before 1636, when a man by that name was made a master clockmaker.¹² A record survives of the baptism of his son, also named Nicolas, on 26 June 1642.¹³ In 1646 he was one of the signers of the statutes of the corporation of clockmakers in Paris;¹⁴ he is twice mentioned as a clockmaker in 1650;¹⁵ and as a merchant clockmaker and burgher of Paris at his death on 19 June 1670.¹⁶ His working life, then, would have been between 1636 and 1670. A number of his watches survive; some are housed in extraordinary cases, perhaps

not surprising, as Bernard seems to have had connections at the French court.¹⁷

The Metropolitan Museum has a Bernard watch in an exquisite gold case ornamented with tiny flowers of raised, enameled gold (Figs. 11.3, 11.4), which was likely made about 1650 or shortly afterward.¹⁸ At least six other watches signed *Nicolas Bernard Paris* are known as well. All are round; they have dials with hour chapter rings that border the edge of their round dial plates, and they have single hands. These are characteristics of French watches of the period beginning about 1640 and lasting until the adoption of the balance spring in 1675. None have movements that resemble the movement of the Lehman watch.¹⁹

There is, however, one exception to this group: a watch with a rock-crystal case (Figs. 11.5, 11.6) and a movement signed *Nicolas bernard Paris*, also in the Metropolitan.²⁰ This watch contains an oval movement with a similar layout of the train of wheels, vase-shaped pillars, and balance cock and set-up ornament that is somewhat similar to that found on the Lehman watch. The dial plate (Fig. 11.5), too, is laid out in comparable fashion, with a large area of ornament between the edge of the plate and the chapter of hours. Similar, also, is the landscape engraved within the chapter ring.

One telling difference, however, is the joining of the dial plate to the pillar plate of the movement, which in the Metropolitan Museum's watch was accomplished by the use of three projecting feet on the reverse of the dial plate that pass through three holes in the appropriate places in the pillar plate and are secured on the other side by pins. This method of joining the two plates is absolutely standard in French seventeenth-century watchmaking, and it is not the method used for joining the two plates in the Lehman watch. Other indications that the movement of the Lehman watch was not made in the early part of the seventeenth century include the presence of a solid, deep-set second wheel in the train, and the strangely stolid nature of the piercing and engraving of the balance cock.



No. 11, band depicting boar hunt



No. 11, front cover depicting Apollo, the Raven, and Coronis



No. 11, back cover depicting Neptune and Coronis



No. 11, interior of front cover depicting Mars; dial



No. 11, interior of back cover depicting Venus and Cupid



Fig. 11.1. Étienne Delaune. Etching. *Mars*, in *Six Pagan Divinities*, sixteenth century. The Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 1947 (47.139.116)



Fig. 11.2. Master of the Die. Engraving. *Wedding Feast of Cupid and Psyche*, 1532–33. Staatliche Museen zu Berlin Preussischer Kulturbesitz, Kupferstichkabinett, B 69-11

While the movement of the crystal-cased watch has been repaired and modified in the course of its history, it shows the characteristics of a genuine product of the first third of the seventeenth century. One can only suppose that it might have been made almost immediately after Bernard became a master clockmaker in 1636. Even then, it would have been quite old-fashioned. The case, however, is a different story: it is undoubtedly a replacement using metal mounts from still another watchcase. The suspicion that the movement now in the rock-crystal case might have been removed from the Lehman watchcase in exchange for the false movement is warranted, especially because the Lehman watch was formerly in the possession of the Parisian antiques dealer Frédéric Spitzer (1815–1890), who is known to have been involved in deceptive practices.²¹ Such was not the situation in this instance, however, as the movement now in the rock-crystal case, although slightly cut away at the bottom of the back plate to fit the present case, is much too small to fit the Lehman case.

By the late nineteenth century both watches were in the possession of the German watch dealer and collector Carl Marfels (1854–1929),²² and although it cannot be documented, they both may have been at some time the property of an earlier owner. It seems reasonable to suggest such a possibility because there are several peculiar circumstances that may explain why the name Nicolas Bernard might have been chosen for the movement now in the Lehman watch. First, the movement in the

rock-crystal case is probably the only one of Bernard's movements that looks remotely like a movement that might have been made about 1600. Secondly, the maker of the spurious movement may have thought that Nicolas Bernard was, indeed, alive and working as a watchmaker in 1600. In the 1912 catalogue of the J. Pierpont Morgan collection, George C. Williamson seems to have confused Nicolas Bernard with Jehan Bernard and, thus, dated the rock-crystal watch to about 1560–90, a period far too early to defend either on the style of the watch or on surviving documents involving the putative watchmaker. Although it remains uncertain, this confusion may not have been original to Williamson, and it may account for the choice of the name on the movement made to fit the Lehman watchcase.

It must have seemed important to use the name of a watchmaker who was thought to have been working before the end of the sixteenth century, for the case is repeatedly signed with the initials of Susanne de Court. De Court was well-known to nineteenth-century historians of the decorative arts as an enamel painter mentioned in a document of 1600 as an inhabitant of the Boucherie district in Limoges,²³ as well as the author of a fair number of surviving enamels bearing her signature or her initials.

The watchcase is, in fact, one of the few set with Limoges enamels to survive: perhaps they were never very numerous. Williamson said that he knew of six, but only four are now known to exist. They fall into two



Fig. 11.3. Nicolas Bernard. Watch (back of case), ca. 1650. The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan, 1917 (17.190.1622)



Fig. 11.4. Watch shown in Fig. 11.3. View of back plate.

categories: those that have covers with polychrome scenes enameled on both the outside of the case and on the interior, as well as panels of enamel attached to the sides of the case; and those that have covers with polychrome enameled scenes on the outside only and have metal sides that are either cast or incised with openwork ornament. To the first category belong the Lehman watch and also a watch in the Metropolitan Museum (Fig. 11.7).²⁴ Like the Lehman watch the second watch, too, no longer has its original movement. The case was modified to fit a splendid, but somewhat smaller movement by the Scottish-born clockmaker David Ramsay. Just when this refitting took place is not entirely certain. Ramsay is believed to have worked in France for a time before removing to England in 1613. In 1618 he became Chief Clockmaker to King James I.²⁵ But it is most unlikely that Ramsay himself would have made a movement for the case that did not fit.

The case is largely enameled in a style that is usually associated with late sixteenth- or early seventeenth-century Limoges. Its two covers are painted with four mythological scenes, all taken from Bernard Salomon's illustrations for the summary verses of Ovid's *Metamorphoses*, one repeating the image of Apollo and the Raven that appears on the Lehman watchcase. Another scene from Book I of the *Metamorphoses* story of Apollo and Python on the interior side of the back cover is signed in gilt with the initials I.R. (see Fig. 15.2)²⁶ They are probably those of the enameler Jean II Reymond.

Jean II Reymond was an enamel painter whose identity has recently been rescued from obscurity. Baratte proposed dates of about 1615 to about 1632 for his working life.²⁷ Beyssi-Cassan thinks that he began working about 1620 and died about 1631–32.²⁸ Because some of the ornamental enamel on the watchcase cannot have been made much earlier than about 1615, the case probably can be dated to about 1620 to 1625.²⁹

The two surviving watches of the second category have covers mounted with enamels that are visible on one side only. One of them, which was also part of the Carl Marfels collection,³⁰ appeared in an auction in 1994³¹ and is now in the collection of the Patek Philippe Museum, Geneva. The cover and the back of this watchcase are octagonal, and they depict Jason and Hypsipyle,³² and Jupiter and Calisto, respectively. The latter comes from the Salomon illustration for Book 2 of Ovid's *Metamorphoses*. The back plate of the movement is engraved with the name *Pierre Delande*, of whom apparently nothing is known. This watch, too, is the product of a marriage of the case and movement.

The fourth watch, now in the Musée International d'Horlogerie, La Chaux-de-Fonds, Switzerland,³³ has only one cover, and it is mounted with a plaque of Limoges enamel. Somewhat larger than all the other



Fig. 11.5. Nicolas Bernard. Watch (open), ca. 1570. The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan, 1917 (17.190.1609)



Fig. 11.6. Watch shown in Fig. 11.5. View of back plate.



Fig. 11.7. Watch, ca. 1615–25. Exterior of front cover with enamel plaque depicting Apollo, the Raven, and Coronis. Movement by David Ramsay. Enameled by IR (probably Jean II Reymond, Limoges, documented 1606–worked as late as ca. 1631). The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan, 1917 (17.190.1550)

plaques, its painted scene, too, is quite different, for it depicts Christ Carrying the Cross. The initials IL that are found near the feet of Christ have, with reason, been identified as those of Jean Limosin.³⁴ As this assignation is likely to be correct, the watch should not be dated to the late sixteenth century, as it has been previously.³⁵ Jean, or Jehan, Limosin is known to have died in 1646,³⁶ and from the evidence provided by his other enamels that are datable by the circumstances of their commission or by the age of the subject of a portrait,³⁷ this one belongs to the seventeenth century, perhaps as late as 1615 to 1620. Seen from the front, the remaining parts of the case appear to be similar to watchcases made in Lyon or Paris between about 1600 and 1620. The movement is surely not much earlier in date than the movement of the Lehman watch.³⁸

In addition to the four watches, there are two more pairs of polychrome enameled plaques, each of which is signed on one plaque belonging to the pair with the initials of the enameler, as well as a third pair that is not signed. Two of the pairs are oval and mounted on metal plates so that their backs are not visible. The third pair is octagonal and the visible counter enamels are of the fondant variety.

Two of the pairs, one signed with the initials of Susanne de Court and one with the initials that are probably those of Jean II Reymond, are in the Robert Lehman Collection and will be further discussed. The third pair, now in the State Hermitage Museum, Saint Petersburg (Fig. 11.8), is not signed on either plaque but is perhaps the work of François I Limosin,³⁹ as are probably the plaques on the watch with the octagonal covers.

In addition, a single octagonal plaque depicting Jason and Hypsipyle and signed with the initials IL (Jean

Limosin) in the Louvre's collection⁴⁰ may have been intended to be mounted on a watchcase cover. The scene on the front of the plaque is derived from the same source as the one on the front of the watch with the movement signed *Pierre Delande*. It is approximately the same size, and the counter enamel is a fondant, as are the counter enamels of the pair of plaques in the State Hermitage Museum, Saint Petersburg. A second variety of single plaque may be identified as also having been intended as a watchcase cover. This kind is painted with an image on both the front, or convex side, and on the reverse, or concave side. When turned over, the image on the reverse is upside down. This happens because the image on the front was made to be oriented in the direction of the opening of the watchcase cover, while the image on the reverse was made to be right side up once the cover of the case was opened. Both the watchcase in the Robert Lehman Collection and the one in the Metropolitan Museum display this peculiarity, as does a small oval in the James A. de Rothschild Collection at Waddesdon Manor, Buckinghamshire, England.⁴¹ Signed with the initials of Master IDC, the Waddesdon Manor plaque is enameled with two subjects from Ovid's *Metamorphoses*, the Rape of Orithyia and, on the interior, the Rape of Europa. Still another, this one a fragment in the Metropolitan Museum, is both double-sided and oriented in the same fashion. It depicts scenes from the story of Orpheus, also adapted from Salomon's illus-



Fig. 11.8. Enamel for a watchcase, first quarter of the seventeenth century. *Jupiter and Calisto*. The State Hermitage Museum, Saint Petersburg, Ф2311

trations for the *Metamorphoses*, and although not signed, it is unmistakably the work of Susanne de Court.⁴²

Finally, a small oval polychrome enamel representing Jupiter on one side and with black counter enamel covered with small flowers and leafy scrolls in color was identified as a plaque from a watchcase when it was sold among other art objects in the collection of the Paris art restorer and sometime faker Alfred André.⁴³ Its present whereabouts are unknown, but it was most probably the bowl of a spoon and not a watchcase.⁴⁴

In sum, there are at present no known watches with Limoges enamel cases that are wholly in their original condition. Taken together, however, it seems possible to confirm the supposition that the enamels, at least, are by and large genuine and that most of them were made for watchcases, probably for a short time during the first quarter of the seventeenth century and probably the products of a few Limoges enamel painters. These watches were superseded by the larger, circular watches with enameled gold cases that were the specialty of Blois. The technique of enamel painting on a pure white ground developed by Jean Toutin (1578–1644) about 1630⁴⁵ must have been utilized by the watchcase makers of Blois very quickly, for by 1638 there was a description of a watch with figures that was a gift from Mlle de Montpensier, the niece of the French queen, Anne of Austria, to the queen, which is described as being “according to the style of the time.”⁴⁶ Such cases were made in Paris, as well, and the large, circular shapes of the cases were ideal for the newly improved form of painted enamel that at its height approached the best miniature painting. The Limoges cases must have seemed by comparison provincial and old fashioned, however charming some of them undoubtedly were.

The Lehman watchcase is especially precious because along with the Morgan watch in the Metropolitan Museum, it exemplifies a type of early seventeenth-century watchcase that is so rare that it has sometimes been doubted that any of them were ever made in either the late sixteenth or the early seventeenth century.

CIV

NOTES:

1. The two prints are from page 44, number 32, and page 42, number 30, of the 1559 edition in Italian. For a history of the Jean de Tournes publications in French, Flemish, and Italian translations, see Harvard College Library 1964, vol. 2, pp. 505–7, nos. 403–5.
2. George Wanklyn (1989, p. 9) says 1546, but see also ten illustrations for an edition of Boccaccio's *Decameron* published in Paris in 1545 that have been attributed to Delaune (Pollet 1995, vol. 1, pp. 188–96).

3. Metropolitan Museum, 47.139.116 (Robert-Dumesnil 1865, p. 121, no. 416; Pollet 1995, vol. 2, pp. 578–81, no. 272).
4. Kupferstichkabinett, Staatliche Museen zu Berlin, B 69-11 (*Illustrated Bartsch* 1982, p. 225, no. 69-11 [223]).
5. See Verdier 1967, pp. 178–80, no. 108.
6. Metropolitan Museum, 04.6.7 and 1984.195 (Vincent in Metropolitan Museum of Art 1985, pp. 17–18; Yokohama 1989, p. 89, no. 37).
7. See Verdier 1967, pp. 309–12, no. 170.
8. A fresco on the ceiling of the Sala di Psiche at the Villa Farnesina in Rome painted about 1518 by Giulio Romano and Giovanni Francesco Penni from designs by Raphael provided the model for the Master of the Die. The fresco, however, depicts Cupid as a handsome youth, not the playful infant found in the engravings by the Master of the Die. In the fresco it is Ganymede who kneels in front of the table and presents a cup to Jupiter. There is also another engraving by the Master of the Die depicting the Wedding Feast, but this one departs even further from the imagery of the fresco (*Illustrated Bartsch* 1982, p. 194, no. 38 [210]). This engraving, too, was reproduced in Limoges (see, for example, Baratte 2000, p. 277, for an oval plate signed by Pierre Courteys and dated 1560).
9. Other representations in Limoges enamel of the two figures alone are in the Louvre, Paris. For example, see MR R 205, a mirror attributed to François I Limosin (Baratte 2000, p. 384).
10. O'Dell-Franke 1977, p. 136, no. g14, pl. 73. O'Dell-Franke noted that the print is signed *vs* and that there exists a copy with the figures reversed (O'Dell-Franke 1977, p. 138, no. g27, pl. 75).
11. A forthcoming article by Gregory Bailey, Samuel H. Kress Fellow in Conservation at the Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, will provide further details of the study.
12. See Tardy 1971–72, vol. 1, p. 47.
13. Bibliothèque Nationale de France, Paris, fichier Laborde, vol. 2, Saint Germain le Vieil, no. 1. I am indebted to Catherine Cardinal for this information from documentation compiled by Paul Brateau.
14. See Baillie 1929a, p. 146; Britten 1956, p. 58. Baillie stated that the signer of the Paris corporation statutes was the second Nicolas Bernard, but he would have been only four years old in 1646. There is no known record of a clockmaker in Paris named Nicolas Bernard before the one who was made a master in 1636. George C. Williamson, the author of the J. Pierpont Morgan collection catalogue, too, was convinced that there was an earlier clockmaker named Nicolas Bernard in Paris (Williamson 1912, p. 30). But Williamson seems to have confused this putative Nicolas Bernard with Jean Bernard, or Benard, who was recorded as early as 1581 as a clockmaker working in Paris (Bibliothèque Nationale de France, Paris, fichier Laborde, vol. 98, no. 12195). The Metropolitan Museum has a watch signed by this maker (17.190.1615), which appears to have been made about 1600 or shortly thereafter.

15. Archives Nationales, Paris, Minutier Central, xcvii, 1, and cxxi, 17. I am indebted to J. H. Leopold for these references.
16. Bibliothèque Nationale de France, Paris, fichier Laborde, vol. 2, Saint-André-des-Arts, no. 9. This information also comes from Paul Brateau's documentation courtesy of Catherine Cardinal.
17. See Tardy 1971-72, vol. 1, p. 47. The godmother of his son Nicolas was Marie Girardot, wife of Zacharie Martinot, who was clockmaker and *valet de chambre* to King Louis XIII. See Tardy 1971-72, vol. 2, p. 441.
18. Metropolitan Museum, 17.190.1622 (Williamson 1912, p. 32, no. 25, and p. 30). There are at least two other comparable watchcases in existence, one in the Musée National de la Renaissance, Château d'Écouen (Chapiro, Meslin-Perrier, and Turner 1989, p. 67, no. 51) and one in the Louvre, Paris (Cardinal 2000, p. 143, no. 127). The Louvre's watch now has an eighteenth-century movement, but both cases are thought by the authors of the catalogues to have been made in the middle of the seventeenth century or in the second half of the century.
19. For a list of these watches and further description of their movements, see Vincent 2007, pp. 330-32.
20. Metropolitan Museum, 17.190.1609 (Williamson 1912, p. 30, no. 23, pl. ix). Williamson is wrong about the form of the signature, as well as about the date of the watch (see note 14 above).
21. See Truman 1979, pp. 158, 161, n. 9; Hackenbroch 1984-85, pp. 169-72; Distelberger 1993, pp. 284, 287, nn. 7-14.
22. See Leopold and Vincent 2000, pp. 146, 149, nn. 28, 29; Osterhausen 2003, pp. 14-31.
23. The document was seen in the nineteenth century by the archivist for Haute-Vienne, Maurice Ardant, who included the information in his book (Ardant 1855, p. 131), and he repeated the citation in an article (Ardant 1861, p. 13). In fact, that document apparently cannot now be found.
24. Metropolitan Museum, 17.190.1550 (Williamson 1912, pp. 125-28, no. 129, pl. 25; Vincent 2004, pp. 126-31 and figs. 4-6; Vincent 2007, pp. 318-23 and figs. 1, 2, 5-8).
25. It is certain that Ramsay was born in Scotland, but not certain where or when. Loomes 1981, p. 456, lists his death date as 1660, but for more expansive discussions of Ramsay, see Britten 1911, pp. 252-56; Smith 1921, pp. 306-8, who cites relevant documents; Britten 1982, pp. 316-17.
26. The image of Apollo and Python is based on the illustration in Book 1 on page 24 of the Lyon, 1559, edition. Apollo and Daphne from Book 1 appears on page 26, and Venus Discovering the Dead Adonis from Book 10 appears on p. 147.
27. Baratte in Paris 2002, p. 394, no. 269. See also the discussion under No. 14 of the present volume.
28. See Beyssi-Cassan 2006, pp. 338, 404.
29. See the entry for a pair of watchcase covers in the Robert Lehman Collection (Nos. 14, 15), that are probably by Jean II Reymond, for further details.
30. See Williamson 1912, p. 35, no. 30, pl. 7. Williamson dates the watch about 1600 and attributes the enamels to Martial II Reymond. He states that it was number 1514 in the Carl Marfels collection. Martial II Reymond was an enameler mentioned in 1602, who died before 1628 (see Baratte 1992, p. 31). The attribution is not without merit, but the style of the two enamels seems closer to the surviving work of François I Limosin (recorded 1579-1606, but probably working until ca. 1615). See Baratte 2000, p. 383, for a plaque in the Louvre, Paris (MR 2625), with a scene with stylistically comparable figures and landscape. The plaque is signed with the initials FL in gilt. See also Magistretti and Brusa 2002, p. 31, figs. 3a, b, and c, and p. 49.
31. Sale, Antiquorum Auctioneers, Geneva, 15-16 October 1994, lot 406; Vincent 2007, pp. 334-36 and figs. 29-31.
32. This image does not have its origins in the Bernard Salomon illustrations for Ovid's *Metamorphoses*. It has been variously identified as an Old Man seated beside Minerva or Jupiter and Minerva, but Marcheix first suggested that it represents Jason and Hypsipyle after Fable 15 of Hyginus. It is depicted on an octagonal mirror back in the James A. de Rothschild Collection, Waddesdon Manor, Buckinghamshire, England (Marcheix and Charleston 1977, p. 416, no. 39). Marcheix attributed the mirror back to either Jean I or II Limosin or François Limosin.
33. Musée International d'Horlogerie, La Chaux-de-Fonds, Switzerland, 1147 (Musée International d'Horlogerie 1974, p. 16).
34. Cardinal 1989, pp. 130-32, fig. 97; Cardinal and Piguet 2002, pp. 112-13, no. 105.
35. Sale, Christie's, London, 8 May 1912, lot 59; Musée International d'Horlogerie 1974, p. 16; Magistretti and Brusa 2002, p. 31, fig. 1.
36. Beyssi-Cassan 2006, p. 393.
37. Baratte 1988, pp. 102-3, fig. 1; Baratte 2000, pp. 376, 379; Baratte in Paris 2002, p. 395, no. 271.
38. For a discussion of the movement, see Vincent 2007, pp. 337-38 and figs. 32-34.
39. The State Hermitage Museum, Saint Petersburg, Φ 2311 and Φ 2310. They are the images of Jupiter and Calisto and Orpheus Charming the Animals, respectively (Saint Petersburg 2005, p. 262, no. 106).
40. Louvre, OA 989 (Baratte 2000, p. 379). The size of the plaque is 4.7 x 3.6 cm.
41. James A. de Rothschild Collection, Waddesdon Manor, Buckinghamshire, England, w1/77/7 (Marcheix and Charleston 1977, pp. 358-59, no. 12). The size of the plaque is 5.8 x 4.3 cm. Marcheix identified the origin of the Rape of Orithyia as one of Bernard Salomon's illustrations for Ovid's *Metamorphoses*.
42. Metropolitan Museum, 32.100.266 (Vincent 2004, pp. 125-26 and figs. 1, 3; Vincent 2007, pp. 338, 339, and figs. 35, 36). Taken from illustrations by Bernard Salomon for Book 10 of Ovid's *Metamorphoses*, the scenes appear on a pair of saltcellars in the Frick Collection, New York (1916.4.43 and 1916.4.44) by Susanne de Court and signed with her initials, S.C. (Verdier 1977, pp. 222-25).
43. André sale, Hôtel Drouot, Paris, 23-24 April 1920, lot 120. The plaque was attributed to Jean Limosin and said to be five centimeters high, a size that seems likely to have fit a watch movement of the early seventeenth century. I thank Anne-Marie Bautier for the above information.

For further details on the career of Alfred André, see Distelberger 1993; Distelberger 2000.

44. For further discussion explaining why this object must have been the bowl of a spoon, see the entry for a pair of watchcase covers by Susanne de Court (Nos. 12, 13) in the Robert Lehman Collection.

45. See Develle 1913, pp. 26–27; Cardinal 1989, p. 140; La Chaux-de-Fonds 1999, p. 33; Bimbenet-Privat 2002, vol. 1, p. 244; Cardinal 2002, pp. 44–45.
46. “Celle de la Reine était aussi émaillée, et c’étaient des figures selon l’usage de ce temps.” Quoted in Develle 1894, p. 23.

Susanne de Court. Limoges, first quarter of the seventeenth century

12. Watchcase cover (one of a pair): Tisiphone Casting Snakes at Athamas and Ino

1975.I.1238

H. 5.2 cm, w. 4 cm, d. 7 cm. Painted enamel, partly gilt on copper, mounted on brass; silver-gilt frame. Signed (in gilt at the top of the plaque): ·S·C· *Condition:* There is deep pitting in some areas of the enamel and deterioration at the top of the plaque.

PROVENANCE: Not established.

LITERATURE: Vincent 2007, p. 342, fig. 40; Bailey forthcoming.

This oval polychrome plaque depicts a crowned male and crowned female figure sitting on a dais with tentlike drapery behind them. At the right, an old crone, naked to the waist and with snakelike locks of hair, holds high a vase from which issue two snakes. The story, a tale of the goddess Juno’s jealous and vengeful nature, is found in Book 4 of Ovid’s *Metamorphoses*. The model for the watchcase plaque is the illustration by Bernard Salomon of the story for several editions of the Latin poet published by Jean de Tournes in Lyon (Fig. 12.1).¹

Although the initials of Susanne de Court are now difficult to find, the style of the figures in the plaque is consistent with that of the plaque that accompanies this one, and which is more visibly signed with her initials (see No. 13). The style is energetic and expressive, but slightly awkward, and many of her figures typically have classically inspired profiles, their long, straight noses attached directly to their foreheads without benefit of bridges.

Details, such as the crown of Ino and the vase held by Tisiphone, are in translucent enamels on paillons, while larger areas of the costume of all these figures are enameled in the same technique using, for the most part, dark blue, emerald green, and magenta colors. The areas of visible flesh are enameled in opaque white overlaid with salmon-colored tones and accented with red spots on the



No. 12

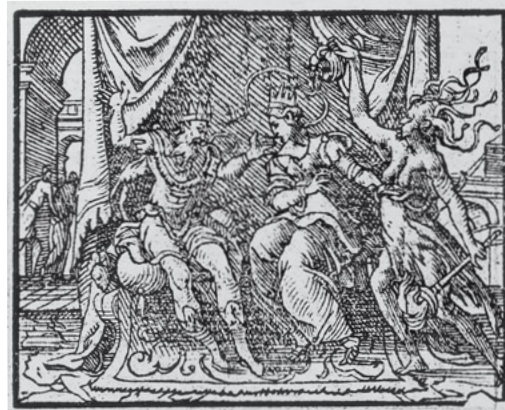


Fig. 12.1. Bernard Salomon. Woodcut. *Tisiphone*, in *La Vita et Metamorfoseo d’Ouidio, Figurato et Abbreviato in Forma d’Epigrammi*. Published by Jean de Tournes, Lyon, 1559. The Metropolitan Museum of Art, New York, Rogers Fund, 1918 (18.32.1)

cheeks, a characteristic of some of de Court’s enamels that is evident also on No. 13 and of the figures on the Lehman ewer (No. 7). Details such as the floor pattern, the hair, crown, and beard of Athamas, the hair of Ino, and the two snakes are drawn in gilt, and tiny dots of gilt highlight the folds of the drapery in a fashion similar to the gilt dots on the tunic and skirt of Pomona in the

accompanying plaque (No. 13) and to the garments of many of the figures on the ewer (No. 7).

The plaque is now held in place by a series of trefoil-shaped lugs soldered to a twisted silver-gilt wire frame that is, in turn, soldered to a brass oval that covers the back

of the enameled plaque and that has feet, one soldered on near the top of the oval and the other near the bottom.

CLV

NOTE:

1. See the Harvard College Library 1964, vol. 2, pp. 505–7, nos. 403–5.

Susanne de Court. Limoges, first quarter of the seventeenth century

13. Watchcase cover (one of a pair): Pomona and Vertumnus

1975.1.1240

H. 5.1 cm, w. 3.8 cm, d. 7 cm. Painted enamel, partly gilt on copper; mounted on brass; silver-gilt frame. Signed (in gilt at the top of the plaque): ·s·c·. *Condition*: Large areas of the upper left and upper right are restorations, as is an area on the lower left. The upper left restoration is crizzled. The right sleeve and midsection of Vertumnus are restorations that have now deteriorated.

PROVENANCE: Not established.

LITERATURE: Vincent 2007, p. 342, fig. 41; Bailey forthcoming.

This oval, polychrome plaque depicts the wood nymph Pomona seated in front of an arbor and leaning on a tree. Her youthful suitor Vertumnus, disguised as an old woman, is seated in the foreground. The two are recog-



Fig. 13.1. Bernard Salomon. Woodcut. *Pomona and Vertumnus*, in *La Vita et Metamorfoseo d'Ouidio, Figurato et Abbreviato in Forma d'Epigrammi*. Published by Jean de Tournes, Lyon, 1559. The Metropolitan Museum of Art, New York, Rogers Fund, 1918 (18.32.1)



No. 13

nizable as the protagonists of the story in Book 14 of Ovid's *Metamorphoses*, and like the Tisiphone plaque (No. 12), the model for this scene can be found in Jean de Tournes's 1559 publication of the Italian translation of some of the verses of *La Vita et Metamorfoseo d'Ouidio* (Fig. 13.1), as well as the earlier French translation, *La Metamorphose d'Ovide Figuree*.

The enamel is typical of Susanne de Court's work: emerald green ground, with details of floral sprigs and tufts of grass in gilt, and figures clothed in translucent colors, with royal blue, magenta, and emerald green enameled over paillons. The sky repeats the magenta color below, with rays of sunlight indicated in gilt (now rather worn), somewhat resembling a closed eyelash, a convention used by several other Limoges enamel painters in the early part of the seventeenth century as well as by de Court. This plaque is mounted in the same fashion as the Tisiphone plaque.

Probably in the last years of the sixteenth century and undoubtedly in the first quarter of the seventeenth century, some of the enamellers of Limoges decorated a variety of small objects that differ from the products of earlier generations. Plaques for the sides of ladies'

purses,¹ bowls for spoons, plaques for watchcases, plaques that were probably used to ornament horse tackle,² and miniature ewers, probably made to be used as altar cruets,³ were among the more surprising ones, but there was also a larger production of such items as mirror backs⁴ and saltcellars.⁵

In light of their size, their nearly exactly matching dimensions, and the fact that they are the work of the same enameler, the present plaque and No. 12 can be identified as having been made for a watchcase. The enameler, Susanne de Court, has been shown to have painted the plaques for the complete watchcase in the Robert Lehman Collection (see No. 11). The relatively small dimensions rule out their use as mirror backs, and the fact that some of them were meant as pairs eliminates the intention of using them as pendants or plaques for lockets.

Neither are they likely to have been intended as decorative components of spoons. A number of spoons with Limoges enameled bowls and matching mounts and handles are in existence. One pair, probably made about 1625 and now in the Walters Art Museum, Baltimore, has been attributed to Joseph Limosin.⁶ Another pair, attributed to Jean II Limosin, is now in the Allen Memorial Art Museum, Oberlin, Ohio (see Fig. 13.2).⁷ The bowl of each spoon is enameled on the concave side with a figure. The Baltimore figures have

been identified as the god Jupiter and the female personification of Perspective after ornamental prints by Étienne Delaune.⁸ Both the Oberlin figures are the goddess Minerva, also from engravings by Delaune. The convex sides of the Baltimore spoon bowls are enameled in black, with a vase and with an owl, three birds and a butterfly in gilt, respectively, and the Oberlin spoon bowls with vases.⁹ In other objects, these convex enamels would be understood as counter enamels, and they are formed in exactly the reverse way that enameled plaques for watchcase covers are formed. Thus, the Lehman pair that are convex on the exterior, or front side, can be identified as having been made for the covers of a watchcase.

CLIV

NOTES:

1. For example, a triangular-shaped purse, with two plaques on its sides, attributed to Jean I Limosin is in the Musée des Beaux-Arts de Limoges (Limoges 2002, pp. 152–53, no. 38).
2. For example, two stirrup ornaments (41.100.246 and 41.100.247) and a horse-bit boss (20.151.10) in the Metropolitan Museum. See Vincent 1994.
3. For example, a pair with monograms embedded in their ornament that can be read as *AM* conjoined, or *Ave Maria* (Müsch 2002, pp. 261–63, nos. 144, 145, and p. 86, pl. 41).
4. A number of these, both attached to mirrors and hinged to gilt-metal mounts containing mirrors, are in the James A. de Rothschild Collection, Waddesdon Manor, Buckinghamshire, England (Marcheix and Charleston 1977, pp. 352–57, nos. 9–11, pp. 360–69, nos. 13–17, pp. 404–11, nos. 33–36). These average about 10 centimeters high and are considerably larger than watchcase covers.
5. For example, one signed *IOSEPHLIMOSINFECI* in the Louvre, Paris (Baratte 2000, pp. 380–81). With remarks about the difficulty of interpreting documentary evidence connected with the enamel painter, Baratte dates the saltcellar to the first quarter of the seventeenth century. Comparably shaped and ornamented saltcellars, but with royal portraits on them, suggest that the type must have been popular in the early seventeenth century (Baratte 1992, pp. 32–36 and figs. 4–7, 10, 11; see also Baratte in Paris 2002, p. 394, no. 270).
6. The Walters Art Museum, Baltimore, 44.54 and 44.55 (Verdier 1967, pp. 370–72, nos. 197, 198). Verdier also listed six other similar spoons, including those in the Allen Memorial Art Museum, Oberlin, Ohio, that were known to him. A seventh now in the Musée des Beaux-Arts, Dijon (Ca. T. 1319) is signed on the back of the bowl with the initials *I.R.*
7. Allen Memorial Art Museum, Oberlin, Ohio, 60.8A, B.
8. Verdier 1967, p. 371.
9. The description of the plaque that was formerly in the Alfred André collection more closely resembles that of the Jupiter spoon in the Walters Art Museum, Baltimore, than it does any watchcase plaque. See the catalogue of the Alfred André sale, Hôtel Drouot, Paris, 23–24 April 1920, lot 120.



Fig. 13.2. Attributed to Jean II Limosin. Spoon, ca. 1600. Allen Memorial Art Museum, Oberlin, Ohio, 60.8A

JEAN II REYMOND

Jean II Reymond is probably the “Jehan Reymon” mentioned in a document of 1606 as the son of the Limoges enameler Martial II Reymond (recorded 1603; died before 1629). It was recently suggested that he was the enameler who signed two plaques with the initials ·I·R· and dated them 1625, and he is believed to have died about 1631 or 1632.

CLV

Probably Jean II Reymond (documented 1606–worked as late as ca. 1631). Limoges ca. 1615–25

14. Watchcase cover (one of a pair): Perseus and Andromeda

1975.I.1239

H. 5.5 cm, w. 4 cm, d. .7 cm. Painted enamel, partly gilt, on copper; mounted on brass; silver-gilt frame. *Condition:* The gilt details are greatly worn.

PROVENANCE: Not established.

LITERATURE: Vincent 2007, p. 340.

This oval, polychrome plaque depicts the nude Andromeda chained to a rock. Beside her in the sea, with its cockle-shell-like waves, rages a multicolored dragon. He is primarily of green and magenta translucent paillons. In the background, the hero Perseus, in turquoise blue half-armor, rides to Andromeda’s rescue on a winged, white horse, descending from a bright blue sky filled with tiny birds drawn in gilt. The illustration of the story in Book 4 of Ovid’s *Metamorphoses* is based on Bernard Salomon’s woodcut (Fig. 14.1) used in several editions of summary verses from the Latin poet published by Jean de Tournes in Lyon, beginning in 1557.¹ The plaque is mounted in the same fashion as the Lehman pair by Susanne de Court (Nos. 12, 13).

CLV

NOTE:

1. For a history of the Jean de Tournes publications of the summary verses of Ovid’s *Metamorphoses* in French, Flemish, and Italian translations, see Harvard College Library 1964, vol. 2, pp. 505–7, nos. 403–5. The woodcut illustrated is from p. 73 of the Italian translation published in 1559.

Probably Jean II Reymond (documented 1606–worked as late as ca. 1631).
Limoges, ca. 1615–25

15. Watchcase cover (one of a pair): Alcyone Praying to Juno

1975.I.1242

H. 5.5 cm, w. 4 cm, d. .7 cm. Signed (at the base of the pedestal of Juno): ·I·R·. Painted enamel, partly gilt, on copper; mounted on brass; silver-gilt frame. *Condition:* Some of the gilding may have been renewed.

PROVENANCE: Not established.

LITERATURE: Vincent 2007, pp. 340–42, fig. 38.

This oval polychrome plaque depicts Alcyone, the daughter of Aeolus, keeper of the winds, praying for the safety of her husband, Ceyx, who was lost at sea. The goddess Juno stands on a pedestal within a temple or portico, her peacock by her side. Like its companion (No. 14), this plaque has a brilliant blue sky filled with tiny birds drawn in gilt. Below, the landscape is a brilliant green opaque enamel with details strongly outlined in dark enamels and highlighted with gold dots. The goddess wears a turquoise blue tunic over a magenta undergarment, and Alcyone is dressed in a dark blue tunic with red sleeves and a red scarf over an emerald green undergarment. All the colors of the clothing are of translucent enamel applied over paillons to increase their brilliance. Gilt dots help to mold the contours of the figures, and gilt serves as well to ornament parts of their costumes. Flesh tones are in opaque white enamel with a faint wash of red used to mold form, and both flesh and clothing are heavily outlined in dark colors. The plaque is mounted in the same fashion as the Perseus and Andromeda plaque (No. 14). Its mounts also match the mounts of the Susanne de Court covers (Nos. 12, 13).

Comparison with the Salomon woodcut (see Fig. 15.1)¹ from which the scene was adapted shows that the enameler had difficulty with the architectural perspective, but was able to create a landscape of credible depth.

Altogether excluded is another part of the story in the woodcut in which Iris, the messenger of the gods, is depicted speeding with her rainbow through the sky to command Sleep to reveal Ceyx’s unhappy fate to Alcyone in a dream. The omission was probably made in the



No. 14



Fig. 14.1. Bernard Salomon. Woodcut. *Perseus and Andromeda*, in *La Vita et Metamorfoseo d'Ouidio, Figurato et Abbreviato in Forma d'Epigrammi* (p. 73). Published by Jean de Tournes, Lyon, 1559. The Metropolitan Museum of Art, New York, Rogers Fund, 1918 (18.32.1)



No. 15



Fig. 15.1. Bernard Salomon. Woodcut. *Alcyone*, in *La Vita et Metamorfoseo d'Ouidio, Figurato et Abbreviato in Forma d'Epigrammi* (p. 157). Published by Jean de Tournes, Lyon, 1559. The Metropolitan Museum of Art, New York, Rogers Fund, 1918 (18.32.1)

interest of filling the limited space in the oval in an intelligible fashion by limiting the composition to two, brilliantly colored figures placed in the foreground.

Another version of the scene of Alcyone Praying to Juno, but based on the same Salomon woodcut, is found on a small plaque (H. 8.4 cm) in the Herzog Anton Ulrich-Museum, Braunschweig, Germany. The enameler has not been identified, but the plaque is thought to date from about 1600.² More closely related are the enamel plaques belonging to a watchcase in the Metropolitan Museum (see Fig. 11.7).³ The two covers of the watchcase are each painted, front and reverse, with mythological scenes, all taken from Salomon's illustrations for the *Metamorphoses*. One repeats the image of Apollo and the Raven that appears on the Lehman watchcase by Susanne de Court (No. 11), but it is by a different hand.

On the reverse side of the cover for the back of the watchcase is a scene from Book 1 of the *Metamorphoses* story of Apollo and Python, which is signed in gilt with the initials ·I·R·. Stylistically these enamels are close to the Lehman pair, and they are all probably the work of Jean II Reymond.

Jean II Reymond is one of the Limoges enamel painters whose identity is problematic. One Jean Reymond is mentioned as deceased in a document of 1603.⁴ A large oval plate depicting The Last Supper and signed with the initials ·I·R· in the Frick Collection, New York, may serve as a probable representative of the style of this enameler.⁵ As Baratte observed, there are a number of enamels signed with the same initials that, based on their references to people and to historical events, were surely not painted before 1603.⁶ Some are even dated as well as



Fig. 15.2. Watch shown in Fig. 11.7. Enamelled by IR (probably Jean II Reymond, Limoges, documented 1606–worked as late as ca. 1631. View of back cover, open to show interior with scene of Apollo and Python and back plate of Ramsay movement.

signed with the initials.⁷ These and other enamels like them were formerly attributed to one Joseph Reymond, on the supposition that the enameler Jean Reymond, who died in 1603, could not possibly have been their author.

A Joseph Reymond was mentioned in a document on 26 September 1606, as the godfather of Françoise Reymond, the daughter of the enameler Marcial Reymond and Jeanette Moulinard.⁸ However, another account of the same baptism gave the name of the godfather as Jehan Reymon, and he was said to be the son of the same Marcial Reymond.⁹ Joseph Reymond is never again mentioned in the published records, but Jean Reymond, or Reymon, appears in the register of the church of Saint-Pierre-du-Queyroix in Limoges for 31 May 1608, when he was again named as godfather to another daughter of Marcial, or Martial, Reymond.¹⁰

It is possible, therefore, to question whether or not “Joseph” Reymond was merely a mistake in an entry

in the church registry of baptisms or perhaps made by the transcriber of the entry in the registry. Further, it is not improbable to think that Jehan, or Jean, the son of the enameler Martial Reymond, is the author of the seventeenth-century enamels signed with the initials ·I·R·. The attribution to Jean II Reymond of a plaque in the Louvre, Paris, portraying the Eucharist, which has been dated about 1615,¹¹ can be strengthened by noting the presence of an enameled band on the Metropolitan Museum’s watch. The band, or side of the watchcase, is of brass mounted with a single piece of enamel that fits the size and shape of the covers of the watchcase exactly and that undoubtedly must be coeval with the case. The enamel is black and covered with the kinds of flora and fauna in translucent enamel with paillons that are found on the framing elements of enameled plaques that can be securely dated to the seventeenth century, in particular, an enameled portrait of the young King Louis XIII at about the age when he married Anne of Austria in 1615.¹² The evidence, therefore, points to a date of about 1615 or somewhat later for the watchcase, and the Lehman watchcase covers must have been made at about the same time.

CIV

NOTES:

1. The Salomon woodcut of the scene, from Book 11 of *La Vita et Metamorfoseo d’Ovidio*, appears on p. 157 of the 1559 edition published in Lyon by Jean de Tournes.
2. Herzog Anton Ulrich-Museum, Braunschweig, Germany, LIM 103 (Müsch 2002, p. 259, no. 141, and p. 79, pl. 30).
3. Metropolitan Museum, 17.190.1550 (Williamson 1912, pp. 125–28, no. 129, pl. 25; Vincent 2004, pp. 126–31 and figs. 4–6; Vincent 2007, pp. 318–23 and figs. 1, 2, 5–8). The watchcase has been slightly modified to incorporate a movement by the Scottish-born clockmaker David Ramsay (probably died in 1660).
4. See Du Boys 1854, p. 124; Ardant 1855, p. 137; Thomas 1882, p. 2. Thomas gave his source as Archives Municipales de Limoges, baptismal registers of the church of Saint-Pierre-du-Queyroix, Registre GG 3, 2 May 1603–1 May 1630. The entry for 28 July 1603 states that the godmother was Françoise Mouret, widow of the late Jean Reymond, enameler. Du Boys quoted more fully: “Le 28^e juillet 1603, a esté baptisée Françoise, filhe de Francoys Reymond et de Catherine Mouret; parrin, Jacques Reymond, marchand chapelier, et marrine, Françoise Mouret, vefve de feu Jean Reymond, esmailleur.”
5. The Frick Collection, New York, 1916.4.31 (Verdier 1977, pp. 153–57).
6. Baratte 2000, pp. 370–73; Baratte 2002, p. 392; Baratte in Paris 2002, p. 397, no. 273.
7. Two plaques signed ·I·R· and dated 1625 were formerly attributed to Joseph Reymond but are probably the work of Jean II Reymond. The plaques are described in *Collection*

- Didier Petit* 1843, p. 21, nos. 171, 172. See also Baratte 2002, p. 392.
8. See Du Boys 1854, p. 124; Ardant 1855, p. 137.
 9. Archives Municipales de Limoges, baptismal registers of the church of Saint-Pierre-du-Queyroix, Registre GG 5, May 1606–April 1607; quoted in Thomas 1882, p. 3.
 10. Archives Municipales de Limoges, baptismal registers of Saint-Pierre-du-Queyroix, Registre GG 6, May 1608–April 1609; quoted in Thomas 1882, p. 3.
 11. Baratte in Paris 2002, p. 397, no. 273.
 12. Louvre, OA 11063 (Baratte in Paris 2002, p. 394, no. 269; see also Baratte 1988; Baratte 2000, p. 379). The plaque is attributed to Jean Limosin. Other works with the same type of framing ornament are found on a plaque depicting Meleager and Atlanta in the Herzog Anton Ulrich-Museum, Braunschweig, Germany (Lim 100; Müsch 2002, pp. 258–59, no. 140), and one depicting Jason and Hypsipyle that was on the London market in 1978 (sale, Christie's, London, 11 December 1978, lot 123, pl. 23).

JEAN LIMOSIN

The Limosin, Limousin, or Lymousin were a prominent family of enamellers in Limoges for more than a century. The most illustrious enameller of the family, Léonard I (died 1576/77), held an appointment to the French King François I as early as 1545,¹ and a document of 1559 refers to him as an enameller and painter to the late King Henri II (1519–1559).² The Limosins gave the same Christian names to several generations of the family, however. Another Léonard Limosin, a master enameller, is recorded as the father of a son baptized in 1599.³ He was also the father of another son, Jean, or Jehan, born in 1604.⁴ Léonard and François Limosin, merchant enamellers, are mentioned in a document of 1623.⁵ Later still, on 13 January 1664 a “s^r Leonard Limouzin, m^e emailleur,” or master enameller, is listed in the baptismal records of the church of Saint-Pierre-du-Queyroix as the godfather of a child born to Joseph Limosin, a merchant, and his wife Peyonne Texandier.⁶ At least three different generations of enamellers are mentioned in these documents.

With the Limosin enamellers named Jean, or Jehan, the problem is not much easier than it is with the ones named Léonard. A Jean, or Jehan, Limosin, who was probably related to the first Léonard, was appointed consul in Limoges in 1565, but there is no surviving evidence that he was an enameller. Beyssi-Cassan made reasonable order of the seventeenth-century records that document a Jean, or Jehan, Limosin, presumably all concerning one merchant enameller in Limoges who was

probably born about 1580 and who died on May 3, 1646. He is believed by Beyssi-Cassan to have been the probable grandson of Léonard I, and certainly the son of François Limosin (died after 1606) and Catherine Goudin, as well as the brother of the enamellers Joseph Limosin (died ca. 1636) and Léonard Limosin, the Younger (died 1666). He also held the title Emailleur du roi.⁷ His works, where signed, are possibly identified by the initials JL with a fleur-de-lis between the two letters, but sometimes a cross is substituted for the fleur-de-lis.

Little systematic study of the enamels of the Limosin family in the late sixteenth and seventeenth centuries has been made in recent times, and some of the evidence for their attribution and dating furnished in the nineteenth century has only recently begun to be reexamined.⁸ An enameled portrait of a lawyer of Limoges named Bardon de Brun was in a private collection in Limoges in the nineteenth century, and was said to be signed JL 1597. At least two nineteenth-century authors stated that only the date of the plaque could be established because the plaque was inscribed with the age of the subject of the portrait.⁹ One plaque belonging to a pair depicting the Annunciation and the Resurrection of Christ is signed I. LIMOSIN and dated 1605. The pair, now in the Walters Art Museum, Baltimore, appears in the catalogue of the collection by Verdier, who assumed the signature to be that of Jean I Limosin.¹⁰ This attribution was questioned recently by Baratte.¹¹

A few enamels of more ambitious proportions bear the signature IEHAN LIMOSIN.¹² In the nineteenth century, one of them, a large oval dish now in the Musées d'Angers, France, was thought to be dated 1516 (Fig. 17.1). The date is now known to have been misread and, in fact should be read as 1616.¹³ Baratte correctly observed that the design on the reverse side of another dish that is related to the one in Angers is of a type that does not occur until well into the seventeenth century.¹⁴ Also in the nineteenth century, another object, a weathervane enameled with the coat of arms of an abbot of Solignac, was reported to be signed and dated JEHAN LIMOSIN: ESMAILLEUR DU ROY, 1619.¹⁵

A number of other enamels, for the most part signed with initials JL, can be found in present-day collections,¹⁶ but they are difficult to date with any degree of precision. The observation that some of these enamels resemble the enamels of Jean Court and Susanne de Court,¹⁷ while perceptive, unfortunately furthered this mistaken belief that the enamels associated with one or another Jean Limosin must date from the sixteenth century, because it was thought that the enamels of Jean Court, or Jean de Court,

were all the work of one sixteenth-century enameler¹⁸ and that the enamels signed by Susanne de Court were not much later in date than the Jean de Court enamels. In light of the evidence recently presented by Baratte¹⁹ and found elsewhere in this catalogue, it seems safe to assume that most of the enamels signed with the initials IL, as well as those signed with the full name of Jean or Jehan, Limosin are, in fact, works of the seventeenth century.²⁰ Further stylistic analysis may show that most of them are by the same hand.

CLV

NOTES:

1. See Baratte 1993, p. 16. A painting depicting the Incredulity of Saint Thomas in the Musée des Beaux-Arts de Limoges is signed and dated LEONARD / LIMOSIN / ESMAILLEVR / PEINTRE / VALET DE / CHAMBRE / DV ROY / 1551 (Bonnaud 1965; Baratte 1993, pp. 25, 74, n. 23, pl. 9).
2. See Texier 1857, p. 1161, "A Leonard Limosin, esmailleur et peintre de feu roy." Quoted from the list of payments for silver (*compte de l'argenterie*) for King Henri II.
3. Archives Municipales de Limoges, baptismal registers of Saint-Pierre-du-Queyroix, Registre GG 2, 6 July 1597–30 April 1603, entry of 24 September 1599, "Fransoy Lymousin, filz de Leonard Lymousin, m^c ezmalieur de Lymoges, et sa mere Margerite Deschans"; quoted in Thomas 1882, pp. 1–2. Beyssi-Cassan 2006, p. 392, quotes the same register as GG 1.
4. Archives Municipales de Limoges, baptismal registers of Saint-Pierre-du-Queyroix, Registre GG 4, May 1604–April 1605, entry of 25 November 1604, "Jehan, filz de Leonard Lymousin et de Marguerite Deschamps, sa mere; a esté son parrin Jehan Lymousin, et sa marrine Anne Lymousin"; quoted in Thomas 1882, p. 3.
5. Ardant 1855, pp. 119–20, cites a document connected with a divorce obtained by Marie Taillander from Léonard Limosin in which the two men are identified as "marchants esmailleurs." See also Du Boys 1854, p. 120.
6. Archives Municipales de Limoges, baptismal registers of Saint-Pierre-du-Queyroix, Registre GG 20, 17 February 1663–23 December 1667, entry of 13 January 1664; quoted in Thomas 1882, p. 6.
7. See Beyssi-Cassan 2006, pp. 61–64, 391, 393–95, for further records of this side of the family.
8. Ardant recognized only one enameler signing his work either with the initials IL separated by a fleur-de-lis, or by a full signature: *Jehan Limosin* (Ardant 1855, pp. 124–26). Abbé Texier, the compiler of an extensive dictionary of Limousin goldsmiths, engravers, and enamellers, recognized a Jean Lymousin who was working in 1614 and who was still recorded as an enameler in 1635 (Texier 1857, p. 1151). Darcel thought Ardant's chronology was confused and proposed instead that Jean I was a nephew of the first Léonard, born about 1561 (Darcel 1867, pp. 172–73). Bourdery noted that the existence of a Jean II Limosin, the son of Jean I, would seem to be confirmed by an inscription on a weathervane bearing the enameled arms of an abbot of Solignac signed and dated:

JEHAN LIMOSIN:ESMAILLEUR DU ROY, 1619 (Bourdery 1888, p. 63). As Jean I was thought to have died before 1610, the enamel on the weathervane could not, therefore, have been his.

In modern times, Philippe Verdier, author of the catalogue of enamels in the Walters Art Museum, Baltimore, acknowledged the difficulties posed by the multiplicity of family members with the same name, but decided that there were two enamellers: one who signed an enamel dated 1597 and one who signed the Solignac enamel dated 1619 and who was apparently still active in 1679 (Verdier 1967, pp. xxii–xxiii). Susanne Netzer, author of the Kunstgewerbemuseum, Berlin, catalogue of Limoges painted enamels separated documents that she related to two enamellers: Jean I (1561–1610) and Jean II (recorded 1614–1635); see Netzer 1999, p. 57. Sophie Baratte, author of the Louvre's most recent catalogue of Limoges painted enamels, citing difficulties in relating signed enamels to documented enamellers, referred to a "Jean Limosin qui signe Jehan Limousin [*sic*]" when discussing the maker of the signed or attributed enamels in the Louvre, Paris (Baratte 2000, p. 376).

9. Labarte 1866, p. 134; Darcel 1867, p. 172. See also Baratte 2000, p. 376, where it is noted that the plaque is not signed.
10. The Walters Art Museum, Baltimore, 44.346 and 44.345 (Verdier 1967, pp. 352–53, no. 188, pp. 354–55, no. 189).
11. Baratte 2000, p. 376. Baratte recognized the difficulty in distinguishing the work of Jean I Limosin from the work of Jean II Limosin, if, indeed, there were two, and another enameler, a Joseph Limosin, whose full name appears on an enameled saltcellar in the Louvre, Paris (MR 2497). See Baratte 2000, pp. 380–81, where the Baltimore plaque signed I. LIMOSIN and dated 1605 is attributed to Joseph Limosin.
12. A large oval dish depicting Esther and Ahasureus and signed IEHAN LIMOSIN is now in the Louvre, Paris (N 1389; Baratte 2000, p. 377). A Judgment of Paris is in the Musée des Beaux-Arts, Lyon (H452; Briend 1993, p. 60, fig. 85). Another dish, with a boar hunt, is in the State Hermitage Museum, Saint Petersburg (F-314; Dobroklonskaya 1969, p. 56; Saint Petersburg 2005, pp. 254–55, no. 102), and still another dish with a stag hunt was in the collection of Thomas Fortune Ryan in the early twentieth century (sale, American Art Association, Anderson Galleries, New York, 23–25 November 1933, lot 389).
13. Dish depicting Saint John the Baptist Preaching in the Musées d'Angers (Fig. 17.1 in the present volume; MTC 1169; Chancel 1991; Baratte in Paris 2002, pp. 396–97, no. 272).
14. Baratte 2000, pp. 376–77.
15. Bourdery 1888, p. 63; see also Darcel 1891, p. 175. Ardant based his assertion that the Limosin who signed the weathervane had, indeed, held a royal appointment on the evidence provided by the weathervane itself (Ardant 1855, p. 124). Beyssi-Cassan 2006, p. 61 and n. 169, and p. 393, cited a document in the Archives Départementales de la Haute-Vienne dated 9 July 1621 in which he is called *esmailleur du roy*.
16. For example, two oval plaques enameled with images of the Roman hero Titus Manlius Torquatus and the god Mars, now in the Musée des Beaux-Arts, Lyon (H457 [Fig. 17.3 in

the present volume] and H458), are signed *I + L* in gilt. I am grateful to Anne-Marie Bautier for calling my attention to the existence of these two plaques. An oval plaque depicting Marcus Curtius, now in the Taft Museum of Art, Cincinnati (1931.227), is not signed, but it was attributed by Verdier to Jean I Limosin (Verdier 1995, pp. 397–99). A comparable plaque depicting Ninus, King of Nineveh, in the Frick Collection, New York (1916.4.42), also unsigned, was attributed by Verdier to Jean II Limosin (Verdier 1977, pp. 235–39, and colorpl., p. 237). If Verdier's attributions are correct, the Frick Collection's plaque belongs to a phase of Jean II Limosin's work different from that of the plaques in Lyon and in the Robert Lehman Collection. In fact the Frick Collection's Ninus is much closer to an oval dish now in the Museum für Kunst und Gewerbe, Hamburg (1882.224), enameled with a female personification probably representing Pax and signed *I + L* in gilt. The figure of Ninus rides horseback, but the personification in the Hamburg enamel actually appears to stand on solid ground rather than to float; the gilding on her skirt is more linear and less dotted than on the garments of the figures in the Lyon and Lehman enamels; the trees are not shaped so much like large mushrooms; and the clouds in the sky are schematic rather than softly impressionistic. For alerting me to the existence of the Hamburg enamel, I am indebted to Irmgard Müsch, and for details regarding the enamel's style and signature to Bernhard Heitmann. See also Brinckmann 1894, p. 226, there attributed to Joseph Limosin.

In addition, there are two round dishes with equestrian images of the Roman emperors Julius Caesar and Vespasian, both signed *I·L*, in the Nationalmuseum, Stockholm (NMK CXV 1404–1405), that have been attributed to either Jean II Limosin or Joseph Limosin, but based on the figure style, they are probably attributable to Joseph Limosin (Bautier 1990, p. 86, figs. 16, 18, as attributed to Jean I Limosin). I am grateful to two members of the Nationalmuseum's staff, Barbro Hovstadius and Maria Franzon, for assisting my study of these enamels. For the widely divergent characteristics found in the form of the initials *IL*, see a single set of plates with scenes representing the Labors of the Months in the Kunstgewerbemuseum, Berlin (Netzer 1999, pp. 120–29, especially the illustrations of details on pp. 123, 125).

17. Darcel 1867, p. 173; Darcel 1891, p. 175. See also Verdier 1967, p. xxii; Marcheix and Charleston 1977, p. 400.
18. Higgott made the most recent attempt to substantiate the theory that Jean de Court, Jean Court dit Vigier, and Jean Vigier were, in fact one and the same artist working in the sixteenth century (Higgott and Biron 2004, pp. 25–26, 28–29, nn. 54–76).
19. The Limoges enamelers Jacques I Laudin (1627–1695) and Jacques II Laudin (1663–1729) also signed their work with the initials *IL*, but their style of enameling is so different from that of the Limosins that it is unlikely that any confusion could take place. For typical examples of the enamels by the Laudins, see Limoges 1992, pp. 169–74, nos. 44–51, pls. 46, 47, and pp. 175–79, nos. 54–58, pls. 51–53.
20. See Baratte 2002, pp. 391–92; Baratte 2004, pp. 32–33.

Probably Jean Limosin (died May 3, 1646).
Limoges, probably ca. 1605

16. Plaque (one of a pair): Minerva

1975.1.1229

H. 24.4 cm, w. 19.1 cm. Painted enamel on copper, partly gilt. *Condition:* Four holes near the top and bottom of the plaque have been filled and overpainted. There is overpaint at the top edge and extensive overpaint on the black frame. A large patch of blue enamel has been added to the helmet. The surface of the enamel is extensively pitted, especially the blue enamels.

PROVENANCE: Debruge-Deménil, Paris; Mathilde von Rothschild; sale, Hugo Helbing, Frankfurt am Main, 11–13 May 1936, lot 440, including No. 17 (1975.1.1228), pl. 36. Acquired by Robert Lehman through Arnold Seligmann, Rey & Company, Paris and New York, from the 1936 sale.

EXHIBITED: New York 1988.

This concave, oval plaque depicts a standing figure of the goddess Minerva looking to her right, her chestnut-colored tresses flying. She wears Roman half-armor and a plumed helmet, and she carries a banner in her left hand. With her right hand, she supports on its edge a shield with a gorgon's head. Her armor and helmet are of turquoise blue translucent enamel, both over paillons, with mustard-colored trimmings and with dots of gilt applied to define form. The plumes on her helmet are white, emerald green, mustard yellow, and mauve enamel enhanced with lines of gilt. Her skirt is of royal blue enamel, the folds outlined by dots of gilt. A drapery thrown over her left arm and over her right leg is a darker steel-blue shade of opaque enamel, the folds delineated by lines of gilt dots. Her cape is of white, opaque enamel applied over black and caught at her right shoulder with a brooch of translucent red enamel over a paillon. Her flesh is of white, opaque enamel applied over blue, with heavy, dark outlines, and with red washes for the cheeks and lips. Her leggings are dark blue trimmed with light brown; the banner is dark mauve; and the shield is light brown, with a fierce, flesh-colored Medusa head from which writhing, green snakes issue.

The goddess stands in a grassy, emerald green landscape scattered with small plants drawn in gilt. In the right foreground, an owl sits on a book. In the middle distance there are woods filled with mushroom-shaped trees. On the right side, there are peasant dwellings, and on the left, a fortified castle. All the branches of the trees are outlined with semicircles of gilt dots. The sky is dark blue, opaque enamel applied over opaque white, and there are scattered clusters of gilt sunrays, some shining

skyward, distributed throughout. There are also several seemingly senseless gilt sprigs applied above the horizon. The scene is framed by a convex band of black enamel ornamented with attenuated foliate scrolls of gilt. The counter enamel is a colorless fondant, or flux. CIV

Probably Jean Limosin (died May 3, 1646).
Limoges, probably ca. 1605

17. Plaque (one of a pair): Mars

1975.I.1228

H. 24.8 cm, w. 19.8 cm. Painted enamel on copper, partly gilt. *Condition:* There is repair and overpaint of four holes that have been filled at the top and bottom of the plaque near the frame. The bottom left and right sides of the frame have been repaired and overpainted, and there are lesser repairs to much of the frame. The blue enamel of the sky is extensively pitted.

PROVENANCE: Debruge-Deménil, Paris; Mathilde von Rothschild; sale, Hugo Helbing, Frankfurt am Main, 11–13 May 1936, lot 440, including No. 16 (1975.I.1229), pl. 36. Acquired by Robert Lehman through Arnold Seligmann, Rey & Company, Paris and New York, from the 1936 sale.

LITERATURE: Labarte 1847, p. 605, no. 756.

This concave, oval plaque depicts a standing figure of the bearded god Mars in Roman half-armor and plumed helmet and holding a circular shield on his left arm and a scimitar in his right hand. Behind his feet there is a pile of military equipment consisting of swords, shields, a helmet, a bundle of spears, banners, cannon, and cannonballs. The breastplate of his armor is turquoise blue translucent enamel over a paillon, with royal blue and light brown trimming, and with schematic patterns of gilt dots across the chest and stomach.

The helmet is also turquoise blue with a light brown visor, and it is ornamented with patterns of dots and scrolls in gilt. Issuing from the top are plumes of opaque white, blue, green, and mauve enamels outlined in gilt or in the case of the white plume, in black. His leggings are dark blue trimmed with green and light brown enamel and outlined in gilt. His sword is white, with a mustard-colored, bird-headed hilt outlined in gilt, and his shield is mustard-colored with a very dark blue, opaque enamel interior. His flesh is of white, opaque enamel applied over blue enamel, with light red washes on the cheeks, eyes, lips, knuckles, wrists, and knees, and with a paler shade for the neck, legs, and toes.

He stands, or more correctly, seems to float in front of an emerald green landscape, full of fantastic plants and

sprigs of grass, drawn in gilt. There are woods in the distance consisting mostly of mushroom-shaped trees, some with branches outlined with semicircular patterns of gilt dots. The sky above is enameled in opaque blue applied over opaque white near the horizon, but shading into dark blue above. Clusters of gilt sunrays peep through the dark blue portions of the sky, and there is an especially powerful cluster above the head of the god. The scene is framed by a convex band of black enamel ornamented with gilt foliate scrolls. The counter enamel is colorless fondant, with very few fire cracks.

Neither of the two plaques (Nos. 16, 17) is signed, nor is there now any trace of initials or a signature. Certain idiosyncrasies in the placement of the figures and in their landscape setting can be usefully compared, however, with those of some of the enamels signed by a member of the Limosin family. Foremost among these characteristics is the way in which some of the figures appear to levitate, however slightly. The Lehman Mars, in particular, does not stand on the ground beneath him; neither does he seem to be stepping off the bundle of spears on the ground behind him. This indeterminate support, or rather lack of support, is immediately apparent also in the figure of Saint John the Baptist, the protagonist of the narrative scene on a large oval dish in the Musées d'Angers (Fig. 17.1). The dish is signed *IEHAN LIMOSIN* in a cartouche at the bottom of the scene.¹

The tendency to levitate is noticeable, too, in the dancing figures on the lower register of an enameled ewer signed *IL*, also in the collection of the Musées d'Angers,² and on a casket in the Victoria and Albert Museum, London.³ Dancers, this time male, on a ewer in the State Hermitage Museum, Saint Petersburg,⁴ seem to float in front of a flower-strewn backdrop. Perhaps the most striking example of this tendency to depict weightless figures is a Pietà in the Kunstgewerbemuseum, Berlin (Fig. 17.2),⁵ in which the dead Christ appears to float somewhere in front of the knees of the Virgin, seemingly supported on the fingertips of two angels who are kneeling in midair.

Some of these enamels share characteristic landscapes in various shades of dark green with brilliant blue skies illuminated by the clusters of gilt rays, the latter a representation of sunshine favored by several seventeenth-century Limoges enamellers, such as Master IDC, Susanne de Court, and the Limosins.⁶ The predilection for mushroom-shaped trees, their forms accentuated by parallel, semicircular rows of gilt dots, found on both the Mars and Minerva plaques is present, for example, in another Mars, on a dish signed *I+L* in the Musée des Beaux-Arts,



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Lyon (Fig. 17.3),⁷ and to a lesser extent in a companion piece depicting the Roman hero Titus Manlius Torquatus.⁸ But this peculiar method of representing trees is also found in enamels by Léonard II Limosin, François II Limosin, and to a certain extent in enamels by Master IDC.⁹ Tiny gilt dots, both in clusters and widely spread, are used to suggest volume and define form in the human figures, a treatment seen in the enamels of the early seventeenth century by Master IC and Susanne de Court, among others. Such dots were used extensively on the Lehman Minerva and Mars, as well as on the Mars and Titus Manlius Torquatus in Lyon. But the figures of the enameler of the Lehman Minerva and Mars can be distinguished particularly by their vigorous, muscular bodies and their often repeated faces with characteristic long noses with clearly defined bridges, small, bow-shaped mouths, and heavy-lidded eyes.

The image of Minerva was used almost without alteration by Master IDC for a plaque that is now in the Louvre, Paris (Fig. 17.4),¹⁰ but in the Louvre's work it is framed by enameled repoussé copper strapwork incorporating masks and term figures. Another plaque that closely resembles the Louvre's Minerva, but signed *I.C.*, appeared on the Paris art market in 1995.¹¹ One might,



No. 17

therefore, have expected to find the image in a print that could have been shared among three workshops; for example, the Minerva by Étienne Delaune (Fig. 17.5), which was, in fact, used as a model for an enamel by Susanne de Court.¹² The suggestion that an engraving by René Boyvin (Fig. 17.6) provided the inspiration for the Minerva enamels is not convincing either,¹³ for the enameled image is far from exact, although Jean Limosin did know the Boyvin engraving of Mars (Fig. 17.7) and copied it faithfully for the oval dish in the Musée des Beaux-Arts, Lyon (Fig. 17.3). It was definitely not the model, however, for the Mars in the Robert Lehman Collection.

No exact models for the Limosin Minerva and Mars have, in fact, been found, although a print, a drawing, or a sketch for the Minerva must have circulated among the workshops of two enamellers in the Court, or Court dit Vigier, family and one in the Limosin family, workshops that were apparently closely connected. Although it is not certain whether the two Lehman plaques were intended as a pair or whether there were originally more enamels in the series, no more of them have been found. It is possible to assert, therefore, that the choice of Minerva and Mars is unusual and that the selection



Fig. 17.1. Dish depicting Saint John the Baptist Preaching, 1616. Musées d'Angers, MTC 1169

prompts further inquiry into the probable reason for the pairing. In fact, the two classical deities must have been deliberately chosen as subjects for the two plaques because they had a special significance.¹⁴

In 1556 Jeanne d'Albret (1528–1572), queen of French Navarre, and her consort, Antoine de Bourbon, made a state visit to the city of Limoges. Upon her entry into Limoges in 1556, she was greeted by the recitation of an ode that compared her prudence with that of the goddess Pallas Athena, or as the Romans knew her, Minerva.¹⁵ Antoine de Bourbon (1518–1562), as protector of the city, was portrayed as Mars.¹⁶

But 1556 is surely too early a date for the two Lehman plaques with their unmistakably seventeenth-century pictorial conventions. It is necessary, therefore, to look for another event that might have elicited a similar outpouring of oratory. In fact, the event can be found in the visit to Limoges of French King Henri IV and Queen Marie de' Medici in 1605. Henri IV, the son of the staunchly Protestant Jeanne d'Albret, had abjured his faith and turned Catholic when he inherited the throne of France in 1589. The city of Limoges, governed by a consulate under the overlordship of the rulers of the Kingdom of Navarre, had remained deeply divided between Catholics and Protestants during the second half of the sixteenth century. War between the two sides in the Limousin territory broke out in 1567 and continued intermittently throughout the rest of the century, the period between 1585 and 1594 being particularly violent.¹⁷ As heir to the Limousin territory, Henri IV returned the fiefdom to the Kingdom of France, and as a fitting end to the period of religious war, he helped to secure French royal authority in Limoges with his triumphant entry into the city.¹⁸

Although it is not known who might have commissioned the Lehman plaques, it is certain that many of the enamellers in Limoges, including members of the Limosin family were Protestants.¹⁹ The removal of the protection of a Protestant overlord, therefore, had serious consequences for many in the community of enamellers. The Lehman plaques were probably enameled about 1605, and they were presumably meant as gracious allusions to the forebears of the king, but they may have meant more



Fig. 17.2. Pietà, seventeenth century. Signed with the initials I + L. Kunstgewerbemuseum, Berlin, K5117



Fig. 17.3. Dish depicting Mars, seventeenth century. Signed with the initials I + L. Musée des Beaux-Arts, Lyon, H457



Fig. 17.4. Master IDC. Plaque depicting Minerva, seventeenth century. Musée du Louvre, Paris, MR 2519



Fig. 17.5. Étienne Delaune. Etching. *Minerva*, 1569. Victoria and Albert Museum, London, 26005:4



Fig. 17.6. René Boyvin after Luca Penni. Engraving. *Pallas Athena*. The Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, by exchange, 1954 (54.640.8)



Fig. 17.7. René Boyvin after Luca Penni. Engraving. *Mars*, mid-sixteenth century. Bibliothèque Nationale de France, Paris

than that. Perhaps they were intended, as well, as a veiled allusion to an earlier period when the overlords of Limoges had been the Protestant rulers of Navarre rather than the Catholic king of France.

If the connection between the plaques and the entry into Limoges of Henri IV in 1605 is convincing and the very existence of a Jean I Limosin, merchant enameler, is doubtful, only the Jean, or Jehan, Limosin, merchant enameler, who died in 1646, remains as the likely enameler of the two plaques.

CLV

NOTES:

1. Musées d'Angers, MTC 1169 (Chancel 1991, figs. 5, 10, 11; Baratte in Paris 2002, pp. 396–97, no. 272).
2. Chancel 1991, figs. 12, 13.
3. Victoria and Albert Museum, London, 13-1864 (Baratte in Paris 2002, p. 395, no. 271). The casket is said to be signed on one plaque with the initials IL separated by a fleur-de-lis.
4. The State Hermitage Museum, Saint Petersburg, F-316 (Dobroklonskaya 1969, p. 55; Saint Petersburg 2005, pp. 258–59, no. 104). The ewer is signed IL. The shape of this ewer echoes the distinctive shape of silver ewers that were still current in seventeenth-century France. For example, see a Paris ewer of 1634–35 (Bimbenet-Privat 2002, vol. 2, pp. 192–93, no. 55).
5. Kunstgewerbemuseum, Berlin, K5117 (Netzer 1999, pp. 126–27, no. 21). The plaque is signed in gilt with the initials I + L.
6. For examples, see *Faith and Hope* by Master IDC (Nos. 4, 5) and *Christ and the Woman of Samaria* by Susanne de Court (No. 8) in the Robert Lehman Collection.
7. Musée des Beaux-Arts, Lyon, H457. This image was taken from an engraving by René Boyvin, in turn based on a sketch or drawing by Luca Penni. See Levron 1941, p. 65, no. 9. The dish is signed I + L in gilt between the feet of the image of Mars. I am grateful to Christian Briend, formerly of the Musée des Beaux-Arts, Lyon, for allowing me to study this dish and its companion at length.
8. Musée des Beaux-Arts, Lyon, H458. The image is taken from an engraving in the Roman Heroes series by Hendrick Goltzius (1558–1616). In the enamel, the combat between Titus Manlius and the Gaul as well as the soldiers of the opposing armies seen in the background of the engraving have been replaced by a verdant landscape (see Strauss 1977, vol. 2, pp. 394–95).
9. For example, see a Crucifixion signed LL separated by a fleur-de-lis (Léonard II Limosin) in the Walters Art Museum, Baltimore (44.136; Verdier 1967, pp. 360–61, no. 192). To a lesser extent, the landscape in the center of the Nativity in the Frick Collection, New York, signed IDC (1916.4.34; Verdier 1977, pp. 188–93), and the landscape on the right side of the Minerva, signed IDC, in the Louvre, Paris (MR 2519; Baratte 2000, p. 361 and colorpl., p. 23), display this peculiar method of representing trees.
10. Louvre, MR 2519. Baratte noted the similarity of the two term figures on the frame to the figures enameled on the reverse sides of some of Jean Limosin's large oval dishes (Baratte 2000, p. 361, and colorpl., p. 23).

11. Sale, Hôtel Drouot, Paris, 13 December 1995, lot 95. In the sale catalogue the plaque is said to have come from the collection of James and Gustave de Rothschild and to have been exhibited in the Exposition Universelle of 1878. A second plaque, which was on the Paris art market in the preceding year, apparently unsigned, is possibly a copy of the nineteenth century (sale, Hôtel Drouot, Paris, 25 April 1994, lot 147). See also Higgott and Biron 2004, figs. 11, 12a. Fig. 12a is perhaps the Rothschild plaque.
12. Victoria and Albert Museum, London, 26005:4. The small plaque (5.1 cm high) is signed SC and is enameled in her unmistakable style (sale, Sotheby's, London, 4 July 1991, lot 355).
13. Higgott and Biron 2004, p. 24 and fig. 10.
14. I am indebted to Jean-François Boyer for alerting me to this significance.
15. "Dame et maistresse . . . la francoyse Pallas"; quoted in Boyer 2005, pp. 50–51.
16. *Ibid.*, p. 49. See also Ruben 1869, p. 109.
17. Cassan 1996, pp. 163–65.
18. Ruben and Guibert 1884, p. 111; Cassan 1996, p. 195.
19. The Protestants in Limoges were concentrated in three districts: the Boucherie, or butchers quarter; the approaches to the Cité, or ancient center of the city; and the Manigne quarter. At one time during the second half of the sixteenth century at least one of these areas had to be protected by walls and special guards (Cassan 1996, p. 231). In the tax rolls of 1602, Jean Court dit Vigier and his son "petit" Jean were living in the Manigne quarter (Decanter 1987, p. 81, no. 136), as were the enamelers Martial and Jean Reymond (Decanter 1987, p. 82, nos. 198, 199), the heirs of the "late Courteys enameleer" (Decanter 1987, p. 83, no. 219), Josué and Jean de la Court (Decanter 1987, p. 83, nos. 227, 228), and François Lymouzin (Decanter 1987, p. 84, no. 261). Although no occupation was listed for the last three, Jean Court dit Vigier, living in 1609, is known from a legal document to have been both Protestant and a master enameleer (see Fréville 1855–56, pp. 97–98; quoted in Leroux 1888, p. 156). In the Boucherie quarter there were three Limosins listed as taxpayers, although none were named Jean (Decanter 1987, p. 92, no. 639, p. 94, nos. 703, 711, p. 95, no. 749). In fact, no one named Jean Limosin appears anywhere on the tax rolls of 1602. For further discussion of Protestant enamelers in Limoges, see Beyssi-Cassan 2006, pp. 91–96.

JACQUES NOUAILHER

Jacques Nouailher, Noailher or Noalher, a member of a family of enamelers in Limoges, was born on 5 April 1605, and died on 9 December 1674.¹ The earliest member of the family was Couly, or Colin, from whom signed and dated enamels from the 1540s exist. In the seventeenth century, there were Nouailhers besides Jacques, who were enamelers, including Pierre II (ca. 1657–1717), Jacques II (ca. 1663–1729), and several more about

whom very little is known. Jean-Baptiste I (1699–1775) and Jean-Baptiste II carried on the family tradition after the middle of the eighteenth century. Jacques Nouailher was quite successful: at his death he owned a comfortably furnished large house and eighteen silver plates.² He seems to have used an emblem with his signature that consists of an upside-down heart superimposed on a right-side-up heart.

CLV

NOTES:

1. Bourdery 1888, genealogy following p. 178. Beyssi-Cassan (2006, p. 399) believes he was born about 1633.
2. See Beyssi-Cassan 2006, pp. 47, 50–51.

Jacques Nouailher (1605–1674). Limoges, probably ca. 1670–74

18. Ewer

1975.1.1243

H. with lid 24 cm, w. 14 cm, diam. 9.5 cm. Painted enamel on copper, partly gilt; paste gems. Signed (on the underside of the foot): *faict ALimoges/par Jacques . . . her/Rue magnin . . .* (made in Limoges by Jacques [Nouail]her, rue Magninie). *Condition:* All the portrait medallions originally had gems attached to the center of all four sides of their frames. These are now missing, but the holes for their attachment can still be seen. Also, there are four holes on the circular foot that were probably used to secure similar gems. The double-scrolled handle has been extensively repaired and repainted, and the present attachments of the handle to the body of the ewer by means of a nut and rivet and to the neck of the ewer by means of a screw are unlikely to be original. The spout also may have been reattached to the neck of the ewer sometime in the past. There is a great deal of damage to the hinge of the lid, and a finial atop the lid is now missing. There are large areas of loss of enamel: two between the portraits of Priam and Helen, one to the left of Hecuba, and several around the base of the body of the ewer.

PROVENANCE: Andrew Fountaine, Narford Hall, Norfolk; Fountaine sale, Christie's, London, 16–19 June 1884, lot 125; [Bensimon, New York]; [Joseph Brummer, New York]; Brummer sale, Parke-Bernet Galleries, New York, part 1, 23 April 1949, lot 729. Acquired by Robert Lehman.

LITERATURE: Molinier 1885, p. 66; Darcel 1891, p. 209; Netzer 1999, p. 134.

EXHIBITED: New York 1988.

The ovoid body of this ewer rests on a circular foot and has a circular neck that is flared at the top. A double S-shaped handle with foliate ornament in high relief, a spout with twiglike sides, and a hinged, domed lid complete the object. The top of the lid is set with a rosette of paste gems, and the remainder of the exterior of the lid



No. 18



No. 18, interior of lid



No. 18, side depicting Priam



No. 18, side depicting Helen

and ewer is enameled in dark brown with high-relief foliate and mask ornament in white enamel with details in dark brown and gilt. On the sides of the body of the ewer there are dark brown painted medallions depicting three of the protagonists from the classical myth of the Trojan War, each framed by a cartouche of foliate scrolls. The side opposite the handle portrays a bearded man painted in shades of brown and yellow, with a blue tunic and red cloak, and labeled *PRIAN* (*sic*) in gilt (see detail ill.). On his left is a woman in profile in a high-necked garment in pink and red, and with a string of pearls, pearl earring, and blond hair, labeled *HECVBA* in gilt. To the right of Priam is a younger woman in profile labeled *HELENE* in gilt (see detail ill.). Her low-cut garment leaves both breasts bared, and she wears pearls at her throat, in her hair, and her ear.

Each of the medallions is flanked by clusters of foliage near the top of the body and near the bottom of the ewer with ornaments consisting of white and yellow masks, baskets of fruit on their heads, and ribbon streamers in blue, green, and white enamel at their sides. Bunches of white foliage also ornament the neck and foot of the ewer, as well as the lid. The interior of the lid is enameled in white, with a yellow and green sunflower flanked by two red tulips tied by a yellow ribbon and bordered by a ring of tulips, sunflowers, and sundry flowers, each with a long, green, leafy stem (see detail ill.). A flat, white rim with painted leaf ornament in pea green and sea green completes the interior surface of the lid. The interior of the neck of the ewer is also enameled white and painted with yellow, red-ocher, and green foliage and with a debased egg-and-leaf ornamented border at the top. The interior of the body of the ewer has a smooth surface and the counter enamel is neutral in color. The counter-enamel on the handle is light blue, and on the foot, it is sea green.

Although the shape of this ewer is unlike any other ewer known to have been enameled in Limoges, the ornament is not wholly outside the Limoges tradition. Fantasy portraits of mythological figures appeared in Limoges as early as a polychrome series that included a representation of Helen of Troy by Léonard Limosin (died 1576/77) usually dated about 1535 to 1540.¹ Limosin painted similarly imaginary portraits, but in grisaille, on the cover of an enameled tazza, dated 1536, that is now in the Victoria and Albert Museum, London.² Another, dated 1540, is in the Musée des Beaux-Arts de Limoges.³ A few years later, the style was adopted by other Limoges enamel painters, notably Pierre Reymond, whose tazza with a comparably painted cover, dated



Fig. 18.1. Possibly Pierre Ladoireau or Josias Belle. Vase and cover, possibly 1680–88. Museo Nacional del Prado, Madrid

1544, is now in the Louvre, Paris.⁴ Portraits of Roman emperors soon followed these early mythological fantasy portraits, and in the seventeenth century several members of the Laudin family produced sets of the Twelve Caesars in small grisaille medallions.⁵

Raised foliate ornament, too, was used by several members of the Nouailher and Laudin families in the seventeenth century. Their work is in the Musée des Beaux-Arts, Dijon,⁶ Musée des Beaux-Arts de Limoges,⁷ the Kunstgewerbemuseum, Berlin,⁸ and the Musée des Beaux-Arts, Lyon, where there is a polychromed sugar bowl and cover signed by Nicolas I Laudin (1628–1698) decorated with both raised foliate ornament and four small medallions of Roman emperors.⁹ Although close in technique, the design of the ornament is considerably less complex than that of the Lehman ewer. The enamel painter of the Lehman ewer may have adapted some of his ornament from engraved designs. Foliate masks with



Fig. 18.2. Jacques Nouailher. Foot of candlestick (one of a pair), seventeenth century. Musée des Beaux-Arts de Limoges, 115



Fig. 18.3. Underside of Fig. 18.2

a somewhat similar energized quality are seen in engravings by Louis Coussin (1627–1704) for a folio of ornament designed by the goldsmith Louis Roupert that appeared in 1668.¹⁰

None of these possible sources for the ornament of the ewer is entirely satisfactory, however, and the deceptively rustic appearance of the ewer disguises the probable origin of its ornamental design in seventeenth-century French goldsmiths' work. Although considerably less exalted both in the medium and in the level of craftsmanship employed in its making, the Lehman ewer's ornament displays the same kind of dense foliate ornament executed in raised enamel and the same use of medallions with antique subjects as do certain objects made by Parisian goldsmiths for the French court. It remains a mystery as to how Nouailher in Limoges

could have known such objects, but there is a remarkably strong resemblance between the ornament of the ewer and a variety of objects made of enameled gold, often combined with polished hard stones and set with cameos. A few survive; some are in the Louvre, Paris, and these have been dated on both stylistic and documentary evidence between 1665 and 1685.¹¹

The most closely comparable ornament, however, is found in a vase and cover that is apparently somewhat later in date than the ewer (Fig. 18.1). One of two that once belonged to King Louis XIV's son, Louis de France, known as the Grand Dauphin (1661–1711), it is now in the collection of the Museo Nacional del Prado, Madrid. That it cannot have been the inspiration for the Limoges ewer seems definite owing to the goldsmiths' marks on the vase that were recently identified, and the correlation of these marks with surviving documents connected with the Paris goldsmith Pierre Ladoireau (recorded 1678–1716).¹²

These works place the vase and cover no earlier than 1680, or six years later than Jacques Nouailher is known to have lived. So little goldsmiths' work of the period survives, however, that it can only be supposed that something else close in style to the Madrid vase and cover, but closer in date to the objects in the Louvre, Paris, did exist and may have been known to Jacques Nouailher, either directly or through a drawing. The inscription on the bottom of the foot of the ewer is partly effaced, but the identity of the enamel painter can be verified by the inscription on the underside of the foot of a candlestick, one of a pair, that is now in the Musée des Beaux-Arts de Limoges (Figs. 18.2, 18.3). Both are enameled in dark brown and covered with dense foliate and mask ornament, inhabited by small boys supporting swags of clustered fruit.¹³ The sea-green counter enamel on the underside of one is painted with the words *faict A Limoges/par Jacques noailher/rue Magnin* (see Fig. 18.3). The device at the end of the inscription can be read as an upside-down heart superimposed on a heart right-side-up, the same device found after the signature on the Lehman ewer.¹⁴ The signer has been identified as a member of the Nouailher family who was born or baptized on 5 April 1605 and who died on 9 December 1674.¹⁵

CLV

NOTES:

1. See Crépin-Leblond 1997. For the portrait of Helen in the Musée des Beaux-Arts de Limoges (11), see Barbe in Limoges 2002, p. 194, no. 53.
2. Victoria and Albert Museum, London, C.2452-1910 (Verdier 1987, figs. 6, 7).

3. Musée des Beaux-Arts de Limoges, 81.375 (Limoges 2002, p. 198, no. 57).
4. Louvre, OA 974 (Baratte 2000, pp. 193–94).
5. See Bautier 1990.
6. Musée des Beaux-Arts, Dijon, D-1103, a holy-water stoup with a painted enamel scene of the Annunciation.
7. Limoges 1992, p. 177, no. 55, pl. 48, and p. 174, no. 52, pl. 149.
8. Netzer 1999, pp. 128–29, no. 22, pp. 134–35, no. 25.
9. Musée des Beaux-Arts, Lyon, D608 (Bautier 1990, p. 99, fig. 34).
10. Guérinet n.d., pls. 90–96. See also Guilnard 1880, p. 87, no. 23. Roupert began his career as a goldsmith in his native city of Metz but moved to Paris in 1658 (Bimbenet-Privat 2002, vol. 1, p. 172). It is not known when he was born, but his portrait, painted by Pierre Rabon (1619–1684), was engraved by Louis Coussin in 1668, and it depicts a man who was still young at that date. See Mantz 1861, p. 143.
11. Paris 2001, pp. 78–80, no. 17, pp. 96–97, no. 28, pp. 107–10, no. 29.
12. See Arbeteta Mira 2001, pp. 263–66, no. 88, here attributed to either the goldsmith Pierre Ladoireau or Josias Belle (1628–1695) and dated between 1680 and 1688. See also Bimbenet-Privat 2002, vol. 1, p. 377.
13. Musée des Beaux-Arts de Limoges, 114 and 115. I am indebted to the director, Véronique Notin, for bringing these works to my attention.
14. Musée des Beaux-Arts de Limoges, 115. The description of the device at the end of the signature in the sale catalogue of the Joseph Brummer collection as a 4 is incorrect (Brummer sale, Parke-Bernet Galleries, New York, part 1, 23 April 1949, lot 729).
15. Du Boys 1854, p. 122; Thomas 1882, introduction, p. 10; Guibert 1885, p. 100, no. 313; Molinier 1885, p. 64.

ANONYMOUS ENAMELERS

Anonymous enameled. Style of the Master of the Orléans Triptych, also known as the Master of the Baltimore and Orléans Triptychs.¹ Probably France, second half of the nineteenth century or early twentieth century

19. Pax: The Nativity

1975.1.1226

H. with frame 21.2 cm, w. with frame 18.4 cm, d. with frame 3.1 cm. Painted enamel, partly gilt, on copper; silver-gilt frame set with pearls, gemstones, and *ronde-bosse* enamels. *Condition:* With the exception of some loss of gilding, the enamel surface is very new. There are small chips around the edges of the enamel and two enameled flowers missing from



No. 19

the frame. It is difficult to determine whether the object had a handle or was made to look like it once had one.

PROVENANCE: Mortimer L. Schiff, New York; Schiff sale, Christie's, London, 22–23 June 1938, lot 92 (as by the Master of the Louis XIIth Triptych); to [Julius Goldschmidt, London]. Acquired by Robert Lehman through Goldschmidt from the Schiff sale.²

EXHIBITED: Paris 1957, no. 244 (as by the workshop of the Master of the Louis XIIth Triptych); Cincinnati 1959, no. 491 (as by the workshop of the Master of the Louis XIIth Triptych); Tokyo 1977, no. 71 (as by the Master of the Louis XIIth Triptych), ill.

The plaque depicts the Virgin, who kneels and worships the Christ Child lying on the end of her cloak. She wears a square-necked robe, a chain belt, a jeweled brooch, and a hatlike halo. The robe is a deep burgundy color and the cloak a dark blue. On the opposite side of the Christ Child, Saint Joseph kneels on one knee and holds a lighted candle in his right hand. The other hand is raised as if in wonder. He is dressed in dark red with a dark blue cloak lined in burgundy. He wears a lavender jeweled collar, a green jeweled purse, and a jeweled brooch, which, like the Virgin's brooch, consists of bright-green translucent enamel applied over silver foil. In the background, two figures attend the scene and stand beside a ramshackle stable sheltering an ox

and an ass. On the right is a shepherd standing behind a woven wood fence and in front of a flock of sheep grazing on a hillside.

The flesh colors of all the human figures are enameled in white over opaque reddish-brown enamel. All the forms, both human and inanimate, are outlined in reddish brown or blue enamel. The fence and the stable are reddish brown and the roof of the stable is supported on one corner by a turquoise-blue column. In the distance is a fortified city and a circular church patterned on the plan of the cathedral in Aachen. Above, patterns in the dark blue sky herald the celestial event that preceded the birth. The silver-gilt frame rests on a profiled plinth. The frame consists of concave molding set with blue-enameled flowers, cabochon-cut jewels, and pearls in twisted wire settings. Bands of twisted wire ornament the inner and outer edges of the frame. The reverse side is fitted with a profile molding in the shape of the frame and has rivets at the top and bottom and for the handle of a pax.

A comparatively large number of Limoges enamels depict more or less the same scene, either as the center panel of a triptych or as a single plaque. They seem to be the products of several different enamellers working in the late fifteenth and early sixteenth centuries. In nearly all of them, the Virgin kneels in adoration on the left with the newborn Christ lying in front of her on a part of her mantle. On the right and in the forefront is Saint Joseph, his prominence perhaps reflecting a growing devotion to the saint in the second half of the fifteenth century. In the enameled scenes he either sits or kneels and holds a candle, a carpenter's square, a hat, and sometimes two of the three objects. In a few of the enamels, his hat lies on the ground beside him. In some of the enamels there is an Annunciation to the Shepherds in the distance, and others have cityscapes as background. All depict a stable or manger of some description, and the prescribed ox and ass appear either in relation to the structure or in closer proximity to the Holy Family.

At least two enamels in this group have been attributed to the anonymous master known as Monvaerni, or Pseudo-Monvaerni (probably working ca. 1480–1500): one in the Muzeum Czartoryskich, Cracow,³ and another that was formerly in the collection of Thomas Fortune Ryan in New York.⁴ More of them have been attributed at various times to the Master of the Orléans Triptych, the Master of the Louis XIIth Triptych (working late fifteenth century—ca. 1515), and even to Nardon Pénicaut (recorded 1493–1541). These enamels include rectangular plaques: one now in the Musée des Beaux-Arts,

Lyon;⁵ one in the British Museum, London;⁶ and one in the Los Angeles County Museum of Art.⁷

Another rectangular plaque is closely comparable to the Lehman plaque, but this one forms the central scene in a triptych, formerly in the collection of Georges Dutuit, and now in the Musée des Beaux-Arts de la Ville de Paris, Petit Palais, Paris (Fig. 19.1).⁸ Belonging to this category are at least two more triptychs with central Nativities, but both can be more or less firmly attributed to the workshop of the Master of the Louis XIIth Triptych.⁹ In addition, there are somewhat similar enameled scenes, although for the most part with more elaborate backgrounds, in the Museo Nazionale del Bargello, Florence;¹⁰ the Muzeum Czartoryskich, Cracow;¹¹ the Victoria and Albert Museum, London;¹² the Musée des Beaux-Arts, Caen;¹³ and the Musée des Beaux-Arts de Limoges.¹⁴ Based on stylistic evidence, all of the enamels in the last category may be understood as slightly later in date than most of the enamels in the group attributed here to the Master of the Orléans Triptych.

While the composition of the Lehman plaque is close to the Nativity in the triptych in the Petit Palais, the style of the figures owes more to the Master of the Orléans Triptych than to the Master of the Louis XIIth Triptych.



Fig. 19.1. Workshop of the Master of the Louis XIIth Triptych. Center panel of triptych, late fifteenth century—ca. 1515. Musée des Beaux-Arts de la Ville de Paris, Petit Palais



Fig. 19.2. Anonymous artist. Woodcut. *Nativity*, ca. 1490–1500. The Metropolitan Museum of Art, New York, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1966 (66.529.9)

Close inspection reveals many details that are coarsely delineated in the Lehman plaque: for example, the sunken face of Saint Joseph; his left hand, raised in wonder at the refulgence of the Child, but horribly misshapen; and his strangely turned-out foot. The shepherd standing next to the stable wears an absurdly bejeweled hat badge, and the construction of the stable is far more innocent of the laws of perspective than the stable in any other plaque in the group cited. The pseudo-antique column that supports the far side of the stable's roof is also present in the Nativity triptych in the Petit Palais, but there it is used to support an antique ruin (see Fig. 19.1). Caroselli observed that it is meant to symbolize the crumbling of the pre-Christian world order.¹⁵ In the Lehman plaque it is not so much decayed as tipsy. Taken together, these misunderstandings and apparently deliberate distortions in the draftsmanship mark the Lehman Nativity as the product of a period much later than the sixteenth century. This supposition has been confirmed by analysis of the composition of the enamel by means of an energy dispersive X-ray spectrometer and scanning electron microscope.¹⁶

The Lehman Nativity is interesting despite the fact that it does not actually date from the period from which it purports to have come. Caroselli also noted that the

source of the iconography of the Virgin kneeling in adoration of the newborn Christ attended by Saint Joseph holding a lighted candle is known from the *Revelations of Saint Bridget of Sweden* (ca. 1303–1373).¹⁷ Caroselli continued by tracing the imagery through Flemish and French art of the fourteenth and fifteenth centuries. She cited in particular the fifteenth-century miniatures of the Limbourg Brothers and the Boucicaut Master (active late fourteenth–early fifteenth century), and the Bladelin, or Middelburg, Altarpiece by Rogier van der Weyden (1399/1400–1464) in the Gemäldegalerie, Berlin.¹⁸

Caroselli concluded by suggesting that the direct source for the enamels is a miniature from a book of hours in the Art Institute of Chicago that has been attributed to the same Master of the Orléans Triptych, better known as an enameleur.¹⁹ While the similarity of the image of the Virgin and Child in the enamel to that in the miniature is close and Saint Joseph is both bearded and partly bald in both, he holds no candle in the miniature but instead holds up both hands in a gesture of astonishment. In addition, the roof of the stable in the miniature



Fig. 19.3. Engraving. *Nativity*, in *Heures à l'Usage de Rome*. Vellum edition. Printed by Philippe Pigouchet, 1498. The British Library, London, 1A 40340

is shown head-on, and the structure is open at the back to allow three human figures a peep at the scene inside.²⁰ In fact, the candle, the structure of the stable, the cityscape, and even the shepherds in the middle distance of the Lehman Nativity seem to derive from a different source altogether, one transmitted by prints.

A woodcut by an anonymous artist of the late fifteenth century depicts the Virgin and Child in positions similar to those in the Lehman enamel and Saint Joseph, with a candle in his right hand, kneeling, a carpenter's square and a cap on the ground beside him (Fig. 19.2).²¹ Behind the Virgin is a stable, its roof in need of repair, and in the distance, a cityscape somewhat comparable to the one in the enamel. The animals in the woodcut, however, are active participants in the adoration of the Child; Saint Joseph has a full head of hair; and the Virgin's cloak covers her head and falls from her shoulders, ending in a neatly squared-off mat on which the Child lies looking up at her.

Closer still to the enamel is an engraved illustration, one in a series of editions of hours printed in Paris by Philippe Pigouchet (active 1488–1500) for Simon Vostre (died 1520), but probably based, in turn, on a miniature by the anonymous Master of the Unicorn Hunt (active in Paris ca. 1480–1510) from a manuscript book of hours now in the Musée Condé, Chantilly.²² The miniatures that illustrate the Pigouchet Hours beginning in 1496 were acknowledged to represent a newly achieved refinement in French book illustration,²³ and it is an illustration from one or another of these that probably supplied the inspiration for the images on the enamels. For example, in an engraved Nativity (Fig. 19.3) from an *Heures à l'Usage de Rome* printed by Pigouchet in 1498,²⁴ shepherds in the middle distance look over a woven fence, behind them a cityscape as well as some sheep. These are all elements present in the Lehman nativity, suggesting that an illustration from one of these late fifteenth-century hours contributed to a design for the enamel. CIV

NOTES:

1. For a summary of what is known about the Master of the Orléans Triptych, see No. 2.
2. Goldschmidt Galleries, London, invoice dated 23 June 1938 and letter from Julius Goldschmidt to Robert Lehman, 28 June 1938 (Robert Lehman Collection files).
3. Marquet de Vasselot 1921, p. 236, no. 43, pl. XIV.
4. Sale, American Art Association, Anderson Galleries, New York, 23–25 November 1933, lot 387, ill.
5. Briend 1993, p. 59 and fig. 76.
6. Ross 1941, p. 21 and fig. 16.
7. Los Angeles County Museum of Art, 51.13.4 (Caroselli 1993, pp. 68–72, and colorpl., p. 43).

8. Marquet de Vasselot 1921, pp. 306–7, no. 137, pl. LIV; Notin 1994, pp. 73–74 and fig. 12. The triptych is attributed by both authors to the workshop of the Master of the Louis XIIth Triptych.
9. Metropolitan Museum, 14.40.699; Musée des Beaux-Arts de la Ville de Paris, Petit Palais, Paris (Marquet de Vasselot 1921, pp. 308–9, no. 139, pl. LV).
10. Marquet de Vasselot 1921, pp. 279–80, no. 111, pl. XXXIX. The enamel was attributed to the workshop of Nardon Pénicaut.
11. *Ibid.*, p. 270, no. 100, pl. XXXII. The enamel was attributed to the workshop of Nardon Pénicaut.
12. *Ibid.*, p. 300, no. 133, pl. LII. The enamel was attributed to the workshop of the Master of the Louis the XIIth Triptych.
13. *Ibid.*, pp. 287–88, no. 119, pl. XLV. The enamel was attributed to the Master of the High Foreheads.
14. Limoges 1992, pp. 138–39, no. 11, pl. 8; Notin 1994, p. 64.
15. Caroselli 1993, p. 71.
16. I thank Mark T. Wypyski, research scientist, Department of Scientific Research, The Metropolitan Museum of Art, for confirming a comparatively recent date for this enamel.
17. Caroselli 1993, p. 70.
18. Bock et al. 1986, p. 80, no. 535, and p. 215, figs. 449, 450; De Vos 1999, pp. 242–48, no. 15.
19. Ross 1941, fig. 15; Caroselli 1993, p. 71, fig. 16.
20. An enameled pax in the Louvre, Paris (OA 6184), that was identified as a work of the end of the nineteenth century is more closely connected to the Art Institute of Chicago's miniature than any of the other enamels in the group (Baratte 1999, p. 133 and fig. 3).
21. Metropolitan Museum, 66.529.9. See *Illustrated Bartsch* 1987, p. 95, no. 063-3, there attributed to an anonymous German printmaker working before 1500. See also Field 1965, pp. 6–7, no. 8, and fig. 8, for an impression in the National Gallery of Art, Washington D.C., attributed to a Paris printmaker, about 1490–1500.
22. Sterling 1987–90, vol. 2, fig. 356.
23. Claudin 1901, p. 25, dated the first use of the new illustrations to 1498, but see also Pollard 1897, p. 462, who gave the date as 1496. The earlier date is supported by an entry in the British Museum's *Catalogue of Books Printed in the XVth Century* in which it is noted, “[o]f the seventeen large cuts in the [August 20, 1496] edition, three only . . . are from the same blocks as in previous editions” (British Museum 1949, p. 116). The Nativity is not among the three cited as being earlier than 1496.
24. Vellum edition, The British Library, London, IA 40340, dated August 22, 1498 (British Museum 1949, p. 119).

Anonymous enameled. France (Paris?), probably late nineteenth or early twentieth century

20. Medallion: The Lamentation of Christ

1975.I.1227

Diam. 8.4 cm. Painted enamel, partly gilt, on copper.

Condition: There is a large circular hole at the top of the medallion and a large area of enamel missing from around the hole. There is a large chip in the middle of the right edge of the medallion, another just below the middle, and smaller chips elsewhere along the edge.

PROVENANCE: [Joseph Brummer, New York]; Brummer sale, Parke-Bernet Galleries, New York, part 1, 23 April 1949, lot 733 (as French, sixteenth century). Acquired by Robert Lehman.

EXHIBITED: Tokyo 1977, no. 72 (as Limoges, ca. 1520), ill.

In this circular, polychrome enamel plaque the Virgin, kneeling beneath a heavy wood cross, contemplates the body of the dead Christ laid out on the front of her robe. His head rests on a sheet supported by a bearded and balding figure, identifiable as Joseph of Arimathea, who is kneeling at the left side of the scene. Between the Virgin and Joseph of Arimathea, the head, shoulders, and praying hands of Saint John are visible, and on the right side of the medallion the standing figure of Saint Mary Magdalen gazes in pity upon Christ. Beside her and at the right edge of the medallion a bearded and balding man, who is probably Saint Joseph, kneels and holds the other end of the sheet. The Virgin, Saint John, and Saint Mary Magdalen have haloes. At the bottom of the scene five small rocks are spread across the ledge upon which the scene takes place, and at the sides, small forests of trees provide a frame.

The body of Christ, covered only by a loincloth, is heavily outlined, and it is enameled largely in white shading into gray used to model form. His hair and beard are mustard-colored, and his bright red wounds have bled copiously. The Virgin wears a dark blue robe and a cloak, both heavy with gilt highlights, and a white wimple. Saint Mary Magdalen has long blond hair and a mustard-colored dress with green sleeves. Details of her dress are in dark enamel and in gilt. Saint John is dressed in magenta and Saint Joseph is in a magenta tunic over a garment with mustard-colored sleeves heavily highlighted with gilt. Joseph of Arimathea wears a mustard-colored robe with a cloak of bright blue and a wide collar of magenta heavily outlined and highlighted in gilt. The features of all the faces are outlined in dark enamel by the use of *enlevage* (a technique of dragging a

stylus through unfired opaque enamel to reveal a layer of dark enamel underneath), here producing partly firm lines and partly closely spaced dots. The cheeks and eyelids of all the living figures are stippled with pink enamel, and their lips are covered with a pink wash.

The foreground of the scene is of green and mustard-colored enamel with dark enamel details and very heavy gilding, crosshatched in places. Some areas are almost solid gilt. The trees are green with dark enamel details and comma-shaped applications of gilt suggesting leaves. The cross is brown, with darker enamel details and gilt outlines, and the sky is light medium-blue opaque enamel to dark blue opaque enamel applied over a layer of white opaque enamel. In fact, the entire front surface of the medallion has an underlayer of white opaque enamel over which the colored enamels are applied, and in some areas an uppermost layer of colorless enamel was added.

The counter enamel is colorless, revealing the dark red color of the copper plate beneath, and where the enamel did not adhere to the metal, the surface of the plate itself is exposed.

Analysis of the enamel does not conclusively prove that the medallion is of nineteenth-century origin, although the enamel is not typical of sixteenth-century work either.¹ Nor was it standard practice in sixteenth-century Limoges to add a protective coat of colorless enamel to polychrome painted enamels.

There are problems with the enameling technique as well as with the representation of the scene. The scene is probably not directly copied from another enamel, but the maker presumably intended to produce a devotional image of the kind that was made in Limoges during the first third of the sixteenth century. But the style of the enamels that were actually painted in the earlier part of the sixteenth century is predominantly a linear one, whereas the figures in the medallion display a softer, more painterly style that is rarely found in Limoges painted enamels before the second half of the century. However, both the regimented rows of gilt stars in the sky and the schematic ledge representing the ground on which the scene takes place are allusions to conventions that would have been considered archaic in the second half of the sixteenth century.² Conversely, the gilt, commalike forms of the tree leaves surely derive their inspiration from the conventions used by Jean Limosin in the early seventeenth century.³

If the medallion was not likely enameled in the first half of the sixteenth century, there are also problems with assigning the enamel to Limoges in the second half of the sixteenth century. In that period most of the basic



No. 20

problems of perspective and anatomy had been more or less solved by master enamellers such as Léonard Limosin (died 1576/77), Pierre Reymond (recorded working 1534; died after 1584), and Pierre Courteys. For in this medallion there are peculiar problems of depth, such as the ambiguous distance of Saint John from the rest of the group. His relative size seems to indicate a position farther away from the rest of them than, in fact, he is. The Magdalen, too, seems to be either standing in a hole or kneeling on an unseen hillock. More disturbing still is the position of the sheet, which should be understood to be the support for the dead body of Christ, but here is placed under the skirt of the kneeling Virgin. Similarly, Saint Joseph apparently had a hood that has been thrown back from his head, but how it might have been attached to his tunic is a mystery.

Probably the greatest difficulty with accepting this medallion as a genuine work of the second half of the sixteenth century, however, lies in the faces of the two women and the beardless Saint John. A painterly effect was intended, but there are merely reddish, unpleasant-looking shadows. Although there is no doubt that toward the end of the sixteenth century there was a falling-off of draftsmanship and a carelessness with anatomical forms in the enamels of Limoges, these are not the same faults found in the Lamentation medallion.

CLV

NOTES:

1. My thanks to Mark T. Wypyski, research scientist, Department of Scientific Research, The Metropolitan Museum of Art, for the analysis using an energy dispersive X-ray spectrometer and scanning electron microscope. His report found the composition of the enamels in this medallion unusual for both the nineteenth century and the sixteenth century in Limoges, but there was nothing in the composition of the enamel to prove conclusively that they were of nineteenth-century origin. He noted, however, that some areas of the medallion are coated with clear enamel over the colored enamel, a technique not normally used by enamellers before the eighteenth century.
2. For the use of similarly regimented stars in Limoges painted enamels see, for example, the Lehman Last Judgment Triptych (No. 2) of about 1500. The gilding of stars in the triptych is worn, and the effect is now much less striking than it once was, but there are numerous other enameled plaques of the period with better-preserved surfaces that display this convention. For comparable grassy ledges, see some of the medallions by Colin Nouailher, which have been dated to the early 1540s, for example, the Emperor Claudius in the Louvre, Paris (MR 2528; Bautier 1989, p. 325 and fig. 13; Baratte 2000, p. 66, colorpl., p. 17). A medallion depicting Julius Caesar, probably from Colin Nouailher's workshop and now in the Metropolitan Museum (28.217.2a,b; Wardropper 2004, p. 15), has an even more schematic depiction of a grassy ledge beneath the feet of the equestrian figure.
3. For example, see the Minerva and Mars plaques in the Robert Lehman Collection (Nos. 16, 17).

JACQUES GOULLONS

Jacques Goullons, Coullons, or Goulon, is first recorded as working in Paris in 1626 as a master clockmaker. In 1656 he held the post of clockmaker to Gaston (1608–1660), duc d'Orléans, the brother of King Louis XIII (1601–1643) of France, and probably later to Philippe (1640–1701), duc d'Orléans, the brother of King Louis XIV (1638–1715) of France. King Louis XIV's minister, Cardinal Mazarin (1602–1661), had a large, striking watch by Goullons in 1653, and in the middle years of the seventeenth century Goullons made the movements for a series of watches with painted enamel cases, including three in the Metropolitan Museum. He died in 1671.

CLV

Jacques Goullons (recorded working in Paris 1626–died 1671). Paris, ca. 1645–48

21. Watch

1975.1.1244

Diam. of case 5.6 cm, diam. of dial 4.8 cm, diam. of back plate of movement 4.55 cm. Case and dial of enameled gold. Hand of steel. Movement of brass, partly gilded, and steel, partly blued. *Condition:* The bottom of the case is now detached, the pendant is severely bent, and the enamel is cracked on the left side of the interior of the cover and damaged on the interior of the side of the case. Part of the case bolt is missing. The escape and contrate wheels of the movement are replacements; they are not gilded. The spring for the click of the set-up for the mainspring is missing. The hand is a replacement.

PROVENANCE: Louis XIV, king of France; Georges-Louis-Claude Lebeuf, comte de Montgermont, Paris and Montgermont; Montgermont sale, Galerie Georges Petit, Paris, 25–30 May 1891, lot 179, ill.

EXHIBITED: Cincinnati 1959, no. 534, ill.; New York 2007–8.

The circular case is suspended from a gold pendant and bow, and it has a hinged cover that snaps shut at the bottom. When open it reveals the dial. The dial is mounted on the front plate of the movement, which is hinged to the case so that the dial and movement can be made to swing out together to permit access to the back plate of the movement for winding the mainspring by means of a key.

The exterior of the cover of the case has an extraordinarily pure white enamel ground and supports applied ornament of raised and enameled gold in a design of foliage radiating from a central rosette. The applied

elements are enameled in light blue and white opaque colors and contrasting dark green and golden yellow translucent colors. The bottom is framed by a bezel consisting of concentric bands of scallops and guilloché ornament enameled in opaque white on gold. The bezel is attached to the bottom of the case by means of six gold pins and was formerly joined to the side by a ring of small scallop-shaped gold lugs that originally were bent under the edges of the bottom rim of the side. (Both pins and lugs are visible in the image shown here.)

The side of the case is a continuous, convex band of gold, with six cartouches framing tiny baroque landscapes with figures painted in black on pale blue enamel. The cartouches themselves consist of baroque scrolls and foliate and floral components of raised white enamel; they are separated by the heads of cherubim in gold relief, each head framed by four wings painted in red on white enamel.

The applied ornament framing the exterior of the cover of the case duplicates that of the framing of the exterior of the bottom of the case itself, and it is pinned on in similar fashion. A painted enamel miniature depicting King Louis XIV of France astride a rearing pony fills the interior surface of the cover. Dramatically silhouetted against a distant landscape and an open expanse of sky, the king is portrayed as a boy of about nine or ten years, with light brown hair, brown eyes, and pink cheeks. He wears a full suit of armor, a white lace collar, and a white and gold sash, the ends trailing in the breeze. In his right hand he holds a baton, while with his left he restrains the ardor of his pony. The saddle and a feather in the pony's bridle are painted in shades of clear, bright vermilion and the remaining tack in shades of blue.

The dial is mounted on the gilded brass front plate of the movement, which extends beyond the dial, the visible portion ornamented with an engraved leaf design. The dial consists of an enameled gold disk with the numerals of the hour chapter (I–XII) painted in black and the half hours marked by dotted ornaments. The chapter is bordered by concentric bands of gold that are raised portions of the gold plate, and it encircles a landscape painted in natural colors, with a mill, a mill pond with a fisherman in a bright vermilion coat in the foreground, and a stag hunt in the distance. The single hand is chiseled with a foliate design. The interior of the case is also painted: the side, or band, with acanthus scrolling in black on pale blue enamel, and the bottom, with the arms of France and Navarre beneath the royal crown of



No. 21, closed

France, above the initial L surmounted by a crown, and encircled by the collar and pendant of the Order of Saint Michel and that of the Saint Esprit. These are painted in their proper metallic, or heraldic, colors against a ground of white enamel dotted with red.

The movement consists of two circular plates held apart by four baluster-shaped pillars, all of gilded brass.



No. 21, open

It contains a going train of three wheels and an escape wheel driven by a mainspring with gut fusee regulation and controlled by a verge escapement with a balance. The ratchet-and-click set-up for the mainspring is mounted on the outside of the back plate, and it consists of a steel ratchet wheel and gilded brass decorative click, pierced and engraved with a scrolled design of strawberry leaf, flower, and fruit ornament. The cock, attached to the back plate, secures the balance and is similarly ornamented. Engraved below the balance cock is the signature of the watchmaker: *Goullons Paris*.

The exquisite workmanship of the case, the presence of the king's portrait, and the royal arms¹ all support the supposition that this watch belonged to Louis XIV (1638–1715), king of France. Until somewhat recently, these last two factors might have marked the watch as a royal presentation piece. However, the study of a watch in the Metropolitan Museum made for one of the king's courtiers, Louis Hesselin,² permits the identification of the Lehman watch as likely one of the king's personal possessions.

Images of Louis XIV are numerous, but there are not many that can be compared with the boy in the miniature on the watch. One of them is a drawing by Philippe de Champaigne (1602–1674), who was appointed painter to the king during the reign of the boy's father, Louis XIII (1601–1643), and who retained the title under Louis XIV until two years before his death in 1674.



No. 21, movement



Fig. 21.1. Claude Mellan. Engraving. *Louis XIV as a Child*, seventeenth century. The Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 1941 (41.57.16)

The drawing, now in the Cabinet des Dessins in the Louvre, Paris,³ is not signed but was firmly attributed to the artist on the basis of the style of the drawing itself as well as on the presence of an inscription on the top, “Louis 14 Aoust 1644,” in what has been identified as the handwriting of the artist.⁴ Although the drawing depicts the young king in profile, the age is approximately the same as that of the boy on the watch, his face framed by curls, and with heavy-lidded eyes, a rosebud mouth, and fat cheeks that have not yet completely lost their traces of baby fat.

Another portrait (Fig. 21.1), an engraving by Claude Mellan (1598–1688), depicts the same young boy in three-quarters right view and below, the royal French crown above the initial L.⁵ The engraving is believed to be based on a drawing by Mellan, now in the State Hermitage Museum, Saint Petersburg. Neither the engraving nor the drawing is dated, but they are thought to have been executed about 1644 on the basis of their similarity to the drawing by Philippe de Champaigne.⁶

A full-length portrait (Fig. 21.2), now in the Musée National du Château de Versailles, by Henri Testelin (1616–1695), dated 1648,⁷ depicts the king at about the age of ten. Here the face of the boy has less of the chubbiness of childhood than either the Champaigne or the Mellan portrait, but the likeness is very similar to the portrait on the watchcase. Comparison of these portraits

seems to confirm the supposition that the watchcase must have been painted between about 1645 and 1648 or copied from a painting or drawing of the same date. Painted enamel miniatures on other watchcases of the period were commonly based quite closely on paintings or on prints.⁸ No model for the miniature on this watchcase has been found, however, and it is possible that the portrait is unique.

The French court would have known of the portrait of the five-year-old Spanish Infante, Prince Baltasar Carlos, on a rearing pony, that Diego Velázquez painted in 1634 or 1635 as an overdoor panel for the Salón de Reinos at Buen Retiro Palace near Madrid, either by description or from a sketch. However, the portrait of the prince as master of the rearing horse and the allusion to rulership found in such portraits⁹ would, no doubt, have inspired equestrian portraits of the young Louis XIV, even without the example set by the Spanish court. An engraving by the Italian artist Antonio Tempesta (1555–1630) depicts Louis XIV’s grandfather King Henri IV of France on a rearing horse.¹⁰ In the next generation, King Louis XIII as a young man on a rearing horse was engraved by Matthäus Mérian (1593–1650).¹¹ An engraving of 1622, also representing Louis XIII, by Isaac Briot (1585–1670)¹² (Fig. 21.3) might also have provided an example that was closer to the French court. There exists, as well, a charming ceramic figure of Louis XIII, as Dauphin, astride a horse, the product of the royal workshops at Fontainebleau of about 1608 to 1610, that is now in the Louvre, Paris.¹³

The technique of enamel painting employed on the watchcase is of the variety believed to have been the invention of Jean I Toutin (1578–1644) of Châteaudun and, after 1636, of Paris. One watch in an enameled case, now in the Rijksmuseum, Amsterdam, with representations referring to the marriage of William II of Orange and Mary Stuart in 1641, bears the signature of Jean’s son Henri Toutin (1614–1683).¹⁴ Few such early enameled watchcases are signed, and it has been shown in connection with Monsieur Hesselin’s watch how difficult it is to attribute an unsigned enamel to a given painter.¹⁵ Like most, the enamels of the Lehman watchcase are unsigned, but they share with the Hesselin watch, the watch in the Rijksmuseum, Amsterdam, and a signed miniature with a portrait of King Charles I (1600–1649) of England, dated 1636, now in the Mauritshuis in The Hague,¹⁶ certain unusual characteristics. These include the use of a very pure white for the ground, tiny dots of color applied over the white in a technique that almost resembles pointillism and, where



Fig. 21.2. Henri Testelin. *Louis XIV*, 1648. Musée National du Château de Versailles, 8139, MR 2521



Fig. 21.3. Isaac Briot. Engraving. *Louis XIII*, 1622. Musée du Louvre, Paris, Département des Arts Graphiques



Fig. 21.4. F. L. Meybom. Watch, ca. 1670–75. Case attributed to Isaac Bergeron dit d'Argent. View of back of case. The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan, 1917 (17.190.1600)

appropriate, a brilliant vermilion, which was evidently a difficult color to produce successfully in this period. On the Lehman watch the tiny red dots that cover the ground behind the coat of arms may be compared with the colored dots that enliven the background of the portrait miniature in the Mauritshuis. Tiny dots are noticeable, too, in the sky behind the equestrian portrait of Louis XIV, and the handling is similar to those in the background scenery of the enameled miniatures in the Hesselin watchcase in the Metropolitan Museum.

The design, technique, and construction of the side, or band, of the Lehman case are unlike the other two watchcases, however, but may be compared to those on the side of a watch with a movement signed “Charles Sarrabat Paris” (married 1646–died 1692) now in the Historisches Museum, Basel.¹⁷ The Sarrabat watch has the more commonly found miniature paintings of scenes from antiquity (here from the life of Cleopatra) on the exterior of the case and on the cover, as well as baroque landscapes on the interior. Here, too, the enamels are unsigned, but nearly all the movements of the enameled cases of this variety that still house their original movements are signed by watchmakers working in Blois or Paris, and that is where the enamellers are most likely to have worked.

The applied ornament of enameled, repoussé gold found on the exterior of the Lehman watch is also diffi-

cult to ascribe to a particular goldsmith or enameler. Comparable skill in the working of openwork gold ornament, although applied to a ground of blued steel rather than enamel, also can be found in the ornament of the cases of a small group of square watches that were made in Paris about 1660 or perhaps as late as 1670. The cases of these have been tentatively attributed to Isaac Bergeron dit d'Argent (working 1649–86).¹⁸ One work (Fig. 21.4), with a movement signed “F. Meybom Paris/St. Germain” is in the Metropolitan Museum.¹⁹ Two others with movements by the same watchmaker are in the Fitzwilliam Museum, Cambridge, England,²⁰ and in the British Museum, London.²¹ There are at least three others with similar cases, but with movements by Balthazar Martinot (1636–1716)²² and Auguste Bretonneau (working 1638–1658).²³ A small circular watch also made in Paris, but about the middle of the seventeenth century, now in the Metropolitan Museum, has a gold case with openwork ornament consisting of tiny flowers of raised gold enameled in white and various shades of blue, the details painted in black, and with dots of white enamel applied to a gold ground (see Fig. 11.3).²⁴ The work is of comparable quality to the case of the watch made for Louis XIV, and the technique even closer than that of the cases for the square watches. The movement, signed “Nicolas Bernard Paris,” appears to have been made about the same time as the Goullons movement for the king's

watch and is probably the work of the Nicolas Bernard who is recorded working in Paris in 1650.²⁵

But in the period just before 1650 we have nothing French in the way of watchcases or jewelry that is closely comparable. A basin of agate mounted in gold with black and white enameled repoussé gold ornament applied to the gold ground was identified as having been in 1644 part of the stock of the Flemish-born goldsmith Jean Vangrol (working 1620–probably 1642).²⁶ The technique employed and the high quality of the execution of the mounts are comparable. However, in the Lehman watchcase there is not a hint of the peapod style of ornament that distinguishes the Vangrol basin. Furthermore, Vangrol is thought to have died in 1642. He was certainly dead before 1644, or a year or two before the portrait on the watchcase could have been completed.

Of the watchmaker who signed the movement of the Lehman watch “Goullons Paris,” we now know quite a bit. A large, striking watch by Goullons with its red leather carrying case was in the possession of the French king’s minister, Cardinal Mazarin, in 1653.²⁷ Goullons was also the maker of movements for an extant group of watches with exquisitely painted enamel cases that are usually dated on the basis of the style and imagery of their enameled miniatures to the middle years of the seventeenth century. These include a watch in the Victoria and Albert Museum, London, with portraits of King Louis XIII and Cardinal Richelieu (1585–1642)²⁸ and one now in the Musée International d’Horlogerie, La Chaux-de-Fonds, Switzerland,²⁹ with religious subjects drawn from paintings by Simon Vouet (1590–1649), whose work in Paris included a number of commissions from the French royal family. Another, with an exceptional painted case that is signed “Vacquer Fc” (probably the enameler Robert Vacquer, 1625–1670), has two miniatures taken from a fresco in the Vatican that is after a design by Raphael. The watch was formerly in the Luigi Delle Piane collection in Milan.³⁰ The Metropolitan Museum has three watches with miniatures after paintings or prints by Simon Vouet, Jacques Stella (1596–1657), and Laurent de La Hyre (1606–1656).³¹

Other watches by Goullons that do not belong to this category of painted-enamel miniatures include one with a case ornamented with foliage and rosettes enameled predominantly in black and white opaque enamels over gold relief. This watch has a tangent wheel set-up for the mainspring and is thus later than most of the others. It has been in the collection of the Worshipful Company of Clockmakers in London since 1828³² and is considerably smaller than the ones with the painted enamel miniatures

on their cases. At the other extreme in size (diam. 10.4 cm) is a coach watch with a gilt-brass case signed “Goullons Paris” on the movement, that is now in the Historisches Museum, Basel.³³

All of the foregoing watches are signed with only the surname of the maker. But a small watch with a pre-balance spring movement and a gold case with champlévé enamel ornament bearing the signature “Josias Goullons Paris” on the back plate appeared in the auction trade in 1971.³⁴ At first it seemed that the maker who signed himself “Goullons Paris” was the same maker as the one who signed “Josias Goullons.” Further reflection, however, leads to the question of why the signature changed and the probable answer that by the time this watch was made there were two watchmakers in Paris named Goullons, or Coullons.³⁵

Unfortunately there is no known documentary record of Josias Goullons, but there are, in fact, several for a Jacques Goullons. The first known mention in Paris was in 1626. In 1656, he was recorded as “Coullons, horloger du duc d’Orléans (clockmaker to Gaston [1608–1660], duc d’Orléans), and in 1698 as the late Jacques Goullons “horloger du Monsieur” (Philippe [1640–1701], duc d’Orléans, the brother of King Louis XIV, who was known as Monsieur).³⁶ Further documentation, as yet unpublished, reveals that Jacques Goullons was a master clockmaker in Paris and that he died in 1671.³⁷ It was, therefore, most likely Jacques Goullons who made the movements for the series of watches with painted enamel cases, the Lehman watch among them, that are signed “Goullons Paris.” It is rare, indeed, to be able to identify the original owner of a seventeenth-century watch. In this case it is virtually certain that the owner was King Louis XIV, and the date of the watch can be best established by the age of the king when the portrait was painted, or about 1645 to 1648. CIV

NOTES:

1. The achievement painted here was also used by Louis XIV’s father, Louis XIII. See Magneney 1633.
2. Metropolitan Museum, 17.190.1413. The watch, containing a portrait miniature of Louis Hesselin (1602–1662) and his coat of arms emblazoned on the dial, was actually in the possession of Monsieur Hesselin and was listed in the inventory of his estate at the time of his death. Hesselin was *conseiller du roy* and *maître de la chambre aux deniers* to King Louis XIV, as well as de facto *surintendant des plaisirs du roy*. See Leopold and Vincent 1993.
3. Dorival 1971; Dorival 1976, vol. 2, p. 106, no. 188, pl. 188.
4. Dorival 1971, pp. 75–78.
5. Paris 1988, p. 96, no. 111, ill. p. 99.
6. *Ibid.*, p. 96, no. 112, ill. p. 98.

7. Musée National du Château de Versailles (8139, MR 2521). See Constans 1995, vol. 2, p. 853, no. 4823; see also Gaxotte 1974, p. 23, for a clear illustration of the painting.
8. See Vincent 2002.
9. See Liedtke 1989, pp. 19–35; see also p. 95, n. 78, and pp. 246–47 for a discussion of the Velázquez painting, which is now in the Museo Nacional del Prado, Madrid.
10. *Illustrated Bartsch* 1984, p. 366, no. 636 (150).
11. Paris 2002, p. 225, fig. 1.
12. Département des Arts Graphiques, Louvre, Collection Edmond de Rothschild (*ibid.*, p. 343, fig. 1).
13. Département des Objets d'Art, Louvre, OA 2735 (*ibid.*, p. 343, no. 227).
14. Tardy 1971–72, vol. 2, p. 454; Brusa 1978, p. 105, nos. xvii–xx, and colorpls. xvii–xx; Cardinal 1989, pp. 138, 139, and figs. 104a, 104b; Bimbenet-Privat 2002, vol. 2, pp. 450–51, no. 162.
15. Leopold and Vincent 1993, p. 114.
16. Schaffers-Bodenhausen and Tiethoff-Splithoff 1993, p. 20; Bimbenet-Privat 2002, vol. 2, pp. 444–45, no. 159.
17. Sturm 1983, no. 20. The watch is dated by Sturm to about 1650.
18. Bimbenet-Privat 2002, vol. 2, pp. 424, 491, no. 183.
19. Metropolitan Museum, 17.190.1600 (Williamson 1912, p. 86, no. 80; Parker et al. 1989, pp. 61, 64).
20. Baillie 1929a, pl. xxv, no. 5.
21. Baillie 1947, p. 218.
22. Louvre, OA 8294 (Cardinal 1984a, p. 42, no. 17, and p. 247; Bimbenet-Privat 2002, vol. 2, p. 491, no. 183). Martinot was clockmaker to Anne of Austria as well as to Louis XIV (“Horloger ordinaire du Roi”). See Tardy 1971–72, vol. 2, p. 442.
23. Geneva 1997, p. 46, no. 9.
24. Metropolitan Museum, 17.190.1622 (Williamson 1912, p. 32, no. 25, but Williamson was confused about the identity of the watchmaker; see also Vincent 2007, p. 331 and figs. 24–26).
25. Archives Nationales, Paris, Minutier Central, cxxi, 17, and xcvi, 1. I am indebted to J. H. Leopold for these references.
26. Paris 2001, pp. 398–99, no. 191; Bimbenet-Privat 2002, vol. 2, pp. 456–57, no. 165. Bimbenet-Privat (2002, vol. 1, pp. 526–27) also noted that Vangrol occupied one of the workshops in the Galerie du Louvre from 1620 until 1642.
27. *Inventaire . . . Cardinal Mazarin* 1861, p. 62: “Une grosse monstre sonnante de cabinet, faite par Goulons, dans son estui de cuir rouge. 2001.”
28. Victoria and Albert Museum, London, 7543-1861 (Camerer Cuss 1976, p. 66, pl. 18; Cardinal 1984a, pp. 152–53; Cardinal in Paris 2002, p. 310, no. 200; Bimbenet-Privat 2002, vol. 2, pp. 452–53, no. 163).
29. Cardinal 1984b, pp. 22–23.
30. *Collezione Delle Piane* 1954, pp. 19–21, pl. 1, figs. 20a–d.
31. Metropolitan Museum, 17.190.1556, 17.190.1557, and 17.190.1627 (Vincent 2002, figs. 3, 6, 8, 10, 11, 15, 21, 31, and pl. 4).
32. Worshipful Company of Clockmakers 1902, p. 34, no. 133; Clutton and Daniels 1975, p. 14, no. 32, colorpl. 11; Brusa 1978, p. 106, nos. xxvi–xxviii, and colorpls. xxvi–xxviii. The collection is now in the Guildhall Museum, London.
33. Ackermann 1984, pp. 242–43.
34. Sale, Galerie am Neumarkt, Zurich, 8 October 1971, lot 159, pl. 33; Meis 1980, p. 80, figs. 76, 77. The balance spring was not invented until 1675.
35. See Tardy 1971–72, vol. 2, p. 682. I am indebted to David Thompson, curator of Horology, and J. H. Leopold, retired assistant keeper, in the Department of Medieval and Modern Europe at the British Museum for the suggestion that the evidence available seems to point to this conclusion.
36. Archives Nationales, Paris, Minutier Central, fiche, 1626, 1656, 1698. I am indebted to J. H. Leopold for this information. There is also a Jacques Goulon listed as working in Paris in 1643 (Tardy 1971–72, vol. 2, p. 682). I am also grateful to Michèle Bimbenet-Privat for bringing to my attention the fact that in 1656 Jacques Goullons would have served as clockmaker to Gaston, duc d'Orléans, rather than Philippe, duc d'Orléans, who did not accede to that title until 1660 (incorrectly identified in Vincent 2002, p. 102).
37. In an exhibition catalogue entry for a watch by Goullons, Cardinal states that Goullons was a master clockmaker in Paris from 1626 and that he died in 1671 (Cardinal in Paris 2002, p. 310, no. 200). Her information is based on an unpublished manuscript about the artist Sébastien Bourdon (1616–1671) by Jean Rivet.

France and probably Switzerland, ca. 1758–65

22. Pair case watch

1975.1.1245

H. of watch 6 cm, diam. of outer case 4.75 cm, diam. of inner case 4.1 cm, diam. of back plate 3.45 cm. Outer case of painted enamel on gold. Inner case of gold with an unidentified maker's mark consisting of the letters *IC* over *B* below a coronet (incuse) on the interior and an eagle's head, a French guarantee mark for gold in use between 1 January 1847 and 1 July 1919 on the pendant. Dial of gold and white enamel with black numerals; silver hands set with diamond chips. Movement of gilt brass and steel. Movement signed (on the back plate): *Tomson/LONDON*. *Condition*: A petal from the rosette at the base of the minute hand is missing. The enamel on the bezel of the outer case is worn, and there are losses of enamel near the screw that secures the spring that operates the thumbpiece. There are dents and scratches on the exterior of the inner case.

PROVENANCE: Carl Marfels, Frankfurt am Main and Berlin.

LITERATURE: Marfels and Speckhart 1904, pl. XXI, no. 2.

The exterior of the circular outer case of the watch is painted with a pastoral scene of music makers. In the center, a woman in a red dress with a blue underskirt, a low-cut white bodice, and red shoes sits on a large rock.



No. 22, open to show movement



No. 22, outer case and watch



No. 22, exterior of outer case



No. 22, dial

Behind her are two male figures, one in blue with red sleeves and britches and a white collar, gesturing with his right hand, and the second in mauve, with a red hat and white collar, leaning forward and peering over the shoulder of the first. Another woman sits on the proper left of the woman in the red dress, this one wearing a mauve dress with a white ruff at her throat. Beside her, a woman in a red jacket and cap, green cape, and billowing blue skirt, plays a guitar. All are posed in front of a copse of trees framed by blue sky, here and there punctuated by clouds. The enameled scene is bordered in gold engraved with scrollwork, and a large, circular, gold thumbpiece is attached to the border. The case is hinged to a bezel of engraved gold ornamented with three enameled floral swags.

The inner case, or box, is of plain gold, with a gold pendant and a hinged, gold bezel framing the glass cover

for the dial of the watch. There is a hole at the lower left side of the case that allows the insertion of a key for winding the watch and a large, highly polished steel case bolt attached to the interior.

The circular, white enamel dial has a chapter of hours numbered I–XII within a chapter of minutes numbered by fives from 5 to 60, both chapters painted in black. The center, of matte gold within a scalloped border, has a floral design in low relief. The hour and minute hands consist of rosettes and scrollwork set with diamond chips.

The movement consists of two circular brass plates held apart by four highly polished, square-sectioned baluster-shaped pillars that are pinned to the back plate. It is driven by a mainspring with a chain fusee and has a train of four wheels with a verge escapement regulated by a spring balance. The balance cock is of the English variety, with a relatively small table covering the balance and a wide, single foot screwed to the exterior of the back plate. The table of the cock is pierced and engraved with foliate scrolls in an asymmetrical design. A small steel cockeret with a red end stone has been screwed to the center of the cock. The foot of the cock is engraved in a diaper pattern and has openwork, foliate scrolled ornament. Also attached to the back plate is a circular silver plate, or figure piece, inscribed with the numbers 1–6 for adjusting the balance. At the side of the figure piece opposite the foot of the cock there is another applied openwork ornament consisting of leafy scrolls, and below the cock is the engraved signature.

The scene on the back of the outer case of this watch was adapted from an oval scene in an etching signed by Étienne Fessard (1714–1777) and dated 1757 (Fig. 22.1).¹ The print, in turn, records in reverse an earlier painting titled *La Musique Champêtre* (Sylvan Music) by Nicolas Lancret (1690–1743) that is now in the State Hermitage Museum, Saint Petersburg.² The practice of adapting the subjects of paintings for the decoration of enameled watchcases had a long history in France,³ and the Lehman watchcase is typical of a variety made there about the middle of the eighteenth century or a few years later. Among the many surviving works are a watch in the Metropolitan Museum adapted from a painting by Jean-Baptiste Greuze (1725–1805) (Fig. 22.2) and a watch in the Louvre, Paris, adapted from a painting by François Boucher (1703–1770). Although the enamels are not signed, both watches have French movements, the Metropolitan Museum’s signed “P. Michaud Paris”⁴ and the Louvre’s signed “Baillon Paris.”⁵

It is a surprise, therefore, to open the inner case of the Lehman watch and find inside an English style of balance cock (an openwork disk with a single wide foot used to secure the top end of the arbor for the balance) instead of the expected continental type of balance bridge (an openwork disk attached on two sides to the back plate of the movement). A typical French work can be found on the Michaud movement discussed earlier (see Fig. 22.3).

The signature, “Tomson/LONDON,” too, is problematic, for the use of the surname alone without an initial creates immediate doubt that this movement was made in London. The famous clockmaker Thomas Tompion (1639–1713) was still working in London in the early years of the eighteenth century. While there were several more clockmakers named Thompson in eighteenth-century London, the biographical lists of English clockmakers and watchmakers include only three Tomsons. These were probably not well-known in their time, and one of them may never have existed. The first Tomson signed a pair case watch of about 1770 that was known by the English horologist F. J. Britten to have been in a private collection before 1911.⁶ The second, also in a private collection, was a Thomas Tomson, the maker of a repeater watch that in 1929 was known to G. H. Baillie, the compiler of the standard dictionary of English clockmakers and watchmakers.⁷ The third was an S. Tomson, thought to be known from the signatures on two watches. The first of these, formerly in the Maurice Sternberger collection, is no longer traceable. The other is a pair case watch in the Metropolitan Museum, a watch that is, in fact, signed “Thos. Thompson Jun/ No 4492/London.”⁸ This is a much more convincing signature for a London watchmaker, a signature that included the customary serial number of the watch, as well as the abbreviation of the full name of the maker, Thomas Thompson, Junior.



Fig. 22.1. Étienne Fessard. Etching. *La Musique Champêtre*, 1757. Bibliothèque Nationale de France, Paris, Ee.14 in-fol.



Fig. 22.2. Watch, ca. 1755. View of scene adapted from a painting by Jean-Baptiste Greuze. Movement by Pierre Michaud. The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan, 1917 (17.190.1591)



Fig. 22.3. Watch shown in Fig. 22.2. View of watch movement.

For the reason why a French or another continental European maker of a good quality watch would want to sign the name of a London watchmaker to his work, it is necessary to know of the superior reputation of English timepieces beginning in the last quarter of the seventeenth century, but continuing past the middle of the eighteenth. By 1711, French clockmakers were so challenged by English products that they were granted French royal protection in the form of a ban on the importation of English-made clocks.⁹ Watches were more difficult to ban, as they were undoubtedly much easier to smuggle past the French customs officials. An article in the January 1719 *Mercure de France* documents the flood of English watches that had by then reached France, a situation that could only end, it was believed, in the destruction of the French watchmaking trade.¹⁰ How many of these watches were, in fact, made in England is difficult to determine. As early as 1704, complaints were registered in London regarding the forging of the signatures of well-respected English watchmakers on foreign watches of inferior quality.¹¹ The inspector general in charge of manufactured products for the royal French customs in the reign of King Louis XIV also noted that the practice of forging watchmakers' names on watches was all too common.¹²

The type of ornament on the back plate and on the cock that secures the top end of the arbor for the balance of the Lehman watch is not typically English. Conversely, the English form of cock was not usually employed by French watchmakers. Rather it was in Switzerland that movements with English forms of cocks were being made, and a number of mid-eighteenth-century movements with English-style cocks that were both made and signed by Geneva watchmakers survive.¹³ That some of the Geneva watchmakers were not averse to signing names that were not their own to their work is implied in a comment by the famous French clockmaker Ferdinand Berthoud (1727–1807). He warned of merchants who were placing bad movements from Geneva inside Paris-made cases and having them signed with the names of respected watchmakers.¹⁴ Nearly a decade later, the English clockmaker James Upjohn remarked on the same practice in a diary of his travels on the European continent in 1768.¹⁵

The quality of the movement in the Lehman watch is relatively high. It is surely not English, however, and while it is possibly French, it is much more likely to be Swiss, but not the type of “inferior” Swiss movement to which an illustrious English name has been added. Unless the name Tomson is simply a misnomer for

Tompion, the English name on the watch would not have been well known. In addition, continental patrons must have been aware, however dimly, that Thomas Tompion had been dead for more than forty years before this watch was likely made, probably not long after 1757, the year of publication of the etching upon which the scene on the outer case of the watch is based. However, the superior reputation of English watchmaking was still very much alive and would remain a great incentive for forging English signatures. There is no doubt that in the course of the eighteenth century a large amount of illegal and dishonest trade was conducted between major cities of European watchmaking. This fascinating aspect of the economy of watchmaking awaits further study.

CLV

NOTES:

1. Bibliothèque Nationale de France, Paris, Ee.14 in-fol. (Bibliothèque Nationale de France 1962, p. 79, no. 380; see also Bocher 1877, p. 40, no. 52).
2. Wildenstein 1924, p. 93, no. 336, and fig. 97.
3. See Vincent 2002 for several mid-seventeenth-century examples.
4. Metropolitan Museum, 17.190.1591. The movement is by Pierre Michaud, who is believed to have been working in Paris about 1750 and to have moved to Geneva in 1771 (Tardy 1971–72, vol. 2, p. 461). A Pierre Michaud is listed as a master clockmaker in Geneva in 1771, but is said to come from Orléans in France, not Paris (Patrizzi 1998, p. 278). The watch was attributed erroneously to a Widow Michaud (*Veuve Michaud*), presumably owing to the misreading of the signature on the back plate (Britten 1911, p. 712; Williamson 1912, pp. 60–61, no. 60; Baillie 1929b, p. 251). Perhaps the “Widow Michaud” never existed and is only a “ghost” in the standard lists of clockmakers and watchmakers. The Greuze painting *Un Père de Famille Qui Lit la Bible à Ses Enfants* (A Father of a Family Reading the Bible to His Children) appeared in the Paris Salon in 1755.
5. Louvre, OA 8471 (Cardinal 1984a, pp. 127–28, no. 127). The movement of the watch is presumably a product of the workshop of the highly successful Paris clockmaker Jean-Baptiste Baillon III (1727–1772). See Augarde 1996, pp. 272–73. Cardinal identified the origin of the enameled scene on the case as an engraving by René Gaillard (ca. 1719–1790), after a painting by François Boucher of 1748 titled *Le Panier Mystérieux* (The Mysterious Basket).
6. Britten 1911, p. 757; Britten 1982, p. 625.
7. Baillie 1929b, p. 355.
8. Metropolitan Museum, 17.190.1446 (Williamson 1912, p. 184, no. 201). Williamson was unable to find a Thomas Thompson, Junior, in the lists of known London watchmakers and proposed a theory that the watch was actually made by a Thomas Thompson in Lancaster, England, the London place-name being a later addition. However, the interior of the inner case of the watch has a full set of London

- silver marks for the year 1759, and there is no sign that the engraved place-name on the back plate is a later addition.
9. See Savary des Bruslons 1761, col. 334: “[Les Horloges a réveils] d’Angleterre sont prohibées en France par deux raisons, la première [*sic*] est un ordre du Roi en faveur de la Communauté [des Horlogers].”
 10. “C’est un fait connu de tout le monde que l’Angleterre fournit tous les ans à la France une grande quantité de montres de prix et que ce commence ne se fait qu’en pure perte pour la France.” Quoted in Cardinal 1980, p. 18.
 11. Guildhall Library, London, Clockmakers’ Company Court Minute Books, vol. 3, 1699–1729, p. 50r, entry of 3 July 1704: “At this Court The Master [Thomas Tompion] and Mr. Quare produced Each of them a Letter sent to them from Amsterdam by one Patrick Caddell giving an account of great Abuses to the Trade in generall & particularly to those Members of the Court (Viz t) Mr. Tompion, Mr. Windmills, Mr. Quare, By Cabrier, Lamb & others at Amsterdam by setting those Persons names on their Worke & selling it for English worke. . . .” Thomas Tompion, Daniel Quare (1647–1724), and, to a lesser extent, Joseph Windmills (1671–1702) were major figures in the early years of English supremacy in the clockmaking trade. But see also Leopold 1989, pp. 162–63, for further thoughts on the subject.
 12. See Savary des Bruslons 1761, col. 992: “Car il y a un grand nombre d’Horloger par toute l’Europe, qui voyant que les Montres d’Angleterre sont les plus estimées, ne se sont point de scrupule de contrefaire les noms des plus habiles Maîtres de ce pays-là sur de vils ouvrages. Mais puis qu’il y a des Horlogers de Londres même, qui contribuent à ruiner leur réputation par ce beau trafic, ceux des autres pays en font moins à blâmer.” Jacques Savary, called Savary des Brülön, or Bruslons (1657–1716), was named by the Marquis de Louvois to the post in the French royal customs. His *Dictionnaire universel de commerce* first appeared in 1723.
 13. See Sturm and Winter-Jensen 1982, pp. 26–27, no. 6, ill. p. 12, for a pair case watch with an “English style” cock on a movement signed “Avril & Guigneur,” in the Musée de l’Horlogerie et de l’Émaillerie, Geneva (M 768). Jean Guigner, or Guigneur, was a master clockmaker in Geneva. He became a partner, or associate, of Théodore Avril in 1738. Avril, Guigneur & Cie existed as a firm between about 1740 and 1750 (Patrizzì 1998, pp. 83, 221).
See also Sturm and Winter-Jensen 1982, p. 27, no. 7, ill. p. 13, for a pair case watch, also with an “English style” cock signed *David Trembley*, in the Musée de l’Horlogerie et l’Émaillerie, Geneva (M 355). Trembley (1716–1786) is recorded as a master clockmaker in Geneva (Patrizzì 1998, p. 379). See also Jaquet and Chapuis 1945, pl. 55, for four Geneva-made watches with English-style cocks. One is by Jean-Étienne Liotard (1702–1789), who had a long career in various European cities including Geneva, Paris, and London (Patrizzì 1998, p. 258); another is signed *Etienne Serre à Geneve*; and another is signed *Bordier à Genève*, probably a member of a large family of Geneva watchmakers working from the seventeenth through the early nineteenth century. All of these watches were in private collections in 1945. Jaquet and Chapuis (1945, p. 126) noted that in the eighteenth century, the “ledgers of Swiss firms are full of references to movements and cocks in the English style.”
 14. Berthoud 1759, p. 53: “Puisque la plûpart des ouvrages d’Horlogerie que vendent ces Marchands, sont fournis par des Horlogers (fur qui ils gagnent) & ces *Ouvriers* n’étant pas responsables des ouvrages qu’ils vendent à vil prix aux Marchands, s’inquiètent fort peu de leur perfection; d’ailleurs ces Marchands savent fort bien employer des mauvais Mouvements de Genève dans des boîtes de Paris, faire marquer les noms des bon Maîtres dessus ces Montres, & les vendre comme si elles étoient bonnes.” I am indebted to J. H. Leopold for bringing these remarks to my attention.
 15. See Upjohn’s entry for Paris in his journal: “They [Paris watchmakers] get the Watches made at Geneva, all ready for finishing, except the Cases, which are made & the Watches finish’d at Paris. They pay very dear for it; I am told they give £3 for finishing a Common-principled Watch, and £7 for a Repeater, which must make the Watches very High-priced. We did not find Paris a place likely to extend our Trade in, so that we gave it up.” Upjohn 1784/1990, p. 26. I am most grateful to J. H. Leopold for alerting me to the existence of Upjohn’s remarks.

Anonymous enameler. Venice, late fifteenth or early sixteenth century

23. Pilgrim bottle and cover

1975.1.1223

H. 33 cm, w. 16.4 cm, d. 9 cm. Painted enamel on copper, partly gilded, gilt brass, linen cord with metal threads.

Condition: There are normal signs of wear and some minor decomposition of the enamel. Several areas of corrosion on the metal rim of the neck are visible.

PROVENANCE: Baron Anselm von Rothschild (1803–1874), Vienna; Baron Nathaniel von Rothschild (1836–1905), Vienna; Baron Alphonse von Rothschild (1878–1942), Vienna; [Rosenberg & Stiebel, New York]. Acquired by Robert Lehman through Rosenberg & Stiebel in January 1948.¹

LITERATURE: Szabo 1983, p. 27, ill. no. 33.

EXHIBITED: Paris 1957, no. 242; Cincinnati 1959, no. 493; Tokyo 1977, no. 69, ill.; Allentown 1980–81, no. 110, colorpl. IV; New York 1983–84.

On the flared, oval foot, two dish-shaped elements joined at their edges form a flat, circular body ornamented both front and back with central medallions and whorled repoussé gadroons. A long, tubular neck, flattened near the base, but circular at the top, is joined to the body at the lower end and fitted with a gilt-brass mount at the top. The cover is bell-shaped, with a gilt-brass rim at

the base and a gilt-brass finial in the shape of a ball with incised striations. The mounts on the neck and on the base of the cover are ornamented by incised lines running parallel to the opening of the neck. Loops on both sides of the neck and on both sides of the body near the top and the bottom accommodate two cords that have been hung from the top of the neck. The cords are threaded through the loops at the sides of the body, and end in knots of tassels consisting of large beads made of linen and metal thread from which hang four cords, each ending in four smaller beads.

The foot is enameled in emerald green; the body in dark blue, with emerald green for the gadroons and with accents in white; and the neck and cover in dark blue. The loops on the body are dark green, and those on the neck are white. Overlaid on these broad areas of colored enamel is a veritable tracery of ornament in gilt. The center medallions on both sides of the body display a radiating foliate design within a ring of gilt leaves. A second ring of white enamel with a repeating design of gilt leaves encircles the first and is encircled in turn by a ring of gilt Xs on a dark blue enamel ground. From these central, core designs radiate emerald green enameled gadroons, each with its own stylized gilt flower and white enamel stem with gilt leaves. Each is separated from the others by a ground of white enamel ornamented with foliage and patterns of dots, and all are framed by a ring of dark blue enamel with arabesque designs of gilt highlighted with white enamel.

The joint between the two halves of the body is covered with white enamel ornamented by the same repeating leaf design that appears on the white ring around the center medallion. The foot, neck, and cover are ornamented with an overall pattern of tiny fleurs-de-lis, the neck bordered at the top and bottom by a ring of gilt rays that are repeated at the top of the foot and at the base of the cover. Bands of repeating gilt leaves of the variety found on the edge of the body and around the center medallion appear at the top of the foot and the bottom of the neck. The rays are repeated also on the loops at the edge of the body of the bottle, but those of the neck are ornamented with tiny gilt flowers. A ring of gilt foliage encircles the finial atop the cover.

It is not known whether there was one enameler, alone, who produced this distinctive variety of painted enamel on copper, whether it was a family atelier of the type that existed in Limoges, or whether it was a group of skilled craftsmen who were unrelated to one another. The enamels seem, indeed, to have been created in Venice, but too many of them have survived to make

their attribution to a single enameler plausible.² There are differences in the degrees of skill in their execution, as well, that deem it unlikely that all of them were the product of the same hand.

The brightly colored enamels highlighted with extensive, but delicate, use of gilt ornamental patterns on the Lehman pilgrim bottle effect a richness rivaling that of the best Venetian glass or textiles of the period. Pilgrim bottles, or flasks, had their origins, however, in simple containers for transporting liquids for drinking. Attached cords, straps, or netting were used to secure them to the person or to the saddle of a horse. Early works can be found in ceramic, but gourds and even leather served the purpose as well. The shape of this bottle, with its long neck, flattened sides, low foot, and loops for suspension, is thought to be a European adoption of an Islamic model, perhaps introduced through Venice.³

Like the Lehman bottle, some European works became objects of display rather than of practical use. Probably the most spectacular surviving piece is the tall silver one now in the Magyar Nemzeti Múzeum, Budapest. Records show that the bottle was in Hungary at least as early as 1593, and may have been produced either in Hungary or in Nuremberg, Germany, between 1470 and 1480.⁴

Two more works made of rock crystal with enameled silver mounts are in the Galleria Estense, Modena (see Figs. 23.1, 23.2).⁵ Although smaller than the pilgrim bottle in Budapest, they are, nevertheless, imposing objects. More to the point, they were most likely made in Venice, and they date from the late fifteenth century.

Additional bottles of closely comparable form were of Venetian glass and equipped with glass loops for attaching cords to carry them. These exist from the period just before and just after 1500. Two of them with enameled coats of arms, thought to record a marriage between Alessandro Bentivoglio and Ippolita Sforza that took place in 1492, are now in the Museo Civico, Bologna (see Fig. 23.3).⁶ A third work of similar shape and ornament is in the State Hermitage Museum, Saint Petersburg. The Robert Lehman Collection, too, has another fine representative of the type.⁷

The resemblance of some of the forms produced by enamblers to the forms made by Venetian glassmakers has long been noted, and that likeness gives credence to the place and date of origin of the enamels.⁸ The suggestion that the technique of enameling on metal somehow derived from the technique of enameling on glass, however, is unconvincing for two reasons.⁹ One is related to the technique itself and the other to the type of ornament



No. 23



Fig. 23.1. Pilgrim bottle, late fifteenth century. Museo Estense, Modena, Italy, 1303

Fig. 23.2. Detail of Fig. 23.1



employed. In the surviving examples of enameled copper, all remarkably similar, the enamel is applied to the metal as a solid area of color, while the ornament is in large part an overlay of gilt. In the glass, the ground is transparent or sometimes opaque, but it is recognizably glass, and the ornament is largely painted in colored enamel. Enamellers on metalware did not use the dotted designs, grotesque ornament, or narrative scenes often employed by the enamellers of glass. Their ornament, often, as in the case of the Lehman pilgrim bottle, a kind of fine floral and foliate tracery, was applied over more or less robust, metallic forms.

From this brief analysis of the method employed in making these enamels, it seems probable that all of them were produced in one workshop, if not by a single enameler. Their existence in the early 1580s is documented in a recently uncovered fresco in the room of the Piattala in the Palazzo Riario Altemps in Rome.¹⁰

If the ornament of the enamel on copper is unrelated to the enamel on glass, where did the ornament of the enamel on copper originate? Here it is useful to look at enamel on objects made of precious metal that are attributed to fifteenth-century Venetian goldsmiths. Few exist,



Fig. 23.3. Pilgrim bottle, ca. 1492. Museo Civico, Bologna, 1364

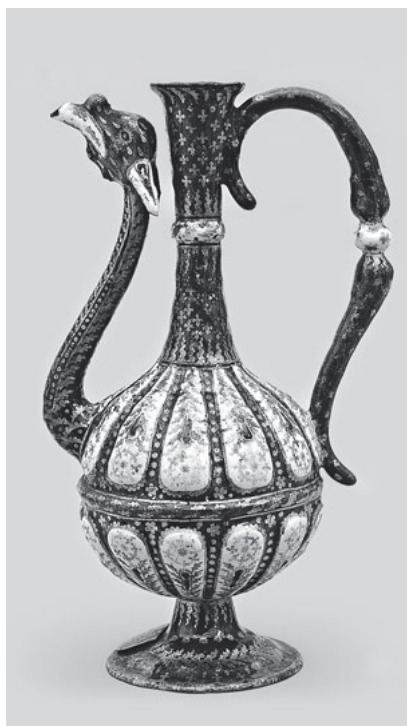


Fig. 23.4. Ewer. Venice, late fifteenth–early sixteenth century. The Metropolitan Museum of Art, New York, Gift of George Blumenthal, 1941 (41.100.286)



Fig. 23.5. Ewer. Venice, late fifteenth–early sixteenth century. The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan, 1917 (17.190.559)

and perhaps representatives were never numerous, but they include a beaker-shaped reliquary of rock crystal elaborately mounted in silver gilt with blue enamel on the base, stem, silver lip of the beaker, and interior of the cover. The reliquary is now in the Louvre, Paris.¹¹ The enamel on the reliquary is translucent, but it covers broad areas of metal, and it is ornamented with floral designs in gilt, producing an effect comparable to that of the gilt ornament on the opaque enamels on copper. The interior of the cover of the reliquary, too, is enameled and ornamented with tiny gilt flowers. However, the ornament on the interior of the cover of the pilgrim bottle in Modena (Fig. 23.2), in particular, relies on the repetitive use of simple motifs, a tiny quatrefoil and a shimmering wave, for decorative effects in a way that is comparable to the rows of quatrefoils and waves found not only on the neck and foot of the Lehman pilgrim bottle, but also on many other Venetian enamels on copper.¹² A typical example of the type of decoration appears on the neck of a ewer in the Metropolitan Museum (Fig. 23.4).¹³

The fish-scale pattern discernible on the base of the spout of the Metropolitan's ewer, although not used on

the Lehman pilgrim bottle, is probably another legacy of translucent enamels applied to precious metals.¹⁴ A more extensive use of the motif is found on the foot of another ewer in the Metropolitan Museum (Fig. 23.5).¹⁵ In addition, the ornament of the foot of the ewer bears close comparison with the ornament on the base and on the interior sides of the wings of a silver-gilt triptych that enclose a repoussé figure of the Virgin holding the Christ Child on the central panel. The base and wings are covered with gilt foliate ornament and gilt fish-scale ornament, the latter of particular interest for its similarity to the ornament of enamels on copper (Fig. 23.6). Now in the Scuola Grande di San Rocco in Venice, the triptych has been dated to about 1430 on the basis of the style of the Virgin and Child.¹⁶

It may be noted, however, that although the Louvre's reliquary and the Scuola Grande di San Rocco's triptych had long histories of ownership in Venice and that both are accepted as the output of Venetian goldsmiths, fifteenth-century Venetian documents record payments for a large amount of goldsmiths' work, some of it with enameled decoration, to German and Flemish suppliers.¹⁷ In fact, a number of translucent enamels on silver with



Fig. 23.6. Triptych, ca. 1430. Scuola Grande di San Rocco, Venice



Fig. 23.7. Spoon. France, fifteenth century. The Metropolitan Museum of Art, New York, Rogers Fund, 1948 (48.153)



Fig. 23.8. Pilgrim bottle with cover. Venice, late fifteenth–early sixteenth century. The Metropolitan Museum of Art, New York, Gift of George Blumenthal, 1941 (41.100.285a, b)

comparable gilt ornament, including those with arabesque patterns analogous to the band of ornament around the edge of the body of the Lehman pilgrim bottle and the wavy-gilt rays, now transformed into repetitive lines of wavy-gilt ornament, that were formerly thought to have been Venetian in origin, are now attributed to Franco-Flemish enamellers. For example, there are two fifteenth-century enameled silver spoons that display arabesque floral ornament and wavy-rayed motifs issuing from crescent moons, although they are enameled in a way that differs from the reliquary and the triptych. One is in the Victoria and Albert Museum, London,¹⁸ and the other is in the Metropolitan Museum (Fig. 23.7).¹⁹ Both are attributed to Franco-Flemish goldsmiths, but their origins remain somewhat uncertain. Whether Venetian, northern, or, more intriguingly, the products of northerners working in Venice, pieces such as the reliquary, the triptych, and perhaps even the spoons or something similar to them must have been known to the enamellers whose medium was enamel on copper. The sources of ornamental designs for enamel on copper were, therefore, significantly different from those for glass.

A comparable, if somewhat larger (H. 40.5 cm) and not as well-preserved, enameled copper pilgrim bottle is in the Metropolitan Museum (Fig. 23.8).²⁰ Another (H. 36.5 cm), now missing its cover, is in the Louvre, Paris.²¹ CIV

NOTES:

1. Rosenberg & Stiebel invoice dated 19 January 1948 (Robert Lehman Collection files).
2. See Allentown 1980–81, pp. 102–3, for the suggestion that it was a single genius, working alone, who produced the enamels of this variety.
3. See Francesca Leoni in Paris–New York 2006–7, p. 326, no. 89, and p. 26, for a flask of comparable shape in the British Museum, London (OA 1883.10-19-7) attributed to a twelfth-century Khurasan or Punjab brass worker. See also Ward 1993, pp. 72–73, where the author notes that the form is “unparalleled in Islamic metalwork” and may have been Indian in origin.
4. Magyar Nemzeti Múzeum, Budapest, E 59.1 (London 2004–5, p. 82, no. 16, pl. opp. p. 82).
5. Galleria Estense, Modena, 1303, 1304 (Steingraber 1962, fig. 55; Hahnloser and Brugger-Koch 1985, p. 210, nos. 429, 430, pls. 354, 355). As the authors point out, these two pilgrim bottles are ornamented with enamels that are closely related to the enamels on the Venetian silver-gilt and rock-crystal reliquary in the Louvre, Paris, discussed below.
6. Museo Civico, Bologna, 1364, 1365 (Barovier Mentasti 1988, p. 62, fig. 43). Another is in a private collection in Zurich (Venice 1982, pp. 87–88, no. 81, where the author noted that the two glass bottles in the Museo Civico in Bologna have been dated as early as 1489; see also Lanmon 1993, p. 22).
7. The Metropolitan Museum of Art, New York, Robert Lehman Collection, 1975, 1975.1.1167 (Lanmon 1993, pp. 21–23, no. 4).
8. See, for example, Allentown 1980–81, p. 103, where the pilgrim bottle is compared to a glass work in the Metropolitan Museum (53.225.105). Verdier 1967, pp. 4–5, no. 3, noted the similarity in shape of a late fifteenth-century Venetian enamel bowl in the Walters Art Museum, Baltimore (44.203), to contemporaneous cups of enameled white glass made in Murano.
9. See Allentown 1980–81, p. 102.
10. The fresco has been attributed to Melozzo da Forlì (1438–1494), who was working in Rome in the early 1480s when the Palazzo Altemps was decorated (Scoppola 1998, pp. 55–57). Fabio Benzi, however, attributed the fresco to Pedro Berruguete (ca. 1450–ca. 1504), who was in Rome also about 1480 (Benzi 1997; Benzi and Montanaro 1997, pp. 10–12).
11. Louvre, OA 5555. Formerly in the possession of the Monastery of Saint Alwise, Venice (Steingraber 1962, p. 185, figs. 52–54; Hahnloser and Brugger-Koch 1985, pp. 185–86, no. 355, pls. 305, 355).
12. See Paolozzi Strozzi in Modena 2002–3, pp. 197, 199, n. 4, for a suggestion that the enameled silver listed in the inventory of the possessions of the Este family in Modena in 1442 might have influenced the design of Italian enameled copper objects.
13. Metropolitan Museum, 41.100.286 (London 1897, p. 58, no. 212; Rubinstein-Bloch 1926–30, vol. 3, pl. xxix).
14. When a comparable pattern appears on fifteenth-century glass, it is formed by a series of painted enamel dots rather than by the linear drawing in gilt found on enamels. For an example of glass, see a standing bowl in the British Museum, London, dated by Hugh Tait to the second half of the fifteenth century (Tait 1979, p. 29, no. 4).
15. Metropolitan Museum, 17.190.559.
16. Steingraber 1962, pp. 156–58. Steingraber correctly compares the enamel on the triptych to Flemish or Franco-Flemish enamels of the first half of the fifteenth century (p. 158). See also Brunetti 1924, pp. 746, 750, who states that the triptych was given to the Scuola Grande di San Rocco by Maffeo Donà in 1526, but proceeds to assign several of the enamels now accepted as Flemish or Franco-Flemish to Venice. These include a casket now in the Regensburg Domschatz, Regensburg, Germany, and a pair of beakers with covers in the Kunsthistorisches Museum, Vienna. See Kohlhaussen 1931, p. 154 and fig. 4, who noted that both beakers were in the 1596 inventory of Schloss Ambras, Innsbruck; see also Leithe-Jasper and Distelberger 1982, p. 62. For a further discussion of the past confusion about the origin of these enamels, see the catalogue entry for the Regensburg casket by Renate Eikermann in Munich 1992, pp. 129–31, which includes an extensive bibliography.
17. Archivio di Stato, Venice, Scuola Grande Santa Maria della Carità, busta 63, no. 4842, Book of Contracts of Polo da Monte, fol. 34, 20 April [1462], fols. 34–35, 25 July 1463 (published in Jestaz 1982, p. 250, doc. no. 60, p. 251,

doc. no. 62). Both payments were made to a Peeter van Mechlen (from Mechlen, or Malines, a town situated halfway between Antwerp and Brussels in Belgium). One payment was made in 1462 for two bottles and the second in 1463 for a coffer, all three with enamel decoration. The evidence thus strengthens the supposition that there were close connections between the Franco-Flemish enamels and fifteenth-century enamels on precious metals that are usually attributed to Venetian goldsmiths. I am indebted to Helmut Trnek for bringing this important article to my attention.

18. Victoria and Albert Museum, London, 1392-1888 (Munich 1992, pp. 132-34).
19. Metropolitan Museum, 48.153 (New York 1975, p. 273, no. 271).
20. Metropolitan Museum, 41.100.285a, b (Rubinstein-Bloch 1926-30, vol. 3, pl. XXIX; J. G. Phillips 1954, p. 160).
21. Louvre, LD 194 (Marquet de Vasselot 1914, p. 85, no. 459). The object is now on deposit at the Musée National du Moyen Âge at the Hôtel Cluny in Paris.

JEWELRY AND PRECIOUS OBJECTS

Robert Lehman began collecting Renaissance goldsmiths' work in the late 1920s and continued, with a slight hiatus during World War II, until the late 1950s. He bought at auction, as well as on the advice of dealers, and directly from them. His principal suppliers appear to have been the reputable firms Rosenberg & Stiebel and French & Company in New York, Otto Buel in Lucerne, of whom little is known, and John Hunt in London. Hunt, an Irishman with premises in Bury Street, St. James's, habitually addressed Lehman by the affectionate "Bobby." In the absence of evidence to the contrary, it is not unreasonable to assume that Lehman consulted Hunt on works of art that were to be sold at auction in London. Hunt is something of an enigmatic character, an amateur archaeologist as well as a distinguished dealer with associates in the leading decorative arts museums and auction houses, whom he also advised. With his German-born wife, Gertrude, he left London for Dublin before establishing his own museum in Limerick in 1974.

Initially, Robert Lehman's interest appears to have been Renaissance jewelry, but he turned his attention to jeweled, gold-mounted hard stones in the late 1930s, building the greater part of his collection in this genre in the 1950s when that of the late Max von Goldschmidt-Rothschild became available in New York. Unlike other areas in which Lehman was collecting, and in which it is acknowledged he had a sound "eye," such as drawings, paintings, and majolica, the study of Renaissance goldsmiths' work was in its infancy. Apart from some engravings of works in the Kunsthistorisches Museum, Vienna, the Museo degli Argenti, Florence, the Schatzkammer, Munich, and the jewels in Paris and Madrid from the French Royal Collection, or the Green Vaults in Dresden, which might have been available to scholars,

collectors, and goldsmiths in the nineteenth century,¹ very little of a critical nature had been published on this highly important and extremely grand group of treasury objects. Almost alone among art historians was the psychoanalyst and deputy director of the Kunsthistorisches Museum, Vienna, Ernst Kris, who published the collection of the museum from 1926 until the 1930s; he moved to the United States in 1940 following the onset of the Nazi regime.² The absence of a sound bibliography left collectors, and indeed dealers, working in something of a quagmire where there were numerous objects available, but few, if any, points of reference for comparison.

It is well established that spurious "Renaissance" works of art in precious metals were being produced in the early years of the nineteenth century, and possibly even before.³ Perhaps the most famous, and certainly one of the best documented, is the enameled, gold-mounted smoky quartz ewer from the collection of William Beckford. The piece was included in the sale of Beckford's effects in 1823 as displaying "the undoubted execution of Benvenuto Cellini."⁴ During the sale, a London silver retailer, Kensington Lewis, asked the auctioneer, Harry Phillips, if he was selling the "topaz," as the quartz was described, as genuine. The press attending the event surmised that Mr. Lewis's interruption was a "wrecking" tactic to reduce the price; Lewis responded by writing to *The Times* denying such an intention and providing a brief history of the piece. The ewer had, he stated, been in the possession of a Mr. Stanley of Bond Street who had tried to sell it for 300 guineas. Stanley had owned the piece for eighteen months before it was purchased by the well-known dealer Edward Holmes Baldock. The latter sold the ewer to Beckford in 1819 for less than

Stanley's asking price.⁵ This information suggests that Stanley acquired the ewer in late 1817, at which time the mounts must have shown some indication of age, at least to an early nineteenth-century eye, but were probably less than ten years old.⁶ Unfortunately, it is not possible to determine where Stanley acquired the piece or whether the mounts were added in France or England, although the quartz body of the ewer is now recognized as the work of Ferdinand Eusobio Miseroni (active 1656–84) of Prague, dating to about 1680. The ewer is at present in The Metropolitan Museum of Art, New York.⁷

The famously extravagant first Duke of Buckingham and Chandos (1776–1839) bought two jewels in the Renaissance taste on his tour of Italy in 1829, probably in Florence. Both are illustrated in the catalogue of the 1848 sale of the contents of his seat, Stowe, and unquestionably date from the first quarter of the nineteenth century.⁸ One, in the form of an equestrian knight, entered the collection of the English Rothschilds and is now in the Khalili Collection.⁹ The other has temporarily disappeared. Even the London firm Garrard's was supplying Walter Francis Montagu-Douglas-Scott, fifth Duke of Buccleuch, seventh Duke of Queensberry, with "Renaissance" goldsmiths' work in 1836.¹⁰ Indeed, many examples confirm that the practice of making jewels and mounted hard stones in the "Renaissance" taste was well established before the middle of the nineteenth century, but very few were privy to the secretive world in which they must have been created.

Furthermore, provenances that today would automatically raise a quizzical eyebrow of any connoisseur, were, at the time that the Robert Lehman Collection was being formed, taken as a seal of authenticity. Thus, the collection of the *marchand-amateur* Frédéric Spitzer was accepted, almost without exception, as the finest group of Renaissance works of art ever assembled, while the Rothschild name attached to any work of art was considered a guarantee of its quality, rarity, and veracity.

Frédéric Spitzer was born in Austria in 1815, apparently into a family of relatively modest means. He worked as a dealer in works of art in Germany, France, England, Belgium, and Holland before establishing himself in Paris in 1852. He also operated a business in Aachen called Spitzer: Kunst- und-Antiquitäten-Handlung, which was incorporated in 1855 and survived until at least 1868.¹¹ The organization in Paris, however, was larger.

That city was the center of the art market during the second half of the nineteenth century, and according to his apologist, Edmond Bonnaffé (1825–1903), Spitzer intended to create a museum of *les arts industriels*. Indeed, according to Bonnaffé, it was Spitzer who opened the eyes of the Parisian public to the importance of the decorative arts of the later medieval and Renaissance periods, coming as they did between the early medieval period and the eighteenth century, both of which he viewed with equal distaste.

Spitzer's "museum" was housed in a spectacular *hôtel privé* at 33, rue de Villejust. Here was a careful arrangement of works of art of all kinds, from the major centers of European production. In the galleries, works of art were grouped by school or nationality so that in the salon devoted to goldsmiths' work "the theater of the great battles between the knights of the arts of France and the burghers of the arts of Germany" was played out.¹² But Spitzer's true love was Italian jewels of gold, enamel, and precious stones. It was to this extraordinary museum that the entire European aristocracy and others of means would come to buy and admire. There they could have been entertained by Franz Liszt, employed by Spitzer to perform his latest works to his most distinguished guests. The reputation of Spitzer, wrote Bonnaffé, was universal, his authority worshipped, and his collection the envy of all great museum owners. However, there must have been some who appreciated the irony of the inscription on the doors of his *cabinet de travail*, apparently those from the refectory of a Spanish convent: *Carpere facilius est quam imitari* (It is easier to criticize than to imitate).¹³

Spitzer died on 23 April 1890, and his collection, excluding the arms and armor, was put up for sale three years later.¹⁴ The 3,369 lots were offered over a period of 38 days, although the auctioneer only took to the rostrum after lunch, and raised more than 9 million francs (the equivalent of £365,000, or \$1,773,900 at the time), the highest total of any auction sale hitherto. In order to appreciate the scale of this amount it is necessary to look at other dispersals of major collections. Perhaps the most comparable is the sale of the Bernal collection in 1855, which contained almost one thousand more lots, but which netted only £63,000 (\$308,070).¹⁵ Even Spitzer's collection of arms and armor, which comprised a further 505 lots when it was

sold in 1895, brought £64,000 (\$12,960), such was his regard as a great connoisseur.¹⁶

In many ways it seems extraordinary today that Spitzer's reputation remained intact for so long. In the year of his original sale, 1893, Justus Brinckmann, director of the Museum für Kunst und Gewerbe, Hamburg, expressed doubts regarding Spitzer's provenances, and in 1899 Wilhelm Bode drew attention to the amount of restoration on some pieces and questioned the authenticity of others.¹⁷ Even the great Spitzer hagiographer, Edmond Bonnaffé, admitted that much of the arms and armor collection had been made up, and an announcement in *La Chronique des Arts et de la Curiosité* provided confirmation.¹⁸ A far stronger condemnation of Spitzer's methods appeared in 1909 when Stephan Beissel wrote that Spitzer had employed "for almost fifty years a series of first rate artists, in Paris, Cologne and Aachen, etc. who made him old things."¹⁹ The "artist" in Paris was Alfred André, that in Cologne is thought to be Gabriel Hermeling, and the one in Aachen was Reinhold Vasters.

Alfred André was born in Paris on 25 October 1839 and trained as a goldsmith, but by the age of twenty had established his own business trading in works of art. In 1859 one of his more important clients was the comte de Nieuwerkerke, the lover of Princess Mathilde Bonaparte Demidoff, former wife of Prince Anatole Demidoff, and an unscrupulous purveyor of works of art, especially those purporting to date from the Renaissance. Several "Renaissance" pieces were lent, as prospective purchases, to the South Kensington Museum by Nieuwerkerke, but there was no agreement on price and the collection was subsequently sold to Sir Richard Wallace. Some items are today in the Wallace Collection, London.²⁰ Another client was Baron Alphonse von Rothschild. Two jewels, for which models survive in the André Archive, were illustrated in a watercolor by Jean-Baptiste Fortuné de Fournier (1798–1864), who produced an illustrated inventory of the jewels at the Rothschild Château de Ferrières, France. These had presumably been made by André between 1859 and 1864 at the latest.²¹

It has not yet been possible to establish where, or from whom, André learned his craft, although presumably his master was a highly proficient goldsmith also working in the Renaissance taste, and it is possible that some of the extant models may be by that person. Certainly, a jewel acquired by Sir Richard Wallace from

the comte de Nieuwerkerke, which was supplied to Prince Anatole Demidoff by Fossin et Fils in Paris in 1837, would have been attributed to André had its existence not been recorded before he was born.²²

By 1880 André had acquired a comfortable town house at 5, rue Dufrenoy in the fashionable 16th arrondissement. There he employed goldsmiths, stonecutters, and potters to become one of the most respected restorers in Europe. In fact, the business provided restoration services for the English Rothschilds at Waddesdon Manor as late as 1975. His career as a manufacturer of "Renaissance" goldsmith's work was brought to light by Rudolf Distelberger, formerly of the Kunsthistorisches Museum, Vienna, in his catalogue of the Widener Collection at the National Gallery of Art, Washington, D.C., in 1993.²³ Distelberger was able to associate André as the restorer of a gold-mounted rock-crystal casket, now in the Palacio Real, Madrid, with the Paris workshop of his twentieth-century descendants, and discovered an extraordinary collection of molds, models, and casts of "Renaissance" jewelry, which is now the property of Galerie J. Kugel, Paris. Many of these molds relate to pieces in Washington and in the Metropolitan Museum; the Walters Art Museum, Baltimore; the Schmuckmuseum, Pforzheim; the Château d'Écouen, France; the British Museum and the Victoria and Albert Museum, London; and to a number of other jewels in both public and private collections, many with Rothschild provenances. André passed control of the business to his son Léon Alexandre (1873–1954) and retired in 1907, when it is thought that the making of "Renaissance" goldsmiths' work by Maison André ceased. He died on 10 May 1919.²⁴

The identification of Gabriel Hermeling (1833–1904) as the Cologne "artist" working for Spitzer is based on research by Marian Campbell following her discovery of a note in the inventories on a devotional triptych in the Victoria and Albert Museum, London.²⁵ The triptych, with Christ in Judgment, saints, and instruments of the Passion in translucent enamels, copied from the Wolff-Metternich altarpiece in the Morgan Library & Museum, New York, is set within a silver frame with precious stones. It was acquired from the Webb collection in 1859 and "may have been made by Gabriel Hermeling of Cologne."²⁶ Gabriel Hermeling was the son of Werner Hermeling (1803–1873), and inherited a firm of gold-

smiths specializing in ecclesiastical metalwork.²⁷ Their legitimate output was prolific, but it is apparent that, at some point, the curators at the Victoria and Albert Museum had suspicions that the establishment may also have been engaged in the manufacture of “old work.”²⁸

The “artist” in Spitzer’s employ in Aachen was Reinhold Vasters.²⁹ The son of a locksmith in Erkelenz, Vasters was born on 2 June 1827. His registration as a goldsmith took place in Aachen in 1853, the year he was appointed a restorer to the cathedral by Canon Bock. In about 1865, Bock commissioned Vasters to remodel a pax, made by Hans von Reutlingen about 1520, as a morse. Writing in 1909, coincidentally the year of Vasters’s death, Beissel noted that there were a dozen or so versions of the morse made, at least one of which was in the collection of Spitzer.³⁰ Another piece from the Spitzer collection led to the rediscovery of Vasters as a major manufacturer of “Renaissance” goldsmiths’ work. The piece is a late fifteenth-century enameled gold plaque depicting the legendary appearance of Saint James at the battle of Clavijo in A.D. 844. It was, perhaps, formerly in the Hallesches Heiltum of Cardinal Albrecht von Brandenburg in 1526/27 and subsequently, in 1857, in the collection of Lord Londesborough. Acquired by Spitzer in an unrestored state, it appeared in its present form at the Spitzer sale of 1893. It was purchased by George Salting and bequeathed to the Victoria and Albert Museum in 1910.³¹ The museum’s inventories record that the plaque had been restored by Vasters.³²

Subsequent research by the present writer led to the discovery, about 1976, of 1,079 drawings for goldsmiths’ work in the medieval, Gothic, and Renaissance tastes, with a few in the *tous les Louis* style. Upon acquisition by the Victoria and Albert Museum, they had been correctly catalogued as “designs for modern goldsmiths’ work,” and their existence remained unnoticed since their presentation to museum officials by Lazare Lowenstein in 1919. When the drawings were first shown in 1912 by their then owner, Murray Marks, the Keeper of the Department of Engraving, Illustration and Design, Edward Strange, noted that the “drawings were of considerable interest, being executed with remarkable skill as designs for goldsmiths’ work, many pieces of which, I understand, have been placed on the market as old work.”³³ From these drawings it has been possible to identify a large number of objects that were designed by

Vasters and, in many instances, made by him. Fuller discussions of the work of Vasters have appeared elsewhere, but a connection with Spitzer is overtly apparent. The extant drawings by Vasters relate specifically to fifty-seven pieces in the 1893 sale. An additional ten drawings are probably designs for pieces, or for parts of pieces, in the Spitzer collection.

A further analysis of the Vasters drawings shows a strong connection to André. Fourteen of the drawings are closely related to the surviving models from the André workshop and to subsequent productions. Eighteen more are so close to the André models that Vasters’s involvement in their design cannot be ruled out.³⁴ Thus it seems that Spitzer orchestrated the production of the two workshops. As it cannot be determined what proportion of the total collection of Vasters’s drawings and of André’s models has survived, it is impossible to precisely assess the degree of responsibility for the production of Spitzer’s “Renaissance” works of art by either goldsmith, but clearly there was collusion between all three.

Vasters seems to have prospered in his chosen career, which he presumably embarked upon shortly after Canon Bock had commissioned his adaptation of the Von Reutlingen pax about 1865, and from which he retired in 1890. He lived in an appropriately designed neo-Renaissance, three-story house at 17 Mariahilfstrasse, and kept a workshop in the Heinzengasse, Aachen. By 1895 he was referred to as a *Rentner*, a man of private means, and it must be assumed that he had retired from his manufacturing business by this date. Indeed, he accumulated a group of “Renaissance” works of art worthy of exhibition, although it is quite likely that he had made most of them in his own workshops. In 1880 there were several loans from “Vasters in Aachen” in the “Ausstellung der Kunstgewerblichen Alterthümer,” Düsseldorf, and in 1902 Vasters exhibited nearly five hundred pieces at the “Kunsthistorische Ausstellung” in the same city.³⁵ In his commentary on the exhibition, Edmund Renard noted, “Among the smaller private collections that of the Aachen goldsmith Reinhold Vasters offers a highly characteristic picture; throughout one notes the specialist and technician. Several decades of cooperation with the greatest genius among nineteenth-century collectors, Spitzer, have had a distinct influence on the formation of the collection.”³⁶ Such naïveté appears extraordinary in

view of Beissel's comments just seven years later, and Strange's comments on the drawings in 1912. What Vasters thought of the level of expertise of the exhibition cataloguers and organizers is not recorded.

Vasters died on 14 June 1909, and a posthumous sale of his effects took place on 26–27 October 1909 under the aegis of Anton Creutzer of Aachen. Included were the collection of drawings now in the Victoria and Albert Museum and, *inter alia*, copies of the dishes that are now known as the Aldobrandini Tazze, a group of silver-gilt footed dishes each depicting scenes from the life of a Roman emperor and a figure of the emperor in the center. Either Spitzer or Vasters, on Spitzer's instructions, added more elaborate feet to six of them, and one extant dish is a later cast, perhaps by Vasters. However, the sale did not include the pieces exhibited at the Düsseldorf exhibition of 1902, which may have been bequeathed to his two daughters (his son also died in 1909) or sold following the exhibition.

The Spitzer group of goldsmiths was by no means alone in this web of nefarious production. Mention should also be made of Salomon Weininger, who was born in Hradish, Hungary (Hradišče in modern Slovakia), in 1822, but moved to Vienna, where he established himself as an antiques dealer. Recent research has indicated that he was not a manufacturer but was, like Spitzer in Paris, at the center of a network of skilled craftsmen who restored and made works of art for him. From 1863 he was employed by the Geistliche Schatzkammer (Ecclesiastical Treasury) in Vienna, and at least fourteen pieces in the collection were either made or copied by his workmen.³⁷ Among these was the goldsmith Simon Grunwald, who was responsible for a pendant depicting Charity, a copy of the one now in the Waddesdon Bequest at the British Museum, London. His copy is now in the Victoria and Albert Museum. At the time of its acquisition in 1904, the marks SG and a W for Vienna were carefully recorded in the museum's inventory, but the cataloguer noted that the piece had been made by the otherwise unrecorded J. MacMichael. The latter was a purveyor of luxury goods operating from 42 South Audley Street, London, who produced a catalogue of "Jewelled Pendant Ornaments," which were mainly copies of pieces in the British Museum.³⁸ Given that one is made in the opposite sense to the original, it is possible that they were produced from the photographs in the

1899 or 1902 illustrated catalogues of the Waddesdon Bequest, where a jewel copied for MacMichael is illustrated in reverse.³⁹

Having been commissioned to restore several works of art in the Ecclesiastical Treasury, Weininger simply took a number of pieces from the treasury for restoration, had them copied, then returned the copies and sold the originals.⁴⁰ That this activity went unnoticed by the authorities at the treasury is not as remarkable as it may seem today. First, the custodian of the collection was a priest who presumably did not have art historical training. Secondly, there was almost certainly no photographic record of the contents of the treasury at that date. Thirdly, during the second half of the nineteenth century, the purpose of a restoration was to make an object look as new as the day it had been made. As the pieces that Weininger returned to the treasury were in fact new, the priest in charge was probably extremely pleased with the results. The pieces that Weininger is known to have copied in the years that he worked for the treasury include the Fatamid rock-crystal and silver-gilt ostensorium, now in the Germanisches Nationalmuseum, Nuremberg; the reliquary of the Holy Thorn in the British Museum; an Annunciation group in the Fitzwilliam Museum, Cambridge, England; a reliquary of Saint Felix in the Art Institute of Chicago; a gold and rock-crystal casket in the Wallace Collection, London; and the gold cross of Ludwig I of Hungary, which was returned to Vienna in 1957.⁴¹

Indeed, Weininger is known to have made more than one copy of some pieces, creating further confusion in identifying the original. His downfall came when he was asked to restore two pairs of bronzes from the Estensische Kunstsammlung, Vienna. These were a pair of andirons formed as Mars and Minerva, attributed to the workshop of Tiziano Aspetti, and a pair of sphinxes by Andrea Riccio. The copies of the firedogs were spotted by the more educated curator of the Este Collection, and both the copies and the originals are now in Vienna. The original Riccio sphinxes are in the Victoria and Albert Museum, having been bequeathed by George Salting, who died in 1909.⁴² For the crime of copying the pieces, Weininger was imprisoned for five years beginning in 1876 for the Aspetti bronzes, and a further two years commencing in 1877 for those of Riccio. He died in the Austrian State Prison at Stein on 21 November 1879.⁴³

His copies of the goldsmiths' work in the Geistliche Schatzkammer went unnoticed for a further fifty years.

Although, unlike the goldsmiths mentioned above, he had no connection with the Robert Lehman Collection, Louis Marcy is worthy of brief mention.⁴⁴ Marcy was born Luigi Parmeggiani in 1860, a native of Reggio Emilia in Northern Italy. He spent time in Lyon, Brussels, and Paris, where he formed an association with the *antiquaire* Marie Marcy-Filieuse, whose surname he adopted, becoming "Louis Marcy" about 1890. Mme Marcy-Filieuse's daughter, Blanche, married the Spanish historicist painter Ignacio León y Escosura, who, with his family, seems to have financed Marcy's business. Indeed, Mme Escosura claimed Marcy as her brother when a group of objects lent to the Metropolitan Museum was doubted by the press, following the arrest of Marcy in Paris on charges of anarchism.⁴⁵

Marcy was not a manufacturer, but a retailer, indeed the consummate salesman, and his principal goldsmith appears to have been the Frenchman Henri Husson (1852–1914), apparently working some sixty miles from the center of Paris. Marcy began dealing with the South Kensington (now Victoria and Albert) Museum in 1894, and sold them five pieces at the considerable cost of £1,380 (\$6,730). In 1896 he turned his attention to the British Museum and subsequently to a number of American institutions, including the Metropolitan Museum⁴⁶ and the Walters Art Gallery, Baltimore, as well as the Louvre, the Musée du Grand Palais, and the Musée de Cluny in Paris. He seems to have abandoned his career as a faker about 1901 and retired to Reggio Emilia in 1922. He sold his collection, largely comprising pieces that he had commissioned, to the commune of Reggio Emilia in 1932, where it still remains as a fitting tribute to his skills.

It is clear that provenance was of considerable importance to Robert Lehman. Many pieces derive from the

collections formed by the various members of the Rothschild family in Frankfurt, Vienna, Paris, and London. There is no doubt that the Rothschilds dominated the European art market during the middle years of the nineteenth century, but like Robert Lehman one hundred years later, the family was not immune to falling victim to unscrupulous fakers. The sheer volume of their acquisitions made it almost inevitable.

Lehman, however, had the opportunity to buy several pieces from the collection of the late Baron Maximilian von Goldschmidt-Rothschild. The family suffered under the Nazi regime in Germany, and Max (as he was known) felt compelled to sell his house at Bockenheimer Landstrasse 10, and its contents, to the City of Frankfurt at a steeply reduced price in September 1938. Contrary to the agreement that he had made with the Nazi authorities, the city opened a branch of the Frankfurt Museum of Applied Arts in the house, designated Dept. II, and Max von Goldschmidt-Rothschild was forced to live in one room of the house until he died on 30 March 1940. In 1949 the collection was returned to his family, who sold the "Renaissance" works of art through Rosenberg & Stiebel in New York and much of the remainder at auction.⁴⁷

While it may be unfair to burden Robert Lehman with a desire to be one of the "new Rothschilds," his pattern of buying in the field of Renaissance goldsmiths' work may suggest so. However, collecting in an area that was essentially uncharted, except to the very few dealers or museum professionals⁴⁸ who were interested in the subject, either financially or intellectually, was a dangerous venture. While his collection of Renaissance goldsmithing must have seemed magnificent several decades ago, its masterpieces today reflect more greatly the skills of the faker. It is, however, one of the most important documents of mid-twentieth-century taste to have survived in its entirety.

CT

NOTES:

1. Rainer 2008.
2. Eichler and Kris 1927; Kris 1929; Kris 1932.
3. Tait 1986, pp. 14–18.
4. The Bedford sale was originally scheduled for 17–21 September 1822 by Christie's, London; for the description of the ewer, see pp. 34–35, lot 50, of the sale catalogue. This sale failed to take place. The Bedford collection was auctioned by Harry Phillips at Fonthill Abbey the following year.
5. See Culme 1975, p. 31; R. E. Stone 1997, pp. 191–92.
6. Culme 1977, p. 162.
7. Metropolitan Museum, 1982.80.138 (Metropolitan Museum of Art 1984, pp. 179–80). See also R. Stone 1997. Stone's hypothesis of a French origin is unsound.
8. Sale, Stowe, 15 August–7 October 1848; see also Tait 1986, pp. 15–16.
9. Sale, Sotheby's, London, 12 December 2003, lot 32.
10. Gentlemen's Ledger of 1836, Garrard & Company, on loan to the Victoria and Albert Museum, London.
11. Hackenbroch 1984–85, p. 169.
12. Bonnaffé 1893, p. XVI.
13. Ibid.
14. Sale, Paris, 17 April–16 June 1893.
15. Sale, Christie's, London, 5 March 1855.
16. Sale, Galerie Georges Petit, Paris, 10–14 June 1895. See also Reitlinger 1964, p. 121.
17. Brinckmann 1893; Bode 1899, p. 423. See also Hackenbroch 1984–85, pp. 171–72.
18. See Reitlinger 1964, pp. 121–22; see also Maindron 1895.
19. Beissel 1909, p. 152.
20. John Charles Robinson, Art Referee Reports, 1868–86, Victoria and Albert Museum, London.
21. Sale, Batsheva de Rothschild collection, Christie's, London, 14 December 2000, lots 50, 56.
22. London 1994, p. 84.
23. Distelberger 1993.
24. Ibid.; Paris 2000.
25. H. P. Mitchell, note in the inventory files, Victoria and Albert Museum, London, 4684-1859. The attribution of the triptych as "German, 19th century" had been made by Mitchell as early as 1913. See also M. Campbell 1983, p. 46, no. 40.
26. M. Campbell 1983, p. 46, no. 40.
27. Cologne 1980–81, pp. 89–129.
28. H. P. Mitchell, note in the inventory files, Victoria and Albert Museum, London, 4684-1859.
29. Truman 1979; Hackenbroch 1984–85; Tait 1992; Krautwurst 2003.
30. Beissel 1909, p. 86.
31. Tait 1992, pp. 117–18, figs. 1–4.
32. "Restored by Vasters: see photograph with alternative setting shown by Murray Mark," Victoria and Albert Museum, London, M.551 1910.
33. Registry Nominal File for Murray Marks, Victoria and Albert Museum, London.
34. Krautwurst 2003, pp. 43–44.
35. Düsseldorf 1880; Düsseldorf 1902.
36. Renard 1902; quoted in Hackenbroch 1984–85, p. 166.
37. See Rainer 2008.
38. A copy of the catalogue is in the Registry Nominal File for J. MacMichael, Victoria and Albert Museum, London.
39. Read 1902, pp. 83–84, no. 177, fig. 24.
40. Hayward 1974; Rainer 2008.
41. Germanisches Nationalmuseum, Nuremberg, D103; British Museum, London, Waddesdon Bequest 67; Fitzwilliam Museum, Cambridge, England, M/P.22-1938; Art Institute of Chicago, 1992.555; Wallace Collection, London, 1 A 37. Weininger's copy of the gold cross of Ludwig I is in the Magyar Nemzeti Múzeum, Budapest, 1934.414.
42. Victoria and Albert Museum, London, A.88-1910, A.89-1910.
43. See Hayward 1974.
44. Blair and M. Campbell 2009.
45. Ibid., p. 15.
46. Ibid., pp. 51–53.
47. "Liste der von der Stadt Frankfurt/Main zurückgegebenen Gegenstände aus der Sammlung des Freiherrn Max von Goldschmidt-Rothschild, 29 Februar 1949," MS, RAL 000/941, The Rothschild Archive, London.
48. For views of the museums' personnel, see *Versammlung des Verbandes von Museums-Beamten* 1907.

Jewelry

Flanders or Burgundy, 1440–50, and Western Europe, nineteenth or twentieth century (before 1937)

24. Paternoster pendant

1975.1.1522

H. 7 cm, w. 2.5 cm. Sardonyx, enameled gold, and silver. This oval sardonyx cameo of the Blessed Virgin Mary holding the Infant Christ on her left arm is cut in pale brown against a dark brown ground. The cameo is bordered by gold, engraved and enameled in black with the inscriptions in Roman uppercase letters: *CONCEPTIO TUA DEI GENITRIX VIRGO GAUDIUM AN[NUN]CIAVIT IN UNIVERSO MUNDO* and *O[GLORIOSA DOMI[N]A EXCELSA SUPRA SIDERA QUI TE CREAVIT P[RO]VIDE LACTASTI SACRO[]UBERE*.¹ The reverse is set with a plaque of silver enameled *en basse taille* with a scene identified as Anne and Joachim embracing before the Golden Gate, with a third figure in the background. She is attired in a blue coat over a red dress, and he, bearded, wears a red cloak over a blue tunic, whereas the third figure wears a brown cloak with red hood. They are set in a landscape of green grass and a tree, with blue sky above. The piece is supported by a short chain and hung below with a pearl.

PROVENANCE: By repute, Mary Stuart (1542–1587), Queen of Scots;² [John Hunt, London]. Acquired by Robert Lehman from Hunt in 1937.

LITERATURE: Cleveland 1966–67, pp. 322, 385, under no. VII.15; Hackenbroch 1989, figs. 1, 2; Draper 2008, p. 19, no. 33.

EXHIBITED: Paris 1957, no. 207; Cincinnati 1959, no. 499; Oklahoma City 1985, no. 120.

Hackenbroch has written an extensive and illuminating article on this piece, in which she discusses the possible origin of the jewel and its probable use as a pendant from a chain of prayer beads. The paternoster, whose use, despite its name, was not limited to the Lord's Prayer, is an earlier version of the rosary.³ Hackenbroch states that there was considerable demand for prayer beads in the fourteenth and fifteenth centuries, especially in the Low Countries, noting that in Bruges alone the guild of *patrenotriers*, which made these beads, numbered seventy masters and three hundred apprentices.

Among other archival references, Hackenbroch notes that Philip the Good, Duke of Burgundy (r. 1419–67), possessed thirty-five paternosters at the time of his death, one of which is described as having a cameo somewhat similar to the Lehman pendant: "A cameo, mounted in enameled gold, the reverse enameled with the Blessed

Virgin Mary and her Son, holding a small mill in her [or His] hand."⁴ She further illustrates a painting by Jean Hey, the Master of Moulins, now in the Louvre, Paris,⁵ which is thought to depict Madeleine, natural daughter of Philip the Good, with Mary Magdalen. Madeleine is shown with a paternoster hung with a cameo of the Virgin, represented half-length, and Child, attached to her girdle. She also links the style of the cameo, with its rich combination of folds in the drapery, to the panels on an altarpiece by Jan van Eyck in the Thyssen-Bornemisza Collection.⁶ Furthermore, she illustrates the similarity of the style of the cameo to the cult statue of Saint Anne in the church of Saint Nicholas, Ghent, depicted in an illumination in the *Register of the St. Anne Brotherhood* now in the Royal Library, Windsor Castle.⁷ Hackenbroch relates the scene of Joachim and Anne at the Golden Gate, enameled on the reverse of the pendant, with the cult of Saint Anne, which was especially strong in Ghent.⁸

However, recent scientific analysis of this jewel has revealed that the enamel on the back dates from the nineteenth or twentieth century,⁹ and although this finding does not necessarily indicate that the engraved silver beneath is of that period, it might very well be. Hackenbroch notes that the inscriptions on the gold settings seem "to accord better with the decoration on the opposite side of the pendant than with its own side."¹⁰ She concludes that this effect is caused by the jewel's having been unmounted and incorrectly reassembled. However, the gold mount may also be relatively modern, and added at the same time as the enamel on the reverse. This addition of the enamel, and possibly of the inscribed gold mount, presumably dates from sometime in the nineteenth or twentieth centuries, but before the sale of the jewel in 1937. The same scientific research led James David Draper to describe the pendant as "Flemish or Burgundian, ca. 1440–50 . . . later mounted as a pendant in gold with enamel and a pearl."¹¹

A further complication occurs with the examination of the purported provenance of the cameo. The London dealer John Hunt wrote the following to Robert Lehman

in a letter of 8 July 1937: “This jewel belonged to the Carisbrooke family, and, as I told you, the tradition in the family, which as you know is very ancient and intimately connected with the Stuarts, was that the jewel belonged to Mary Queen of Scots.”¹² However, there appears to be no trace of any family with the name of Carisbrooke. Carisbrooke is a village on the Isle of Wight, off the south coast of England, with a splendid castle, now ruined, in which Charles I was imprisoned from September 1647 until November 1648. The castle was once the property of the de Redvers family but was sold in 1293 by Countess Isabella de Fortibus to King Edward I, and it remained a royal residence until 1944, when Princess Beatrice Mountbatten, Governor of the Isle of Wight, died. Therefore, between 1293 and 1944, no single family is connected to the castle apart from the Crown.

The title Marquess of Carisbrooke was given to Alexander Battenberg, grandson of Queen Victoria, when the family changed its name to the more anglicized “Mountbatten” in 1917. The Battenbergs had no relationship to the Stuarts, and, furthermore, there is no evidence of the marquess’s ownership of the pendant. It must therefore be that the provenance was an invention by, or passed on by, Hunt. In his letter Hunt also refers to the rarity of the translucent enamel on the back of the pendant, and it is not impossible that he was responsible for the addition of this piece and for the problematic mounting of the enameled gold inscriptions. CT

NOTES:

1. Hackenbroch 1989, p. 127, translates the inscriptions as “Your [Immaculate] Conception, Virgin Mother of God, has announced joy to the entire world” and “O glorious lady, raised above the stars, caringly you suckled with your holy breast the one who created you.” The lines are taken from a sixth-century hymn by Venantius Fortunatus (Walpole 1922).
2. See John Hunt to Robert Lehman, 8 July 1937 (Robert Lehman Collection files).
3. For a thorough discussion of the paternoster bead, see Lightbown 1999, pp. 342–54.



No. 24



No. 24, reverse

4. “Ung camahieu enchassé en or, esmaillié, et de l’autre cousté esmaillée de Nostre Dame et son enfant, tenant un molenet en sa main.” Laborde 1849–52, vol. 2, p. 14, no. 2120, 123; quoted in Hackenbroch 1989, p. 129.
5. Louvre, 1005A (Hackenbroch 1989, p. 129 and fig. 4).
6. Panofsky 1953, pl. 124.
7. Royal Library, Windsor Castle, MS 1132 (Hackenbroch 1989, p. 131, fig. 7).
8. Hackenbroch 1989, p. 132.
9. I am grateful to Pete Dandridge and Mark T. Wypyski, both in the Conservation and Scientific Research departments of The Metropolitan Museum of Art, for their opinions.
10. Hackenbroch 1989, p. 133, n. 2.
11. Draper 2008, p. 19, no. 33.
12. Letter in the Robert Lehman Collection files.

Probably Malines, Flanders, early sixteenth century, with additional border

25. Hat badge

1975.I.1524

Diam. 5.8 cm. Gold and enamel. This circular gold hat badge has a later, and partly missing outer ropework border enclosing a smaller double ropework border around a white opaque enamel majuscule inscription: *AMOUR . FAIT . MONLT . ARGENT . FAIT . TOUT*.¹ A series of applied scrolls fills the space at the base of the medallion. A further band of ropework partly separates the inscription from the enameled central subject: an old man, dressed in a coat of translucent red over an opaque white shirt, clasps the breast of a woman in a dress of translucent red over a white petticoat while she takes money from his purse with her right hand. Her left hand holds that of a young man wearing a translucent red, opaque white, and gold shirt, black breeches, and mauve hose, with a sword in his left hand. All stand on translucent green grass. This group, secured by two sets of gold flanges, passed through cuts in the back plate and bent outward,² is on a matted ground. The hats of the two male figures, and the grass, extend over the ropework frame. The reverse shows that the areas covered by the group have not been matted, that the inner double ropework border is attached to a folded-over gold element, and that the later outer ropework border has three (originally four) gold loops attached. *Condition*: Three sets of double holes have been pierced through the inscription, and there is some enamel loss to the lettering.

PROVENANCE: Dr. F. Rothman, Belsize Grove, London; [John Hunt, London]. Acquired by Philip Lehman from Hunt in September 1936.³

LITERATURE: Stewart 1978, no. 91; Hackenbroch 1979, pp. 228–29, ill. nos. 617A,B and pl. XXIV; Munn 1993, p. 25, ill.; Hackenbroch 1996, pp. 228–30, fig. 227.

EXHIBITED: Paris 1957, no. 208, pl. LXXXVI; Cincinnati 1959, no. 500, ill.; New York 1975, no. 94, ill.; Oklahoma City 1985, no. 119, colorpl. VI.

In his invoice to Philip Lehman, dated 8 September 1936, John Hunt, the London dealer, described this piece as a “superb Gothic jewel in the form of an ‘Enseigne’ or hat badge in gold and enamel” and attributed it to Burgundy, end of the fifteenth century.⁴ In a subsequent letter to Robert Lehman, dated 18 February 1937, Hunt wrote:

The one you have [the hat jewel] is of course far finer than the one in the South Kensington Museum. In fact it is I think, the most important jewel I have ever seen. Nothing as good has turned up in England in recent years. It is not to be compared with the Canning Jewel about which people made such a fuss and for which £10,000 was paid. This was supposed to have been by Benvenuto Cellini but I am told by



No. 25



No. 25, reverse

one of the Directors of the Museum that recent researches about it have entirely exploded this theory and they now think it is quite a second rate sort of jewel and at any rate about 80 years later than yours. Second rate Renaissance jewels are fairly common but anything of the earlier periods like your hat jewel and the one of which I have sent you the coloured photograph, are unbelievably scarce, as you know.⁵

Acquired as Burgundian, this hat badge was described as French in 1975⁶ and subsequently, from 1979, as Netherlandish. Hackenbroch, who first proposed the latter provenance, has made a strong case for an origin in Malines (modern Mechelen, Belgium), where French was then spoken, perhaps in a workshop patronized by

the Habsburg Governor-General of the Netherlands, Margaret of Austria, Duchess of Savoy (1480–1530).⁷ She illustrated two hat badges, both showing Emperor Charles V, the nephew of Margaret of Austria. In one he is encircled by his Spanish titles with the date 1520. In both the center portrait is set against a matted ground, and parts of the figure extend beyond the ropework borders.⁸ Closer to the Lehman hat badge is an oval work, now sewn onto a pax, in the cathedral treasury at Regensburg.⁹ It is bordered by an inscription in similar majuscule letters. The T-shaped scrollwork at the base, the head of the Virgin, and the grass on which she stands extend beyond the ropework limits of the inner frame, in the same manner as the group in the Lehman badge.¹⁰ The Regensburg jewel has the initials *CI*, which Hackenbroch interprets as those of Charles and Isabella of Portugal, who were married in 1526. However, they could stand for Carolus Imperator, therefore placing it soon after his election as Holy Roman Emperor in 1520. Either way, it presumably dates from about 1520–26.

The somewhat libidinous subject of the Lehman piece is unusual for a hat badge. As Hackenbroch notes, “The *enseigne*, emblem of faith and distinction, is the most characteristic masculine adornment of the early Renaissance period, disclosing as it does aspects of a wearer’s personality.”¹¹ Subjects taken from the Old and New Testaments or mythology, as well as portraits or heraldic devices, were the norm, and it is unclear exactly what message the wearer of the Lehman jewel was trying to convey. However, Hackenbroch compares the scene to those of cardplayers by Lucas van Leyden¹² and suggests that the piece may have been commissioned by “a city merchant or a member of the landed gentry” rather than a more cultivated member of the court circle.¹³

It should be noted that the enamel on the figure group appears to be in better condition than that on the inscription, despite the fact that the group is raised above the border. The enamel on the figures, then, may be of a later date, or the group and the back plate may have been subsequently associated. Furthermore, the machine-made appearance of the outer border,¹⁴ and the attachment of the loops to the main body of the jewel, clearly suggest that the outer border is a later addition. These aspects indicate that the jewel had the attention of a goldsmith sometime after its original manufacture, probably during the nineteenth century.

CT

NOTE:

1. The inscription translates as “Love does much; money does everything.” The word *MONLT* is a mistaken version of *MOULT*.

2. See Hackenbroch 1979, p. 229, ill. no. 617B.
3. John Hunt invoice dated 8 September 1936 (Robert Lehman Collection files).
4. *Ibid.*
5. John Hunt to Robert Lehman, 18 February 1937 (Robert Lehman Collection files). The Canning Jewel was in fact a gift to the Victoria and Albert Museum, London. The reference is presumably to No. 24 in the present volume, which Robert Lehman bought from Hunt later in 1937.
6. New York 1975, no. 94.
7. Hackenbroch 1979, pp. 228–29; Hackenbroch 1996, pp. 228–29.
8. Hackenbroch 1996, pp. 216, 222–23, figs. 220, 221.
9. Hubel 1976, pp. 192–96, no. 82, pl. 12.
10. Hackenbroch 1996, pp. 223, 226, fig. 226.
11. *Ibid.*, n.p. (Introduction).
12. See Hackenbroch 1996, pp. 228–30, and figs. 228, 229, for works in the Louvre, Paris, and the Thyssen-Bornemisza Collection.
13. *Ibid.*, p. 229.
14. I am grateful to Anna Beatriz Chadour-Sampson for sharing this observation.

Probably Italy, first half of the sixteenth century, and Alfred André (1839–1919), Paris, 1859–86

26. Hat badge mounted as a pendant

1975.1.1523

H. 6.7 cm, w. 5.7 cm. Gold, enamel, and diamonds. The circular medallion of gold, chased and enameled in translucent red, blue, and green and in opaque white, bears a depiction of the Flaying of Marsyas. Marsyas is tied to a tree on the right side while a figure cuts the skin from his right leg. Apollo’s lyre lies at his feet. To the left, other figures look on; a lady with a gold bodice and red skirt with a blue girdle holds the hand of a putto; a male figure in gold armor stands to her left, and the heads of four further figures are in the background. The medallion is bordered by a framework of gold enameled in translucent red and green and opaque black and white, and set with six diamonds in gold settings around an inner frame of gold enameled in black. The reverse of the jewel is set with a circular gold plaque decorated in *champlevé* translucent blue enamel with strapwork and flowers; two winged herms, each holding a vase of flowers; and a further vase of flowers above and an eagle displayed below; the border is similar to that of the obverse. The whole is fitted with a white enameled suspension ring and short gold chain.

PROVENANCE: Charles Stein, Paris; Stein sale, Galerie Georges Petit, Paris, 10–14 May 1886, lot 156, ill.; Charles Mannheim, Paris; J. Pierpont Morgan, New York; [French & Company, New York]. Acquired by Robert Lehman from French & Company in May 1944.¹

LITERATURE: Molinier 1898, no. 208, ill.; Williamson 1910, p. 38, no. 26, pl. xv (deluxe ed., colorpl. 13); Hackenbroch 1979, pp. 22–23, ill. nos. 36, 66, pls. I, III;

Hackenbroch 1987; Hackenbroch 1996, pp. 162–63, fig. 174.

EXHIBITED: Victoria and Albert Museum, London (loan no. 208); Paris 1957, no. 213; Cincinnati 1959, no. 521.

The scene of the Flaying of Marsyas is taken from Ovid's *Metamorphoses*.² Marsyas, a satyr, whose physical attributes are usually omitted in art, was a skilled musician who chanced upon Aphrodite's discarded flute. His ability on the instrument angered Apollo, who played the lyre, and Apollo challenged him to a contest, the winner of which was allowed to demand any penalty from the loser. As the Muses were the judges, Apollo was declared the victor and had Marsyas tied to a tree and flayed alive. This interpretation of the myth on the medallion leaves the identity of the figures open to question. Hackenbroch³ erroneously designated them as Apollo, Athena, Olympias, and Midas. A Phrygian slave is frequently depicted as the individual instructed by Apollo to skin the satyr, and so it is presumably he who holds the knife to Marsyas's right leg. However, since Eros does not appear to have been present on this occasion, the putto in the center must be an invention of the goldsmith. The woman holding his hand is also unidentified. She bears none of the attributes of a Muse but may be Aphrodite, or possibly Cybele, of whom Marsyas is sometimes said to have been a devotee. The male figure may be Apollo, although he lacks any identifying attribute. He could also be King Midas, wrongly depicted at this occasion—he appears in another musical contest, between Apollo and Pan, which is frequently confused with the Marsyas myth, and where he acquired his ass's ears.⁴

Hackenbroch has published this piece in considerable detail. In 1979, she wrote, "Countless jewels have been over-confidently associated with Cellini so that it is with some hesitation that one points to an *enseigne* depicting the Flaying of Marsyas as being in Cellini's style before the Sack of Rome in 1527."⁵ She refers to the discovery of the *Laocoön* group in 1506 as the possible source for Marsyas, but states that it may also have derived from a figure of Saint Sebastian. She continues, "The medallion was probably made to be worn as an *enseigne*; after they had gone out of fashion, it was converted into a pendant, most likely in Florence at about 1570–1580, when grotesques, as designed by Alessandro Allori, had come into fashion."⁶ Furthermore, she relates the enamel decoration on the reverse of the jewel to a panel from a bedtester by Allori of 1572 in the Museo Nazionale del Bargello, Florence.⁷



No. 26



No. 26, reverse

Hackenbroch further developed her discussion of the center medallion in 1996. She noted that in 1510, Federico Gonzaga commissioned the medalist and goldsmith Cristoforo Foppa, better known as Caradosso, to make “a medallion with a Laocoon . . . Caradosso reported that he had just made a cap medallion, with the representation of Hercules overcoming Antaeus, raised entirely with the hammer; he would be pleased to make one with Laocoon.”⁸ However, the commission was never completed. The *Laocoön* marble group had been discovered in 1506 and became one of the most celebrated of all classical marbles. The struggling figure of the Trojan priest was used shortly afterward as a model for the figure of Christ by Galeazzo Mondello, known as Moderno, in a silver plaquette of the Flagellation now in the Kunsthistorisches Museum, Vienna, although bronze versions were clearly in wider circulation.⁹ In 1996, Hackenbroch firmly identified the *Laocoön* figure as the model for that of Marsyas in the jewel, rather than a Saint Sebastian figure, which she had tentatively suggested in 1979. She therefore dated the piece to between 1506 and the Sack of Rome in 1527 by mutinous troops from the army of the Emperor Charles V, “when most artistic enterprise was interrupted, however briefly,” although the caption to the illustration gives the more specific years of 1515–25.¹⁰

Whereas both Cellini and Caradosso claimed to have made hat badges in chased gold, none with any positive attribution or of this subject has survived. Moreover, the style of the present jewel is unlike bronzes attributed to either artist, although it might be argued that the composition of crowded figures set in a small circular space was influenced by Caradosso’s medals. While it is possible that Marsyas derives here from the *Laocoön*, it should be noted, as Hackenbroch points out, that the marble figure was excavated with the right arm missing, as illustrated in the missal made for Cardinal Antonio Pallavicini in 1506–7.¹¹ It seems probable that Moderno’s interpretation of the position of the right arm was his own invention or influenced by Michelangelo, who favored the arm bent toward the back of the head. A new arm was fitted in 1520 by Baccio Bandinelli and is presumably the outstretched arm, held high and to the right of Laocoön’s head, as in his marble of 1525 in the Galleria degli Uffizi, Florence, and as depicted in the engraving by William Blake made three hundred years later.¹² The present arm was recovered from a scrap yard in Rome in 1906 and not reattached until the 1950s. In any case, the Marsyas figure is in a much more vertical

stance than that in the *Laocoön*, and while the arms more or less approximate those of Moderno’s Christ, the legs are in the opposite sense.

However, comparable vertical figures, with arms similarly positioned, are found in depictions of the martyrdom of Saint Sebastian, notably that attributed to Marco Zoppo (ca. 1432–ca. 1478) in the Courtauld Institute of Art, London.¹³ It is possible that the model for Marsyas was taken from one of these Saint Sebastian figures, as Hackenbroch suggested in 1979, rather than from the *Laocoön*. Whereas Hackenbroch may well be correct in the dating of the medallion on the obverse, a suggested place and date of manufacture of probably Italy, not necessarily Rome, in the first half of the sixteenth century may be considered more cautious.

A fragmentary plaster model, together with a base metal cast model, for the frame of the medallion, survive in the André Archive.¹⁴ The model has holes where the settings for the diamonds were to be attached, indicating beyond reasonable doubt that it is a model to be cast from, rather than the impression of, an existing piece. As it is highly unlikely that an enameled gold disk of exactly the same size as the Marsyas medallion could have survived from the sixteenth century to be fitted as a back plate, it must be assumed that it, too, was a product of the André workshops. This conclusion obviously contradicts Hackenbroch’s contention that the jewel was remodeled in Florence between 1570 and 1580. Indeed, it is possible that the jewel may have been acquired by Charles Stein sometime before 1886, it having been recently remounted by André.

CT

NOTES:

1. French & Company invoice dated 13 May 1944 (Robert Lehman Collection files).
2. Ovid, *Metamorphoses* 6.382–40.
3. Hackenbroch 1979, pp. 22–23, ill. no. 36, pl. 1.
4. Ovid, *Metamorphoses* 11.146–93.
5. Hackenbroch 1979, p. 22.
6. *Ibid.*, pp. 22–23.
7. *Ibid.*, p. 36.
8. Hackenbroch 1996, p. 161.
9. See, for example, sale, Spink, London, 24 January 2008, lot 24.
10. Hackenbroch 1996, p. 164, fig. 174.
11. *Ibid.*, p. 162, fig. 173.
12. Engraving dated 1 October 1815, British Museum, 1930.0129.4.
13. Courtauld Institute of Art, London, P.1978.PG489.
14. Paris 2000, pl. XX, i, j.

Probably Spain or Italy, sixteenth century and later

27. Half of a rosary bead mounted as a pendant

1975.I.1520

Diam. 3.3 cm. Rock crystal, reverse-painted, gilded and silvered, gold, glass. This almost-hemispherical rock crystal is mounted on the back in gold and fitted with a pin through the crystal terminating at the front with an octofoil. The reverse of the crystal is gilded and engraved with a scene of the Annunciation on a black ground. The angel Gabriel to the right raises his right hand in blessing beneath a sunburst enclosing the face of God the Father. To the left is the Blessed Virgin Mary in prayer beneath a canopy, with a ewer of lilies between the two. The faces and hands of both figures have been picked out in silver leaf, and the canopy and tunic of the angel are highlighted in translucent red. The Virgin's dress is painted in black. The half bead is now suspended from a gold chain with six lamp-worked glass "pearls."

PROVENANCE: Probably Keele Hall, Staffordshire; sale, Christie's, London, 7 July 1902; sale, Christie's, London, 22 May 1906;¹ Henry Oppenheimer, London; Oppenheimer sale, Christie's, London, 15–17 July 1936, lot 82 (to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the Oppenheimer sale.²

Although acquired as sixteenth-century French,³ this piece has been convincingly compared by Lanmon with a similarly decorated rosary in the Museo Civico d'Arte Antica, Turin, which has been tentatively attributed to Italy or Spain, and to a further rosary in the Louvre, Paris.⁴ The use of lamp-worked glass in imitation of pearls is an unusual feature on the chain of this piece. Further examination of such "pearls" in the chains and pendants from some Renaissance-style jewels might prove fruitful. Notably, in the nineteenth century, the fashioning



No. 27

of glass in this manner could cost as much as actual small pearls, which were common, cheap embellishments.

CT

NOTES:

1. The piece is not identifiable in the Christie's sales of 1902 and 1906.
2. I am grateful to Christie's, London, for allowing me access to the auctioneer's book for this sale.
3. Sale, Henry Oppenheimer collection, Christie's, London, 15–17 July 1936, lot 82.
4. See Lanmon 1993, p. 277, no. 109, and fig. 109.1.

Mexico, second half of the sixteenth century

28. Devotional diptych pendant

1975.I.1535

H. 5 cm, w. 2.5 cm, d. 6 cm. Silver, boxwood, hummingbird feathers, and glass. The silver diptych pendant is formed as a book and engraved on the front with *S Apolonia (sic)*; on the back with *SG* for Saint George; and on the inside with *S Lucia*. It contains a boxwood carving of the Deposition of Christ against a ground of hummingbird feathers under glass. The whole hangs from a baluster holding a suspension ring.

PROVENANCE: Not established.

The use of boxwood carvings against a ground of hummingbird feathers appears to have been a specific form of decoration in sixteenth-century Mexico. A magnificent silver-gilt and rock-crystal chalice, stamped with the town mark of Mexico City, dated to the second half of the sixteenth century, is in the Los Angeles County Museum of Art. It has ten boxwood carvings, four depicting scenes from the Passion and six depicting two saints each.¹ In addition, a lantern-shaped pendant enclosing boxwood carvings of Ecce Homo and the Crucifixion in the British Museum, London, is thought to have been made "possibly in Mexico, 'New Spain'" and dated to the late sixteenth or early seventeenth century.² A further lantern-shaped pendant in the Museo Lázaro Galdiano, Madrid, is described as "Mejicano o peninsular" and dated about 1550.³ However, these gold enameled works are somewhat grander than the Lehman pendant.

Small silver pendants enclosing boxwood carvings also have survived. One in the Victoria and Albert Museum, London, which has a central panel of the Deposition carved to a very similar scheme as the Lehman relief, was described by Oman as having "no fellow in the Peninsula." He concluded that it, too, was made in Mexico in the last quarter of the sixteenth



No. 28, closed



No. 28, open

century.⁴ A silver triptych, engraved on the outside with strapwork and flowers, containing a comparable Deposition carved in boxwood, is in the British Museum, London. This work is also described as late sixteenth-century Mexican.⁵

Unfortunately, the saints depicted on the pendant do not indicate its origin. Saint Apollonia was martyred in Alexandria in A.D. 249; Saint Lucia suffered the same fate in Syracuse about A.D. 304; and Saint George was probably martyred at Lydda (Lod in modern Israel) in the late third or early fourth century. He is the patron saint of a number of countries, cities, and churches, whereas Saint Apollonia is invoked to ward off toothaches, and Saint Lucia eye infections—afflictions common in the sixteenth century, especially in the New World. CT

NOTES:

1. Tait 1986, pp. 233–36, figs. 200–204.
2. British Museum, I.48.24.20 (ex coll. William Randolph Hearst; *ibid.*, pp. 231–37, no. 46, figs. 197–99).
3. Museo Lázaro Galdiano, Madrid, 810.
4. Victoria and Albert Museum, London, 226-1866 (Oman 1968, Addendum, p. 57, no. 104A, pl. 177, figs. 275, 276).
5. D. Thornton 2008.

Germany, possibly Cologne, late sixteenth century, but probably Hanau, nineteenth century, before 1890

29. Pilgrim badge

1975.1.1516

H. 3.8 cm, w. 3.2 cm, d. 1.3 cm. Silver gilt, sealing wax. The small silver-gilt pendant is formed as a stable, with a tiled roof surmounted by a star, within which is a seated figure of the Blessed Virgin Mary holding the Infant Christ, and the three Magi in poses of adoration, bordered by a scrolling ogee arch with a suspension ring at the top. The hinged back is engraved with the sacred monogram (IHS), and the whole is set on an inverted stepped plinth. A small fragment of red sealing wax may suggest that the hinged back once contained a relic.

PROVENANCE: [Frédéric Spitzer, Paris]; Spitzer Legacies sale, Anderson Galleries, New York, 9–12 January 1929, lot 571. Acquired by Robert Lehman from the Spitzer Legacies sale.

Although neither the canonical nor apocryphal gospels give the names of the three Magi, Three Kings, or wise men, jewels either depicting them or inscribed with the names Caspar or Gaspar, Melchior, and Balthasar appear as early as the Byzantine era. However, the principal cult of the Three Kings centered on Cologne, following the translation of their supposed remains from Milan in 1164 on the instructions of Emperor Frederick I. Housed in a massive gold, gilt-metal, and enamel reliquary, still in the cathedral today, the relics were objects of great veneration. Despite Cologne's dominance in the worship of the Three Kings, festivals celebrating them also take place in Marbella, Spain, and Milan, Italy, at Epiphany.



No. 29

A lead model for this Adoration scene, presumably dating from the first quarter of the sixteenth century, is in the Historisches Museum, Basel.¹ Several silver or silver-gilt versions of the pendant are known.² That in the Victoria and Albert Museum, London, acquired from the collection of Dr. R. Forrer of Strasbourg in 1904, is now considered probably to have been made in the nineteenth century. The firm of J. D. Schleissner Söhne of Hanau (founded in 1815 and still in business) is known to have manufactured these badges at that time.³ The Lehman work was originally acquired as Spanish, sixteenth century, but such a badge with a roof and an engraved, hinged back plate would be rare, if not unique in that period. It is not impossible that Frédéric Spitzer added the “stable” around an earlier badge, together with the sealing wax to give added authenticity, but this undertaking would have to have been before his death in 1890. The current view is that badges of this type were worn by pilgrims to the shrine of the Three Kings in Cologne from as early as the sixteenth century until the end of the nineteenth century. Badges depicting the Three Kings were also considered a protection against epilepsy and as an aid to recovering lost property.⁴ CT

NOTES:

1. Historisches Museum, Basel, 1904.2171 (Schäfke 1983).
2. Museum für Angewandte Kunst, Cologne, G.898 CC (formerly in the Clemens collection; Chadour-Sampson and Joppien 1985, p. 180, no. 71, ill.); Grassi Museum für Angewandte Kunst, Leipzig; Musée National du Moyen Âge, Paris, 14952; Bayerisches Nationalmuseum, Munich, MA 3640; Victoria and Albert Museum, London, 217-1904 (Lightbown 1999, p. 517, no. 68, as German, ca. 1500–1520).
3. Information kindly supplied by Anna Beatriz Chadour-Sampson, 2008.
4. Evans 1922, pp. 125–26, 182.

Lombardy or possibly the Veneto, late sixteenth century, perhaps mounted in Spain

30. Devotional pendant

1975.1.1519

H. 5.7 cm, w. 4.2 cm, d. .5 cm. Rock crystal cut on the wheel, reverse-painted, silvered and gilded, gold and enamel. The oval rock-crystal pendant is deeply cut with stylized foliage and set with two reverse-painted, gilded and silvered rock-crystal plaques depicting Saint Elias and Saint John the Baptist, both identified in Greek within borders of scrolls and foliage, each held in place by a gold frame enameled in black. The outer border is set with four enameled gold filigree stylized flower heads attached to two pins that pass through the oval body. Those at the top, are attached to chains and a suspension ring. The flower heads at the sides and the bottom lack pendent pearls.

PROVENANCE: Dr. Roman Abt, Lucerne; Abt sale, Galerie Fischer, Lucerne, 18–19 August 1939, lot 269, pl. 16.

Unfortunately, neither of the saints depicted (Saint Elias and Saint John the Baptist) gives any indication as to the origin of this pendant. When sold from the Abt collection in 1939 it was described as Russian, seventeenth century, presumably on account of the Greek inscription.¹ However, several similar pendants survive. Two of those with the best provenances were acquired from the Treasury of the Cathedral of the Virgin of the Pillar, Saragossa, by the South Kensington Museum, now the Victoria and Albert Museum, London, in 1870. One has similar enameled gold filigree stylized flower heads, which led Somers Cocks to its tentative attribution to Venice or its dependencies.² This designation may be supported, given Venice’s links to the Greek Orthodox world, by the use of Greek letters to identify the two saints on the Lehman pendant. However, she also pointed out that filigree was made throughout the Mediterranean. The other has been tentatively ascribed by Somers Cocks to Italy, as the reverse painting depicts the Virgin of Loreto, a popular Italian cult figure.³ An attribution to Lombardy, probably Milan, where reverse-decorated rock crystals are known to have been produced,⁴ is more conventional, although there is no specific reason to suppose that the reverse-painted glass plaques and the gold-mounted rock-crystal frames were produced in the same place, although this might seem most likely. However, if there was a trade to other goldsmiths in other countries, the existence of an extensive export trade from Milan should be the subject of new research.

Further pieces are in the Museo Civico d’Arte Antica, Turin,⁵ and another is in the Museo Lázaro Galdiano, Madrid, together with four other comparable pieces.⁶



No. 30, depicting
Saint Elias

No. 30, depicting
Saint John the Baptist

The reverse-painted images of these are given to Milan, while the mounts are thought to come from Barcelona. There are two more in the Wernher Collection, formerly at Luton Hoo, Bedfordshire, and now at Ranger's House, Greenwich, London.⁷ Both have mounts that would conventionally assign them to Spain. A similar piece, attributed to mid-sixteenth-century Milan, has been remounted on a stem probably by Reinhold Vasters (1827–1909) and is now in the Metropolitan Museum.⁸ An intaglio jewel in the Museum für Angewandte Kunst, Cologne, which has very similar enameled gold mounts, is also given to Italy, with the jewel dated to the sixteenth century and the mounts to the seventeenth century.⁹ CT

NOTES:

1. Abt sale, Galerie Fischer, Lucerne, 18–19 August 1939, lot 269.
2. Victoria and Albert Museum, London, 338-1870 (London 1980–81, p. 81, no. 99).
3. Victoria and Albert Museum, London, 347-1870 (London 1980–81, pp. 80–81, no. 96).
4. See, for example, the damascened iron and reverse-decorated rock-crystal portable altar made for the Delgado family, dated 1574, in the Victoria and Albert Museum, London, M.54-1930.
5. Museo Civico d'Arte Antica, Turin, v.o. 242 (Lanmon 1993, p. 275 and fig. 107.1).
6. Museo Lázaro Galdiano, Madrid, 831, 836, 3253, 3258, and 4216, all described either as Spanish, from Barcelona, or Italian, from Milan, sixteenth century.
7. Acquired by Sir Julius Wernher for Bath House, London, and now in Ranger's House, Greenwich, London, EE 591/88259236 and EE 523/88259238.
8. Metropolitan Museum, 14.40.666 (Hackenbroch 1984–85, p. 196, fig. 67).
9. Chadour-Sampson and Joppien 1985, no. 115. For a discussion on reverse-painted and gilded rock crystal and glass, see Lanmon 1993, pp. 274–75.

Possibly Germany, late sixteenth century, but probably France or Germany, second quarter of the nineteenth century

31. Link from a belt

1975.1.1530

L. 4.5 cm, h. 4 cm. Gold, enamel, rubies. This link is formed as a figure of Justice, partly enameled in opaque white, holding a sword in her right hand and a balance in her left, placed in an alcove beneath a ruby set in gold enameled in opaque blue and above a grotesque mask. She is flanked by two sejan, erect lions enameled in blue, their paws on a golden ball, above two further rubies, all against a cartouche of scrolls and strap-work enameled in translucent red and opaque blue and white.

PROVENANCE: Not established.

This jewel is made in the style of late sixteenth-century German goldsmiths' work. A lead model for a pendant in the Bayerisches Nationalmuseum, Munich, demonstrates that jewels with figures set in alcoves such as this were among the products of the goldsmiths working in South Germany at this period.¹ However, the piece is rare in being clearly intended as a link from a belt, rather than as a pendant or dress ornament. This form is unusual for Renaissance Revival jewelry and, indeed, somewhat impractical, as damage seems inevitable to a link of a belt. However, the very stiff composition of both the figure and the scrollwork suggests a dating in the nineteenth century.

The setting of an emblematic figure in an alcove was favored by both Reinhold Vasters and Alfred André (1839–1919).² There is a similarity in composition to a pendant by Vasters, now in the Victoria and Albert Museum, London,³ although no design for the Lehman jewel appears among the Vasters drawings. The jewel in London has a figure of Charity set in an alcove at the



No. 31

center, also flanked by two lions. The mask at the base of the Lehman jewel is paralleled by a similar one on a nineteenth-century pendant in the Städtisches Museum, Schwäbisch Gmünd.⁴ However, reference should also be made to a pendant in the Wallace Collection, London, which was supplied to Prince Anatole Demidoff in 1837 by the firm of Fossin et Fils of Paris.⁵ That piece shows the Incredulity of Saint Thomas placed in an alcove, above a stone in an enameled setting not dissimilar to that above the Justice figure in the Lehman jewel. The year that the Wallace Collection jewel is first recorded antedates the birth of both Vasters and André, prompting the suggestion that it was made in the workshop where André learned his trade. Given that no exact likeness for this unusual piece can be found, a date of manufacture in the second quarter of the nineteenth century seems more cautious than one in the sixteenth century.

CT

NOTES:

1. Seelig 1991, p. 28, fig. 6.
2. Truman 1979, pp. 159–60; Paris 2000, pls. X–XII.
3. Victoria and Albert Museum, London, M.534-1910 (Truman 1979, p. 158, colorpl. F).
4. Krautwurst 2003, p. 160, under no. A17, fig. 8.
5. The Wallace Collection, London, XII A 72 (London 1994, p. 84, no. 45).

Probably Spain, late sixteenth or early seventeenth century

32. Devotional pendant

1975.1.1511

H. 6.6 cm, w. 5.5 cm, d. 1.6 cm. Silver gilt, rock crystal, cut, the reverse painted and gilded. The oval devotional pendant is formed of two panels of rock crystal, cut on the wheel and painted and gilded on the reverse with Saint Peter within a gilt border on one side and the Crucifixion with the Blessed Virgin Mary and Mary Magdalen within a tied foliage border on the other. The plaques are mounted in a frame of silver-gilt ropework with four quatrefoils at the top and bottom and at each side each held in place by a spherical boss. Those at the top and bottom have rings attached, the upper one with a further suspension ring. Around the sides are four more rings, all of which originally would have been hung with small pearls.

PROVENANCE: Not established.

LITERATURE: Lanmon 1993, p. 276, no. 108.



No. 32, depicting
Saint Peter

No. 32, depicting
the Crucifixion

Small devotional pendants such as this were common throughout the western Mediterranean in the late sixteenth and early seventeenth centuries. The Lehman piece has been attributed to Italy by Lanmon.¹ However, a more complete work in gold in the Alsdorf collection, Chicago, has inscriptions identifying the reverse-painted subjects in Spanish.² Reference should also be made to an Agnus Dei pendant in the Hispanic Society of America, New York.³

CT

NOTES:

1. Lanmon 1993, p. 276, no. 108.
2. Muller 2000, p. 44, no. 10, ill. p. 43.
3. Muller 1972, p. 74, fig. 106.

Probably Transylvania, possibly South Germany, ca. 1600

33. Necklace formed of fifteen dress ornaments

1975.1.1529

L. 45 cm. Gold, enamel, ruby, and pearls. The necklace comprises four large and six smaller scroll-shaped dress ornaments, with a central cruciform ornament set with a table-cut ruby. A small circular ornament was later mounted with a hook. Three similar ornaments are hung as pendants, each enameled in opaque green, red, and white, and set with pearls. The larger pendant ornament is set with one pearl at the center and the smaller pendant ornaments are set with six pearls and a diamond (one of which has been replaced by four seed pearls). The smaller pendants and the hooked ornament have groups of four seed pearls.



No. 33

Marks: On the back of four of the smaller linked ornaments, an applied plaque stamped with the initials *GK*. On the back of the central, ruby-set, cruciform ornament, an applied plaque stamped *HB* (or *BH*) in monogram.

PROVENANCE: Baron Salomon de Rothschild, Paris; [Jacques Helft, Paris].

EXHIBITED: Paris 1957, no. 227; Cincinnati 1959, no. 518.

These dress ornaments appear to be of a type that occurs regularly in the inventories of Hungarian ladies in the sixteenth and seventeenth centuries and is referred to as “boglar.” Pulszky wrote in the catalogue for the Budapest Great Exhibition of 1884 that there is no equivalent

word in French for such a jewel and surmises that they may have been sewn on to dresses or hats, or made into necklaces or girdles.¹ The Lehman jewels have been joined in more recent times to form a necklace.

Another, better documented, group was presented to the Imperial Convent at Hall in Tyrol by the Habsburg archduchesses Maria Christierna (1574–1621) and Eleonora (1582–1620), when they joined that religious establishment in 1607. The 213 dress ornaments are now housed in the Museum für Angewandte Kunst, Vienna.² Others were discovered in the tomb of Duke Francis I of Pommern-Stettin (1577–1620) when the castle in Szczecin was bombed during World War II;

these are now in the National Museum, Szczecin.³ A third group was excavated in the Calvinist church at Csenger and is now in the Magyar Nemzeti Múzeum, Budapest;⁴ further works were acquired from “an old Hungarian family,” perhaps the Hegyi.⁵ There is a further group in the National Museum of Art, Bucharest, which was excavated at Curtea de Argeş, Biserica Domnească,⁶ and similar jewels are attached to a gold cup in the Waddesdon Bequest at the British Museum, London.⁷ A hat badge depicting Adam and Eve is at Ranger’s House, Greenwich, London, part of the Wernher Collection.⁸

The whole group is extraordinary in that the jewels are frequently marked on the back, presumably by the maker, with an applied plaque stamped with initials, such as *GK*, *HB* (or *BH*) in monogram; *HD*, *BS*, *MC*, *RV* (or *VR*) in monogram; and *AT* in monogram, *AVB*, and *IAL*. Four of the Lehman jewels are stamped with the initials *GK*, as are four in a necklace of fifteen rosettes in the Thyssen-Bornemisza Collection,⁹ and some of the Hall jewels. Similarly, the initials *HB* (or *BH*) in monogram found on the central cruciform jewel are also on some from Hall. They are presumably all from the same, unidentified, workshops.¹⁰

Somers Cocks stated the following in her catalogue of the Thyssen-Bornemisza Collection: “These jewels, which must have been relatively cheap to produce because they use the minimum of metal, were exported all over the Germanic area, as the burial jewels of Duke Francis I of Pommern-Stettin (died 1620) include two unmarked ones which closely resemble the . . . links of this necklace.”¹¹ She also associates a necklace in the Victoria and Albert Museum, London, said to have been found at Schloss Ambras, near Innsbruck, with this group.¹² As a result, she attributed the group to South Germany, probably Munich, through the association with the mother of the two Habsburg princesses, Anna Maria of Bavaria; or Augsburg; or Vienna, through the Habsburg connection. However, more recent research by Tait suggested that a Transylvanian origin for this class of jewel is probable.¹³

Although archaeological finds do not necessarily indicate a place of manufacture, the groups in Budapest and Bucharest suggest an area farther east than that proposed by Somers Cocks. Indeed, the marking of pieces with an applied, initialed plaque is not a feature normally associated with German goldsmiths’ work in any form. In the absence of firm evidence of a center of production, a tentative attribution to an unidentified group of goldsmiths, probably working in Transylvania,

seems most cautious, but it would still be unwise, in the light of current scholarship, to exclude the South German option. CT

NOTES:

1. Pulszky, Radisics, and Molinier 1888, vol. 1, p. 79.
2. London 1980–81, pp. 70–71, no. 72.
3. *Ibid.*, p. 93, no. 125n, 1–3.
4. Höllrigl 1934, ill. nos. 79–84.
5. Iparművészeti Múzeum, Budapest, 62.575.
6. Popescu 1970, p. 69, nos. 145–47, fig. 76.
7. Tait 1986, pp. 265–79, no. 53.
8. Hackenbroch 1996, pp. 267–69, fig. 254. Hackenbroch probably had not viewed this piece. Nonetheless, she associated it with jewels made in countries ruled by the House of Habsburg. The hat badge is marked *RV* (or *VR*) in monogram, as are some jewels in the Museum für Angewandte Kunst, Vienna, from the Imperial Convent at Hall in Tyrol and the necklace in London, apparently found near Schloss Ambras.
9. Somers Cocks and Truman 1984, pp. 110–13, no. 20; see also pp. 114–15, no. 21.
10. London 1980–81, pp. 70–71, nos. 72d–e.
11. Somers Cocks and Truman 1984, p. 112.
12. Victoria and Albert Museum, London, 696–1898. There is, however, no evidence to support this provenance. The necklace has elements marked *RV* (or *VR*) in monogram, as have some pieces in Vienna and the hat badge in Greenwich.
13. Tait 1986, pp. 265–79.

Probably Transylvania, or possibly South Germany, Munich or Augsburg, or perhaps Vienna, ca. 1600, with nineteenth-century additions before 1893

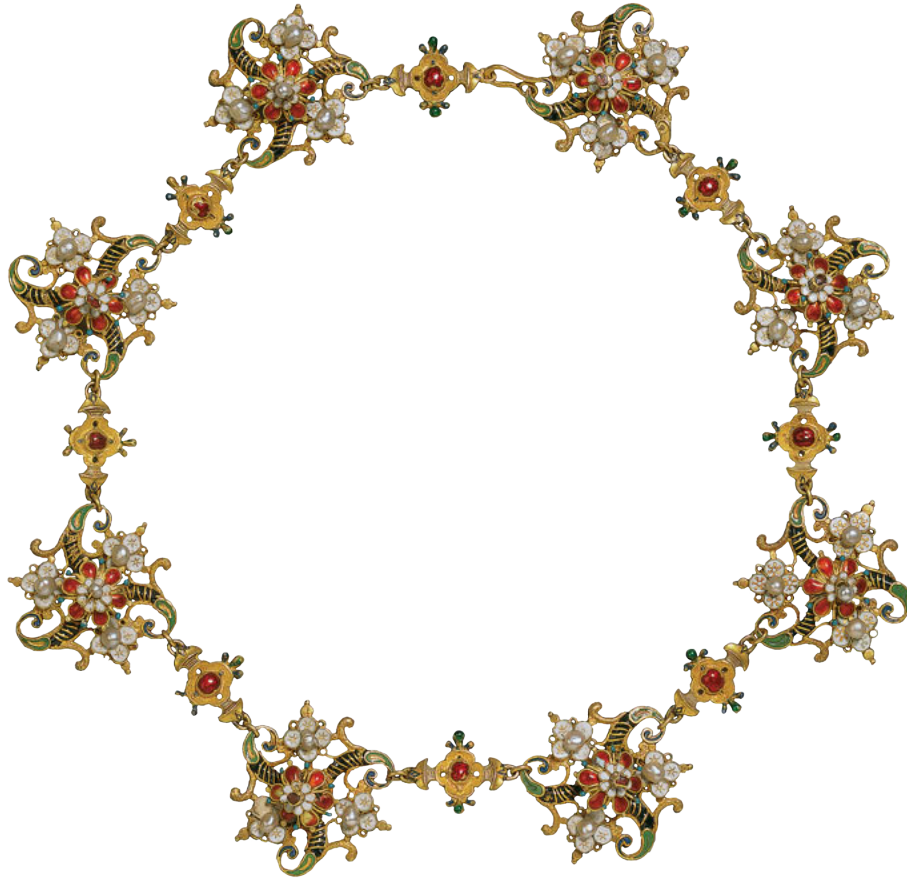
34. Necklace formed of eight dress ornaments and eight links

1975.1.1528

L. 42 cm. Gold, enamel, pearls, and rubies. The necklace comprises eight dress ornaments, each formed as three scrolling cornucopias enameled in opaque black and green centered on a red enameled rosette set with either a pearl or a ruby, and with pearl-set white enameled quatrefoils between. The ornaments are joined by eight links formed as quatrefoils enameled in red and green that are probably nineteenth-century additions. One large element is fitted with a later hook. Marks: Each of the larger elements has an applied gold plaque stamped *AVB* in monogram. One smaller link has the French import mark for gold from countries without customs conventions with France that was used from 1 June 1893.¹

PROVENANCE: Baron Salomon de Rothschild, Paris; [Jacques Helft, Paris].

EXHIBITED: Paris 1957, no. 228; Cincinnati 1959, no. 517, ill.



No. 34

The eight dress ornaments were joined, presumably during the nineteenth century, and certainly before 1893, to form a necklace. The larger elements form part of a group of jewels previously discussed (see No. 33). Each is marked with the initials *AVB* in monogram, as is a work in the Iparművészeti Múzeum, Budapest. The latter was acquired from “an old Hungarian family,” perhaps the Hegyi, and is similarly dated to about 1600; Tait ascribed it to Transylvania.² However, the same mark also occurs on jewels from the Imperial Convent at Hall in Tyrol.³ Until firm evidence of a center of production is established, an attribution to an unidentified goldsmith working in Transylvania, or possibly South Germany, perhaps Munich or Augsburg, or Vienna, about 1600, seems most cautious.

CT

NOTES:

1. Carré 1931, p. 213.
2. Iparművészeti Múzeum, Budapest, 62.575 (Tait 1986, p. 276, figs. 250, 251).
3. Innsbruck 1961.

Spain, first third of the seventeenth century

35. Pendant with the Virgin of the Immaculate Conception

1975.1.1515

H. 10.2 cm, w. 6 cm. Gold, enamel, and pearls. This pendant is formed as the Blessed Virgin Mary standing on a crescent moon. She wears a robe enameled in translucent red under a coat enameled in translucent blue. She is flanked on either side by nine “sun rays” enameled in translucent red terminating in pearls and set on a back plate of scrollwork enameled in translucent red and green and opaque white and blue, set with larger pearls. She is beneath a similarly enameled crown set with further pearls and surmounted by a cross enameled in opaque white. A pendant pearl hangs from the base. The back of the jewel is decorated in translucent green and red and opaque blue and white enamels.

PROVENANCE: Dr. Roman Abt, Lucerne, Switzerland;¹ [Otto Buel, Lucerne].

LITERATURE: Falkiner 1968, p. 74; Hackenbroch 1979, p. 339, ill. no. 909 (erroneously as in a private collection), pl. XXXIV.

EXHIBITED: Tokyo 1977, no. 100, ill.



No. 35

The Virgin of the Immaculate Conception refers not, as is usually assumed, to the conception of Christ by the Virgin Mary but to the conception of the Virgin Mary by her mother, Anne. According to Roman Catholic orthodoxy, the Virgin herself must be free from Original Sin in order to be a fitting mother for the Christ Child. The concept had been gaining in popularity, especially among the monastic Order of Saint Francis, since the thirteenth century. The Counter-Reformation in Spain in the seventeenth century established a new image based on the pregnant Woman of the Apocalypse described in the Book of Revelation (12:1): “And there appeared a great wonder in heaven, a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars.” The Spanish painter Francisco Pacheco (1564–1644) defined the model for the Virgin of the Immaculate Conception, which was by no means new at the time of his posthumous *Arte de la Pintura* (1649), as a young girl of twelve or thirteen dressed in a white robe and blue cloak, hands held in prayer, standing on a crescent moon pointing downward, and above her head, a crown of seven stars.² Indeed, such was the fervor with

which the cult was adopted, that the Spanish Inquisition banned all references to the Virgin of the Immaculate Conception in 1647. However, it continued to receive wide popular support and was finally adopted as official Catholic dogma in 1845.

Several comparable jewels are known. A very similar work was illustrated by Kugel in 2000,³ and another was exhibited at the Martin D’Arcy Gallery of Art, Chicago, in 1975.⁴ A third was sold at Christie’s, London, in 1963,⁵ and a further piece is in the Metropolitan Museum.⁶ Another, which shares the same crowded ornament as the Lehman jewel, was acquired from the Treasury of the Cathedral of the Virgin of the Pillar, Saragossa, Spain, and is now in the Victoria and Albert Museum, London.⁷

CT

NOTES:

1. The pendant was not included in the Abt sale held at Galerie Fischer, Lucerne, Switzerland, 18–19 August 1939.
2. Hall 1974, pp. 326–27.
3. Paris 2000, no. 62.
4. Chicago 1975, p. 59, no. 42.
5. Sale, Christie’s, London, 28 May 1963, lot 90.
6. Metropolitan Museum, 32.100.301.
7. Victoria and Albert Museum, London, 340-1870 (London 1980–81, p. 82, no. 103).

Transylvania, second half of the seventeenth century

36. Belt

1975.I.2495

H. 4.1 cm, w. 28 cm. Silver gilt, enamel, pearls, and colored stones. The belt of silver gilt comprises eight slightly curved rectangular hollow plaques each encrusted with an enamel flower set with a red stone and bordered by chased silver foliage enameled in opaque blue, white and pink, and in translucent red and green. Seven are numbered on the back in Roman numerals. Each plaque is joined by two cast, square, pierced strapwork links, and the belt is fastened with a drop-shaped buckle set with a pearl rosette, surrounded by enameled foliage and hung with three similarly decorated pendants.

PROVENANCE: Not established.

Brightly colored enamels, such as those on this belt, were popular in Transylvania during the second half of the seventeenth century, although the style appears to have lasted into the early eighteenth century. They were apparently worn by both men and women. Several belts



No. 36

of this type, with this kind of enameling, are in the Magyar Nemzeti Múzeum, Budapest, and are attributed to Transylvanian goldsmiths working in this period.¹

Seven of the plaques are numbered on the reverse as follows: v, III, IIIIII, II, IIII, IIIII, and IIII. Given the random order of the numerals, and the fact that there are two fours and two fives (the latter represented in different ways), it appears that the belt was either reassembled at some point or arranged at whim from items in the goldsmith's stock. This practice was not uncommon, and many extant belts of this type show signs of alteration.²

CT

NOTES:

1. For example, Magyar Nemzeti Múzeum, Budapest, 61.1171 (New York 1994, no. 141). See also New York 1994, pp. 169–74.
2. I am grateful to Jane Perry at the Victoria and Albert Museum, London, for her thoughts on Hungarian costume.



No. 37

Hungary, late eighteenth or early nineteenth century

37. Belt

1975.1.2496

H. 36 cm, w. 25 cm. Silver gilt, green and red stones, and pearls. This belt of silver gilt comprises eight slightly curved rectangular plaques, each of hollow section, with applied strapwork and foliage and set with a pearl and two green stones. Each plaque is joined by three strands of cast quatrefoil links, and the belt is fastened by a lozenge-shaped buckle encrusted with foliate scrolls and a green stone, and three pearls, and hung with three pendants set with pearls and a red stone. Mark: A maker's mark C.G. within a rectangular punch.

PROVENANCE: Not established.

Silver-gilt belts set with colored stones and pearls, comprising slightly curved plaques joined by groups of links or chains and a decorative buckle, are typically Hungarian and were worn by both men and women.¹ Several works are in the Magyar Nemzeti Múzeum, Budapest. Most are dated to the eighteenth century, some to the second half of that century.² The style of

the maker's mark on the present piece, c.g. within a rectangular punch, suggests a slightly later date. Maker's marks with pellets between the initials are uncommon in Hungary during the seventeenth and eighteenth centuries, and marks with two pellets are rare until, at the earliest, the last decade of the eighteenth century or the early nineteenth century.³ Indeed, the initials do not appear to conform with any recorded mark. The condition of the belt's plaques suggests that additional pieces were applied subsequent to the original manufacture or that some were considerably restored. Four of the plaques and the buckle show lesser signs of wear than the remaining four, possibly indicating that the goldsmith who struck his mark was a repairer or restorer working in the early nineteenth century on a piece that had been produced in the late eighteenth century. CT

NOTES:

1. I am grateful to Jane Perry at the Victoria and Albert Museum, London, for her thoughts on Hungarian costume.
2. See, for example, Magyar Nemzeti Múzeum, Budapest, 61.837 and 1960.455. See also New York 1994, pp. 181–84.
3. Kőszeghy 1936.

Probably Austria or Italy, second quarter of the nineteenth century

38. Cameo

1975.I.1532

H. 4.5 cm, l. 5 cm. Onyx. The oval onyx cameo is carved with a triumph of Bacchus. The god, or possibly Silenus, is shown seated in a chariot with a youth at his side. A maenad plays a tambourine in the background, and the chariot is drawn by two centaurs, one blowing a horn and one playing a tambourine, preceded by a satyr drinking from a shell. *Condition:* There is a chip to the ground beneath the centaur in the foreground. A mount may have been removed. A paper label on the reverse is printed with *Collezione S. Bulgari, Roma* and annotated in ink with *Lav. Italiano XVI secolo*.

PROVENANCE: [S. Bulgari, Rome].



No. 38

This cameo is a later version of a Greco-Roman gem now in the Kunsthistorisches Museum, Vienna.¹ The original was acquired by that museum in 1827, which may give a possible date and place of manufacture for the Lehman cameo. The raised surfaces are, unusually for a classical or Renaissance cameo, polished rather than left matte in contrast to the ground. This aspect, together with the rather Neoclassical style of the figure cutting, suggests a date in the nineteenth century.² Such pieces were frequently made for the grand tourists and diletanti of the nineteenth century and probably sold to them as either classical or sixteenth-century, as the twentieth-century label on the reverse of this work suggests. CT

NOTES:

1. Kunsthistorisches Museum, Vienna, IX.a.87 (Eichler and Kris 1927, p. 72, no. 47, pl. 80).
2. I am greatly indebted to James David Draper, Henry R. Kravis Curator, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art, for his opinion on this piece.

Probably Italy, nineteenth century

39. Cameo ring

1975.I.1531

H. including frame 2.5 cm, w. including frame 2.2 cm. Onyx, gold. The onyx cameo is cut with four wreathed heads in profile set as a ring, with a plain gold mount and with a shank formed from three gold wires. *Condition:* There is damage to both sides of the cameo, which is cracked at the back, and the gold ring is defective. There are signs of adhesive behind the profile heads.

PROVENANCE: Not established.

This cameo appears to be of a type probably produced in Italy in the nineteenth century. The subject may be intended to depict the first four Roman emperors, Augustus, Tiberius, Caligula, and Claudius, or to celebrate the year of the four emperors, Galba, Otho, Vitellius, and Vespasian, who all were raised to the purple in A.D. 69. It might also be a version of the *Gemma Claudia* carved in A.D. 49 with the heads of Claudius and Agrippina Minor, and Claudius's parents, Germanicus and Agrippina Major, with all four heads facing left, as opposed to the two families facing each other, as in the original.¹ The appearance of the profiles offers no clue as to their actual identity. Indeed the rendering of the profiles appears to be more a demonstration of the cutter's dexterity than an accurate depiction of individuals.



No. 39

Even so, he appears to have run out of stone and has resorted to attaching the heads to the background with an adhesive.² The setting in gold as a ring is in the style of the late eighteenth century, one that was often imitated later. As with No. 38, this ring was probably intended for sale as an antique to a grand tourist or dilettante in nineteenth-century Rome. CT

NOTES:

1. Kunsthistorisches Museum, Vienna, IX.a.63 (Eichler and Kris 1927, p. 61, no. 19, pl. 9).
2. I am greatly indebted to James David Draper, Henry R. Kravis Curator, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art, for his opinion on this piece.

Vienna or Frankfurt-am-Main, second half of the nineteenth century

40. Pendant with Cain and Abel

1975.I.1512

H. 6.5 cm, w. 4.7 cm. Gold enamel, rubies, and pearls. The cartouche-shaped pendant of gold is enameled on the front and the back in translucent red, blue, and green, and in opaque white, with a central group probably depicting Cain and Abel enameled in opaque white with gold drapery, surrounded by rubies. The base is hung with three pearls. There is a large suspension ring at the top.

PROVENANCE: Dr. Roman Abt, Lucerne; Abt sale, Galerie Fischer, Lucerne, 18–19 August 1939, lot 276, pl. 16. Acquired by Robert Lehman from the Abt sale.

LITERATURE: Hackenbroch 1979, p. 190, ill. no. 522 and pl. XXII.

EXHIBITED: Paris 1957, no. 222; Cincinnati 1959, no. 511.

When sold from the collection of Roman Abt, this jewel was described as German, sixteenth century.¹ In 1979, Hackenbroch opined that it depicted Hercules and Antaeus and was made in Vienna or Prague about 1600. She further related the design to the engravings of Paul Birckenhultz, working in Frankfurt-am-Main,

about 1600, on account of the flowerlike decoration of the cartouche.² However, Hercules is normally depicted raising the giant Antaeus from the ground, from where his strength derived, and it seems more likely that the subject is Cain and Abel, given the probable source of the figure group.

There are, however, firm grounds for believing that this piece is a nineteenth-century fabrication comprising elements that are found on other jewels. The source for the group of Cain and Abel appears to be a jewel formerly in the collection of the Löwenstein Brothers of Frankfurt-am-Main.³ This circular pendant, perhaps inevitably described as “by Cellini,” comprises four subjects from the life of Adam around a central rosette. The reserve on the right side depicts Cain and Abel in a virtually identical composition to that on the Lehman jewel. The history of the Löwenstein collection is given in the introduction to the sale catalogue:

This very choice and interesting Collection was commenced in the 16th Century by the Emperor Maximilian I. a well-known lover and patron of the Fine Arts, and was continued, and considerably increased, by his Grandson, the Emperor Rudolph II. It continued Imperial Property until the year 1782, when the building at Prague, in which the Museum was contained, being required for Barracks, it was sold to Chevalier von Schönfeld, a distinguished



No. 40

amateur of the time, who, after having increased it by the addition of his own Collection, opened it to the public, under the title of “The Technological Museum of Vienna.”⁴

Given the style of the Löwenstein pendant, it appears that it was one of the additions and probably dates from the second half of the nineteenth century. Whether it served as a model for other jewels during the time that the collection was on view in Vienna or after it had moved into the care of the Löwensteins in Frankfurt is uncertain.

The central two fighters appear in another jewel that must date to the nineteenth century: a group encased in a locket of rock crystal and enameled gold now in the Museum für Kunsthandwerk, Frankfurt-am-Main.⁵ The cartouche-shaped back plate of the Lehman jewel, which is close to designs by Daniel Mignot, published in Augsburg between 1593 and 1596,⁶ appears to be identical to that of a jewel supporting a figure of Cupid, now also thought to be nineteenth century, in the Victoria and Albert Museum, London.⁷ However, the fact that both elements are so closely replicated in at least three works, and that the Cain and Abel group is applied to jewels of such a different nature, combined with the very weak composition of the Cupid figure in the Victoria and Albert’s jewel, suggests that all three date to the nineteenth century.

Indeed, the subject of the first murder is an unlikely symbol to be flaunted in the sixteenth century, but perhaps its significance had become confused some three hundred years later. The piece now in Frankfurt has affinities with cheaper, enameled silver, jewels produced in Vienna in the second half of the nineteenth century. This genre of jewels with openwork back plates cast after well-known designs should be studied with greater care, as very few have uncontested provenances, and many have the appearance of revivalist pieces dating from the second half of the nineteenth century. CT

NOTES:

1. Sale, Roman Abt collection, Galerie Fischer, Lucerne, 18–19 August 1939, lot 276, pl. 16.
2. Hackenbroch 1979, p. 190.
3. Sale, Christie’s, London, 12 March 1860, lot 932.
4. Sale, Christie’s, London, 12 March 1860, n.p.
5. Steingraber 1957, fig. 197; Pforzheim 1997, no. 39.
6. Hackenbroch 1979, p. 178, ill. no. 486.
7. Victoria and Albert Museum, London, M.387-1911 (C. Phillips 2000, p. 33). The jewel was omitted from the 2008 edition of Phillips’s publication when more recent research suggested a nineteenth-century date.

Reinhold Vasters (1827–1909), Aachen

41. Pendant scent bottle

1975.1.1534

H. 6.7 cm, w. 3.7 cm. Enameled gold and agate. At either end of this cylindrical agate scent bottle is an enameled gold-relief bust within a border enameled in black with inscriptions. The bottle is set on a trumpet-shaped foot of gold enameled in translucent red and blue and attached to a central strap from which rises the enameled gold neck, with two scrolling volutes at either side and a stopper, all joined to a ring by chains. Inscribed on the border enameled in black: IONAS LE PATRIARCHE and ABREHAM LE PATRIARCHE.

PROVENANCE: [Frédéric Spitzer, Paris]; Spitzer Legacies sale, Anderson Galleries, New York, 9–12 January 1929, lot 605, ill. Acquired by Robert Lehman from the Spitzer Legacies sale.

LITERATURE: Hackenbroch 1984–85, pp. 178–80, figs. 20–22; Tait 1992, p. 121, fig. 13; Krautwurst 2003, pp. 227–28, no. A43, fig. 2.

This scent bottle was sold in 1929 as French, sixteenth century, and acquired by Robert Lehman as such.¹ It is, however, as Hackenbroch pointed out, a variant of an original, probably made in France about 1515–20, now in the Museo degli Argenti, Florence.² A drawing for the Lehman piece is among those by Reinhold Vasters in the Victoria and Albert Museum, London.³ Vasters substituted the figures of lovers on the bottle in Florence with bust-length medallions of the Old Testament figures Jonas and Abraham in a style close to that of the figure of God the Father on a morse, partly, if not wholly, by Vasters, in the Widener Collection, the National Gallery



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of Art, Washington, D.C.⁴ The fact that the enameled inscriptions are in French suggests that either Vasters was aware of the origin of the bottle in Florence, or that it was intended for a French client. It might also suggest that Alfred André had a hand in its production, although no models for the gold mounts exist in the surviving André Archive. A similar scent bottle was in the Lafaulotte collection, Paris, in 1886.⁵ That piece had the same patriarchs at either end but a different stopper and scroll, bordered by different scrolls, and no chains. It was bought by Goldschmidt of Frankfurt for 10,200 francs.

CT

NOTES:

1. Sale, Spitzer Legacies, Anderson Galleries, New York, 9–12 January 1929, lot 605.
2. Hackenbroch 1984–85, p. 178, figs. 16–18.
3. Victoria and Albert Museum, London, E.2839-1919 (Truman 1979, p. 158, colorpl. G; Krautwurst 2003, p. 227, under no. A43, fig. 1).
4. National Gallery of Art, Washington, D.C., 1942.9.287 (Hackenbroch 1984–85, p. 169, fig. 8).
5. Sale, Hôtel Drouot, Paris, 5–13 April 1886, lot 301, ill.

Germany or France, partly designed by Reinhold Vasters (1827–1909), Aachen, ca. 1865–90, perhaps made by him, or Alfred André (1839–1919), Paris

42. Pendant with Venus and Cupid on a dolphin

1975.I.1513

H. 11 cm, w. 8.5 cm. Enameled gold, pearls, and rubies. The pendant is formed as a stylized dolphin enameled in translucent green and red and opaque white, with ruby-set eyes, and a gold crown. On the back of the dolphin sit Venus and Cupid on a gold cushion; she holds a gold shawl above her head. Hung from the base of the dolphin are two pearls, with a vacant loop suggesting a third. The whole is suspended on two gold chains joined with an enameled gold cartouche set with a ruby and hung with a pearl.

PROVENANCE: [Frédéric Spitzer, Paris]; Spitzer sale, Paris, 17 April–16 June 1893, lot 1826, pl. XLVII; J. Pierpont Morgan, New York; [French & Company, New York]. Acquired by Robert Lehman from French & Company in December 1943.¹

LITERATURE: *Collection Spitzer* 1890–92, vol. 3, pp. 140, 149, no. 41, and “Bijoux,” pl. v; Hackenbroch 1979, pp. 238–39, ill. no. 633 and pl. XXVI; Krautwurst 2003, p. 139, under no. A11, fig. 3.



No. 42

EXHIBITED: Paris 1957, no. 219, pl. LXXXVIII (erroneously identified in the caption as no. 218); Cincinnati 1959, no. 514, ill.; Tokyo 1977, no. 101, ill.

Attributed in the Spitzer catalogue to a German goldsmith working to designs by Hans Collaert the Elder,² the piece was acquired by Robert Lehman as French, but later reattributed as German or Italian, end of the sixteenth century.³ More recently Hackenbroch described it as Netherlandish, dating from about 1580. Writing of this piece, she stated, “The monster has been given the abstract, geometrical treatment of Aztec masks and sculpture. Such derivation confirms that Antwerp goldsmiths working for Spanish overlords must have had opportunities to acquaint themselves with Mexican goldwork.”⁴ Indeed it is clear that not only were designers like Hans Collaert publishing engravings for jewels depicting figures riding on the backs of dolphins in 1582,⁵ but also jewels of this type were produced in Spain and Mexico. A design by Esteva Garcia, dated 1586, in the *Llibres de Passanties*, shows a comparable jewel, and others are illustrated in the *Inventario* of the Real Monasterio, Guadalupe, Spain.⁶ However, there is no reason to suppose that the Lehman jewel dates from

the late sixteenth or early seventeenth century nor that it was made in Nuremberg, Antwerp, Spain, or Mexico.

There are two designs among Reinhold Vasters's drawings at the Victoria and Albert Museum, London, for the cartouche, chains, and pearl drops that firmly associate this aspect of the jewel to his period of producing spurious "Renaissance" jewels, about 1865–95.⁷ In addition, there is a group of plaster molds in the André Archive for a comparable fish pendant, which while not identical to the Lehman jewel, indicates that André was aware of the type.⁸ Furthermore, the gold shawl held by Venus has marked similarities to that used elsewhere by André.⁹

CT

NOTES:

1. French & Company invoice dated 3 December 1943 (Robert Lehman Collection files).
2. *Collection Spitzer* 1890–92, vol. 3, p. 149, no. 41.
3. French & Company invoice dated 3 December 1943 (Robert Lehman Collection files); Paris 1957, no. 219; Cincinnati 1959, no. 514.
4. Hackenbroch 1979, p. 238.
5. *Ibid.*, pp. 234, 236, ill. nos. 634A, B.
6. Muller 1972, pp. 86–87, pl. VIII.
7. Victoria and Albert Museum, London, E.2833-1919, E.2834-1919 (Krautwurst 2003, pp. 139–40, under no. A11, I, II, figs. 1, 2).
8. See Paris 2000, pl. II, h.
9. See *ibid.*, pl. VIII, f, and No. 43 in the present volume.

Probably Alfred André (1839–1919), Paris,
1859–1907

43. Pendant with Fortuna

1975.I.1510

H. 12.5 cm, w. 5 cm. Enameled gold, baroque pearl, rubies, and diamonds. The enameled gold pendant is formed as a dolphin, with a baroque pearl body, mounted in gold enameled in translucent red, blue, and green, and hung with a pearl. This element supports a figure of Fortuna, or possibly Venus Marina, enameled in white with gold embellishments, those at her navel and back filled by a ruby, and those on her neck, arms, and legs with diamonds; the figure holds above her head a shawl enameled in blue. The mouth and tail of the dolphin are attached to a chain of gold, enameled in red and blue, and set with rubies and diamonds, joined above with a diamond-set scrolling cartouche hung with a pearl.

PROVENANCE: J. Pierpont Morgan, New York; [French & Company, New York]. Acquired by Robert Lehman from French & Company in December 1943.¹

LITERATURE: Williamson 1910, pp. 36–37, no. 25, pl. XIV (deluxe ed., colorpl. 12); Evans 1953, p. 122; P. Stone 1958,



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p. 199, fig. XIII; Hackenbroch 1978, p. 36, colorpl. B; Hackenbroch 1979, p. 243, ill. no. 649 and pl. XXVIII; Szabo 1983, p. 31, ill. no. 39.

EXHIBITED: Victoria and Albert Museum, London (loan no. 1218); Paris 1957, no. 218 (erroneously as illustrated in pl. LXXXVIII); Cincinnati 1959, no. 513.

This jewel has been variously attributed to Italy or Germany, end of the sixteenth century; possibly after a design by Erasmus Hornick or Hans Collaert the Elder;² possibly the work of a Flemish goldsmith familiar with the work of Giambologna, perhaps working in Vienna or Prague;³ Netherlandish, 1580–90;⁴ and as Venetian.⁵ Hackenbroch rightly drew attention to the similarity of the figure to the bronze of Fortuna from the studio of Giambologna,⁶ but any connection with the late sixteenth century ends there.

Indeed the jeweled gold embellishments to the figure's neck, stomach, thighs, and shins are inconsistent with the clean, unadorned lines of the Giambologna. In addition, the cartouche that supports the pendant appears to be modeled on plaster casts found in the André Archive.⁷

Moreover, Fortuna's, or possibly Venus Marina's, cloak appears identical to a metal model for a swirling cloak in the André Archive.⁸ Clearly André was pleased with this particular element, as he used it again on a Minerva jewel in the Thyssen-Bornemisza Collection, which can be dated to after 1884,⁹ and on the Europa and the Bull pendant in the National Gallery of Art, Washington, D.C., which is now also attributed to André.¹⁰ The mounting of the baroque pearl and the construction of the suspension chain, which is clearly nineteenth century, also seem consistent with André's workshop productions.

CT

NOTES:

1. French & Company invoice dated 3 December 1943 (Robert Lehman Collection files).
2. Paris 1957, no. 218.
3. Hackenbroch 1978, p. 36.
4. Hackenbroch 1979, p. 243, ill. no. 649 and pl. XXVIII.
5. Szabo 1983, p. 31, ill. no. 39.
6. Hackenbroch 1978, pp. 36–37. One work is in the Metropolitan Museum (1970.57).
7. Paris 2000, pl. XXVII, p, and pl. XXVIII, d.
8. *Ibid.*, pl. VIII, f.
9. Somers Cocks and Truman 1984, pp. 160–61, no. 41.
10. National Gallery of Art, Washington, D.C., 1942.9.304 (Distelberger 1993, p. 288).



No. 44

Probably Alfred André (1839–1919), Paris, and presumably London, after 1936

44. Pendant with a lion attacking a camel

1975.1.1514

H. overall (from top of loop to bottom of pendant) 9.8 cm. H. not including chain and loop 6.1 cm. Baroque pearl, enameled gold, rubies, and pearls. The pendant is formed as a lion, with the body of a baroque pearl. The head and legs are decorated in pale blue *taille d'épargne* enamel. The lion attacks a camel enameled in opaque white, set upon a deep oval base cast with scrolls enameled in opaque black and translucent green, red, and blue, and set with alternating pearls and emeralds, and hung with a pearl. The whole is now supported by two chains joined at a foliate cartouche, and two suspension rings.

PROVENANCE: Sotheby's, London, 25 June 1936, lot 39, ill. (to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the 1936 sale.

LITERATURE: Hackenbroch 1979, ill. no. 905 (erroneously as in a private collection) and pl. XXXX.

EXHIBITED: Paris 1957, no. 216; Cincinnati 1959, no. 507, ill.

When sold in London in 1936, this pendant was catalogued as Italian, sixteenth century.¹ At that time it had neither chains nor the suspension cartouche; those must have been added subsequently. When shown in the Paris and Cincinnati exhibitions, it was presumed to be German, second half of the sixteenth century. In 1979, Hackenbroch considered it Spanish, about 1580,² but opinions have developed since then.

The discovery and publication³ of the plaster models and casts held by the firm of Alfred André in Paris revealed that this workshop specialized in mounting baroque pearls in exotic forms and setting them on deep scrolled bases enameled in colors and set with pearls and precious stones. While no exact prototype for the base of this pendant appears to have survived in the André Archive, it is so close to extant jewels and models that it may be safely attributed to André. Particular reference should be made to four jewels in the collection of the late Baroness Batsheva de Rothschild⁴ and to a jewel decorated with Europa and the Bull, formerly in the collection of Maurice de Rothschild, Paris, now in the Widener

Collection at the National Gallery of Art, Washington, D.C.⁵ In addition, the base of “The Parrot Pendant” in the Waddesdon Bequest at the British Museum, London, would, *pace* Tait, appear to be of the same date and probably from the same workshop.⁶ CT

NOTES:

1. Sale, Sotheby's, London, 25 June 1936, lot 39.
2. Hackenbroch 1979, ill. no. 905.
3. Distelberger 1993; Paris 2000.
4. Sale, Christie's, London, 14 December 2000, lots 48, 50, 52, 55.
5. National Gallery of Art, Washington, D.C., 1942.9.304 (Distelberger 1993, pp. 288–90).
6. Tait 1986, pp. 128–34, no. 20.

Western Europe, probably second half of the nineteenth century

45. Lion pendant

1975.1.1517

H. 8.5 cm, w. 5 cm. Gold, enamel, pearls. The pendant is formed as a lion passant guardant. The feet and mane are enameled in translucent green, the tail in translucent green and opaque white. The tongue is enameled with translucent red, the teeth and ears with opaque white, and the crown with red and white. The beast is hung from two chains, joined with a foliate cartouche, enameled in red, green, and white, and with a suspension ring. The feet of the lion and the cartouche are hung with pearls.

PROVENANCE: Not established.

LITERATURE: Hackenbroch 1979, ill. no. 832 (erroneously as in the collection of the Fitzwilliam Museum, Cambridge, England).

Although this piece was included in the chapter on Spanish jewelry by Hackenbroch in 1979, there is an error in the illustration caption, which describes another jewel in the Fitzwilliam Museum, Cambridge, England, and the Lehman work is not mentioned in the text.¹ This type of jewel, however, does have its antecedents in Spain. A lion pendant by Narcis Amat, dated 1605, is illustrated in the *Llibres de Passanties* in Barcelona.²

A pendant in the form of a lion, clearly from the same center of production as the Lehman work, was included in the sale of the collection of Oscar Huldshinsky in 1928 as lot 147 and was described as sixteenth century.³ Several others are recorded; one is in the Museo Nazionale del Bargello, Florence, although it does not have a Medici provenance but comes from the



No. 45

Carrand Collection,⁴ and another is in the Walters Art Museum, Baltimore.⁵ Neither of these is crowned, however. A crowned work is in the Wallace Collection, London, described as German, about 1600, but considered by the present author to be of nineteenth-century manufacture.⁶ A further comparable crowned lion is in the Robert Lehman Collection (No. 46), and another was formerly in the Alfred Rüttschi collection, Zurich.⁷ A crowned lion, enameled in blue, dated to “c. 1600?” but certainly before 1624, is in the treasury at Rosenborg Castle, Copenhagen.⁸ The piece is associated with an unspecified Swedish order of chivalry, but the quality of its manufacture and the profuse use of diamonds in its decoration do not make for a suitable comparison with the Lehman jewels.

The method of making both the Lehman pendants, casting the beasts in two halves, with the perfunctory modeling and decoration, not dissimilar to the Wallace Collection's lion, indicates that they also are nineteenth-century pieces. It is much more difficult to establish where these objects were crafted. Spain is certainly a possibility, although there is too little scholarly literature on Spanish Renaissance Revival jewelry to formulate a conclusion. Germany and Austria-Hungary are also candidates; however, the quality and decoration rule out the Reinhold Vasters or Alfred André workshops. CT

NOTES:

1. Hackenbroch 1979, ill. no. 832.
2. Muller 1972, p. 92, fig. 142.
3. Sale, Paul Cassirer and Hugo Helbing, Berlin, 10–11 May 1928.
4. Muller 1972, p. 92, fig. 143.
5. The Walters Art Museum, Baltimore, 57.1231 (ibid., p. 92, fig. 144).
6. The Wallace Collection, London, XII.A.80.
7. Sale, Galerie Jürg Stuker, Bern, 26–27 November 1954, lot 340, pl. 20.
8. Hein 2009, vol. 2, p. 24, no. 20.

Western Europe, probably second half of the nineteenth century

46. Lion pendant

1975.1.1518

L. 9 cm, w. 7.4 cm. Gold, enamel, pearls. The pendant is formed as a lion passant guardant, the feet with flecks of opaque white enamel, and the mane and tip of the tail enameled in translucent green. The tongue and ears are translucent red, and the crown is opaque white. The beast is hung from a chain of eight pearls joined with two suspension rings, and its feet are each hung with a pearl.

PROVENANCE: Not established.

EXHIBITED: Tokyo 1977, no. 99, ill.



No. 46

See No. 45 for a commentary on this class of jewel.

In the sale of the collection of Oscar Huldshinsky in 1928, a pendant in the form of a lion, clearly from the same center of production as the Lehman pendant, was included as lot 147 and was described as sixteenth century.¹ A very similar pendant, enameled in red and white, from the Alfred Rüttschi Collection, was sold by Galerie Jürg Stuker, Bern, in 1954.² It was described as Spanish, about 1650, and, like the Rosenberg pendant,³ was said to be the badge of a chivalric order, but if the order existed at all, it has yet to be identified. CT

NOTES:

1. Sale, Paul Cassirer and Hugo Helbing, Berlin, 10–11 May 1928.
2. Sale, Galerie Jürg Stuker, Bern, 26–27 November 1954, lot 340, pl. 20.
3. Hein 2009, vol. 2, p. 24, no. 20.

Probably Austria-Hungary (Transylvania?) or Germany, second half of the nineteenth century, and 1920–34

47. Pendant with the Baptism of Christ

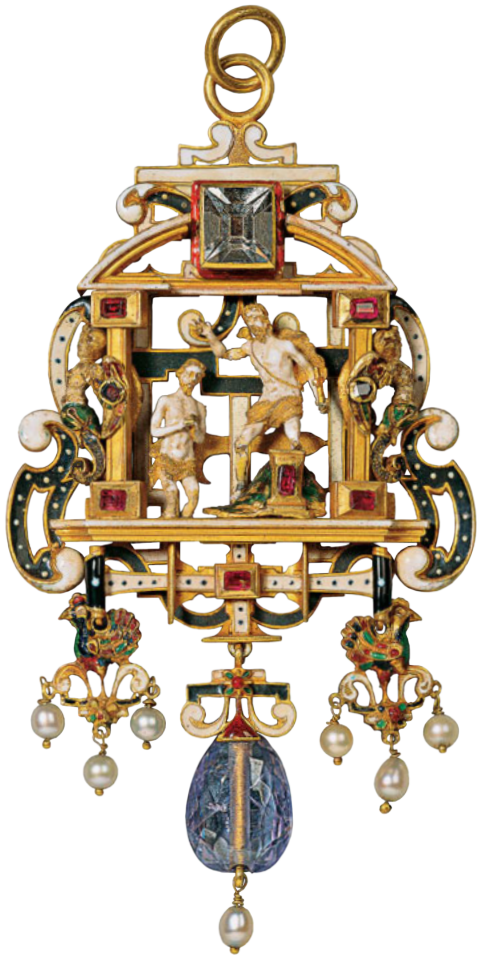
1975.1.1521

H. 11 cm, w. 5.5 cm. Enameled gold, rubies, amethyst, crystal, and pearls. This pendant, of unusually large size, is formed as an architectural cartouche enameled in translucent blue and opaque black and white. At the center are white enameled figures, both wearing gold loincloths—Saint John the Baptist stands with his hand in benediction over the head of the kneeling Christ, set on a horizontal platform mounted with three rubies and flanked by winged caryatids, enameled in opaque black and white and translucent green. Above is an arched pediment now set with a table-cut crystal. Scrolls support a further platform and two suspension rings. At the base, scrolls and strapwork are hung with two stylized peacocks and pearls, and a central amethyst drop with an additional pearl.

PROVENANCE: Possibly the dealer Samson Wertheimer or Mr. W. Boore; Edward Arnold, The Grove, Dorking, Surrey; Arnold sale, Christie's, London, 8 June 1920, lot 173, ill. (unsold); [Julius Goldschmidt, London]. Acquired by Robert Lehman from Goldschmidt in November 1934.¹

EXHIBITED: Paris 1957, no. 212; Cincinnati 1959, no. 502.

The collection of Edward Arnold, from which this jewel was offered for sale in June 1920, was said in the catalogue to have been formed largely from pieces acquired from Samson Wertheimer, the renowned antiques dealer,



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or a certain Mr. W. Boore. When it appeared for sale, the jewel had a very different appearance: “the whole surmounted by a winged bust formed of a baroque pearl” (mounted in gold), and it was described as German, sixteenth century.² Carrying a reserve of £200, with the auctioneer having the discretion to accept £190, the jewel was bought in (unsold) at £120, the only interest in it having been shown by the London dealer Lionel Harris. It was returned to the executors of Mr. Arnold’s estate.³ These events might well suggest that even at that date the authenticity of the jewel was doubted. Subsequently the bust was removed and replaced with the table-cut crystal, although whether this was done by Goldschmidt, from whom the piece was acquired, or by another is uncertain. When it entered the Robert Lehman Collection it was described as German, sixteenth century,⁴ an attribution that was subsequently revised to French, mid-sixteenth century.⁵

The architectural openwork cartouche does not appear to have any documented precedents in the sixteenth century. However, there are parallels with other jewels from Transylvania. A pendant in the *Iparművészeti Múzeum*, Budapest, once thought to date from the second half of the sixteenth century, but clearly made some three hundred years later, reflects the same rigid composition.⁶ Comparison should also be made with other somewhat oversize jewels such as the belt pendant in the form of a pomander from the collection of the third Lord Rothschild, for which a design by Reinhold Vasters exists in the Victoria and Albert Museum, London.⁷ The piece has a similar stiff composition and “hard” feel to the goldsmiths’ work that would be unexpected in a sixteenth-century work. The Rothschild pendant appears to be based on jewels of broadly similar form, such as a pomander from the collection of the Dukes of Norfolk, now in the Thyssen-Bornemisza Collection, and another in the Victoria and Albert Museum, London, attributed as “probably South German,” but perhaps Transylvanian, about 1600.⁸

The somewhat mean figure modeling of the central baptismal group may be paralleled by that on jewels now considered to be of nineteenth-century, probably Hungarian or Transylvanian, manufacture. One piece depicting Cimon and Pero is in the Thyssen-Bornemisza Collection, formerly in the collection of Countess Livia Zichy,⁹ and exhibited in the Budapest Great Exhibition of 1884.¹⁰ Another version was in the Martin J. Desmoni collection and is now in the Hull Grundy Gift at the British Museum, London.¹¹ There is also a similarity in the execution and enameling of the scrolls that border the central figure groups of all three jewels. CT

NOTES:

1. Robert Lehman to Julius Goldschmidt, 14 November 1934 (Robert Lehman Collection files).
2. Sale, Edward Arnold collection, Christie’s, London, 8 June 1920, lot 173.
3. Information kindly supplied by Christie’s, London, which keeps the original auctioneer’s book.
4. Julius Goldschmidt to Robert Lehman, 26 November 1934 (Robert Lehman Collection files).
5. Paris 1957, no. 212; Cincinnati 1959, no. 502.
6. *Iparművészeti Múzeum*, Budapest, 13.694 (Héjj-Détári 1965, pl. 27).
7. Sale, Sotheby’s, London, 12 December 2003, lot 23; Victoria and Albert Museum, London, E.3018-1919.
8. Victoria and Albert Museum, London, 296-1854 (Somers Cocks and Truman 1984, pp. 114-15, no. 21).
9. Somers Cocks and Truman 1984, pp. 96-97, no. 14.
10. Pulszky, Radisics, and Molinier 1888, vol. 2, pp. 20-21.
11. Tait 1986, pp. 121-22, fig. 112.

Probably Western Europe, possibly Paris, late nineteenth century

48. Pendant of “Ambergris”

1975.1.1509

H. 12.5 cm, w. 5.8 cm. Black composition, gold, enamel, and diamonds. The pendant is made of a “black heterogeneous brown material which probably contains some type of dark brown or black pigment, some resin and other bulking materials,”¹ previously thought to be ambergris. It is molded and carved over twisted wire to depict a woman with three children. The woman’s dress is outlined in gold, and set with an enamel “ruby” above a diamond mounted in gold and bordered by a white enamel quatrefoil. Each of the children has an enameled white “pearl” necklace above an enameled “ruby.” They are flanked by vases of flowers in gold enameled in blue and white and stand on a plinth bordered by an arcade of enameled gold to which are attached two putti holding flowers and hung with beads of composition mounted in gold. The plinth is supported by two further molded and carved children, one playing what appears to be a *contrabasso vihuela* and the other a *viola da mano* with enameled gold flowers and diamond in a gold setting between, and hung with a gold-mounted composition bead. The pendant is supported by chains of plain and enameled gold links and beads of composition, joined by a cartouche of composition on gold, set with two flowers and a putto set with a diamond, all in enameled gold.

PROVENANCE: [Frédéric Spitzer, Paris]; Spitzer sale, Paris, 17 April–16 June 1893, lot 1855, pl. XLVII; Heinrich Wencke, Hamburg; Wencke sale, J. M. Heberle, Cologne, 27–28 October 1898, lot 144, ill.; J. Pierpont Morgan, New York; [French & Company, New York]. Acquired from French & Company in May 1944.²

LITERATURE: *Collection Spitzer* 1890–92, vol. 3, p. 155, no. 70; Williamson 1910, pp. 11–15, no. 7, pl. IV (deluxe ed., colorpl. 4); Kunz 1915, p. 185; Hackenbroch 1979, p. 252, ill. no. 696; *Metropolitan Jewelry* 1991, pp. 40, 107, ill.

EXHIBITED: Victoria and Albert Museum, London (loan no. 1261); Paris 1957, no. 210.

This pendant was, until its analysis by the Objects Conservation department at the Metropolitan Museum in 1990, considered to have been made from ambergris. This material is a biliary secretion found in the intestines of sperm whales or, more commonly, washed up on beaches. It has a musky scent and was used as the base of perfumes until replaced by synthetics. Furthermore, Kunz stated that “this particular jewel still emits a fragrant aromatic odor when it has been held for some time in a warm hand.”³ Kunz also opined that the figure group of this jewel did not represent Charity but that “these figures have a less pure significance and rather



No. 48

denote the reproductive energies, for ornaments of this material were credited with aphrodisiac powers.”⁴ He dated the piece to sixteenth-century Italy, a view repeated by Hackenbroch, who compared it to the ambergris model of a monkey riding a bear in the Schatzkammer of the Munich Residenz.⁵

The method of modeling the jewel over twisted wires is akin to the similar mode of building up figures in lamp-worked glass, although without the application of heat. This glass technique, thought to have originated in Italy, was practiced throughout Europe by the sixteenth century. However, the use of a composition in imitation of ambergris, the modeling of the jewel, the enamel decoration,

and the settings of the stones, point to a date late in the nineteenth century. Indeed, the piece was probably made for Frédéric Spitzer, or with him in mind, by an unknown craftsman, perhaps working in Paris. CT

NOTES:

1. Interdepartmental memorandum between the Objects Conservation department and the Robert Lehman Collection, 27 December 1990 (Robert Lehman Collection files).
2. French & Company invoice dated 13 May 1944 (Robert Lehman Collection files).
3. Kunz 1915, p. 185.
4. *Ibid.*
5. Hackenbroch 1979, p. 254, ill. no. 697.

Probably Venice, or its dependencies; possibly Innsbruck, nineteenth century

49. Hairpin

1975.1.1526

L. 15.7 cm, diam. of main ball 2.6 cm. Lamp-worked colorless glass, gilt, with clear trailed decoration and green and red “jewels,” and copper wire. The lamp-worked hollow ball of colorless glass is gilded and trailed with clear glass and with red and green “jewels” applied over the gilding, supported on a pin of copper, with a spring “tremblant” at the top and a smaller glass bead attached at the junction of the pin to the spring.

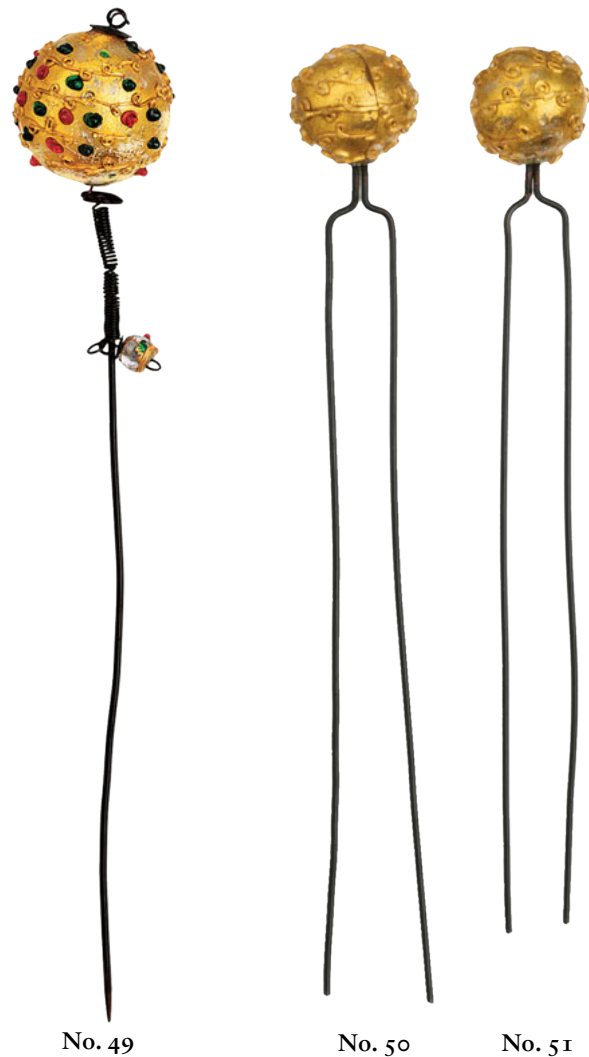
PROVENANCE: Not established.

LITERATURE: Lanmon 1993, pp. 237–38, no. 86.

This pin was catalogued by Lanmon as “probably Venice or Innsbruck (Hofglashütte), probably late sixteenth century,”¹ presumably based on received information as to the date of the pieces. The author continued to make an extremely thorough and succinct account of the production of red glass in the sixteenth and seventeenth centuries. However, this attribution ignores the nature of the pin itself. “Tremblant” hairpins were developed in China but not introduced into Europe until the eighteenth century at the earliest. They were particularly popular in Italy and spread to Dalmatia, Bulgaria, and Greece, as well as to the Tyrol. The Lehman piece is probably Venetian, or possibly Dalmatian, dating from the nineteenth century,² although a Tyrolese origin should not be discounted. CT

NOTES:

1. Lanmon 1993, pp. 237–38, no. 86.
2. My thanks to Jane Perry at the Victoria and Albert Museum, London, for this information.



Probably Venice or its dependencies; possibly Innsbruck, nineteenth century

50–51. Two hairpins

1975.1.1525, 1527

No. 50: l. 11.7 cm, diam. of ball 1.5 cm; No. 51: l. 12.9 cm, diam. of ball 1.6 cm. Lamp-worked glass, gilt, with copper pins. Each is a solid glass ball with gilt and trailed colorless glass scrollwork mounted on a copper wire bent in half, or possibly on to two copper wires held together within the ball.

PROVENANCE: Not established.

LITERATURE: Lanmon 1993, p. 236, nos. 84, 85.

EXHIBITED: Tokyo 1977, nos. 102, 103.

These hairpins were catalogued by Lanmon as “probably Venice or Innsbruck (Hofglashütte), probably late sixteenth century,”¹ but this attribution fails to take proper notice of the nature of the pins. Two-pronged hairpins are not found in Europe until the eighteenth century at the earliest and are mainly the products of the following century. They appear in Italy, Spain, Germany, and Switzerland.² A Spanish piece in silver in the Victoria and Albert Museum, London, was acquired as a new object in 1871.³ The two Lehman pins were probably made in Venice or along the Dalmatian coast sometime during the nineteenth century, but, as with No. 49, a Tyrolese origin should not be excluded. CT

NOTES:

1. Lanmon 1993, p. 236, nos. 84, 85.
2. My thanks to Jane Perry at the Victoria and Albert Museum, London, for this information.
3. Victoria and Albert Museum, London, 1195-1871.

Western Europe, possibly Germany or Austria, late nineteenth century

52. Necklace and pendant

1975.1.1533

L. of necklace 36.5 cm, h. of pendant 3.2 cm. Enameled gold, silver, rubies, diamonds, pearls, and chalcedony. The necklace of gold comprises eight shaped-square links, each with a ruby in silver settings and two pearls, and seven double scroll links, each with diamonds in silver settings and four pearls, enameled in translucent red and green and opaque black and white, and joined with gold rings. From the central double-scroll link hangs a bust-length chalcedony cameo of a classical female figure, mounted in a frame of gold scrollwork enameled in translucent red and green and opaque white. Mark: The French import mark for gold introduced on 1 June 1893 struck on both necklace and pendant.

PROVENANCE: Sotheby's, London, 25 June 1936, lot 33 (to [John Hunt, London]). Acquired by Robert Lehman through Hunt from the 1936 sale.

EXHIBITED: Paris 1957, no. 226; Cincinnati 1959, no. 504; Tokyo 1977, no. 104, ill.

When sold at Sotheby's, London, in 1936, this necklace and pendant were considered to have been made in Italy in the sixteenth century,¹ an opinion that was subsequently revised to possibly German, second half of the sixteenth century, after its acquisition by Robert Lehman.² The French import mark on both the necklace



No. 52

and pendant does not indicate its age, as the mark was struck on gold entering France after 1 June 1893, regardless of date of manufacture. However, it may suggest that the piece was not produced in France.

Among the many firms engaged in the production of Renaissance Revival jewelry was Schlichtegroll in Vienna, which made a necklace that was acquired by the Victoria and Albert Museum, London, in 1856. It has links of a similar shape to the square ones on the Lehman necklace, although it should be stressed that the piece in London was acquired as an example of the “cheapness of manufacture,” rather than as fine Renaissance Revival jewelry.³ Another necklace in a comparable style was offered for sale by Ulf Breede of Kiel in 1989,⁴ and a work by Reinhold Vasters of Aachen was in the possession of S. J. Phillips, London, in 1979.⁵ Both were thought to be of sixteenth-century origin, but are now considered to be from the second half of the nineteenth century. CT

NOTES:

1. Sale, Sotheby's, London, 25 June 1936, lot 33.
2. Paris 1957, no. 226; Cincinnati 1959, no. 504.

3. Victoria and Albert Museum, London, 2664-1856.
4. Advertisement in the catalogue of an exhibition held at Bernheimer, Munich, in 1989.
5. Hackenbroch 1979, p. 185, ill. no. 502.

Probably Italy, nineteenth century

53. Devotional pendant

1975.1.1493

H. 7 cm, w. 5.7 cm, d. 4 cm. Rock crystal, cut on the wheel. This octagonal tablet with molded border has a wheel engraved with a bust of Christ, in profile to the right beneath a sunburst nimbus. *Condition:* There is damage to the upper part of the border, suggesting that a suspension loop, cut from the same piece of rock crystal, has been broken off.

PROVENANCE: Not established.

The form of this pendant is derived from the Roman "tablet," a rectangle with cut corners that was used from the early Renaissance for plaquettes. However, the coarse engraving of the piece suggests that it is of nineteenth-century origin and was presumably produced in an area of a Roman Catholic country in which there was a strong tradition of cutting rock crystal. The most likely location is Lombardy in northern Italy.

CT



No. 53

Probably Hanau, late nineteenth century

54. Belt

1975.1.2498

L. 94 cm. Silver. The silver belt comprises four panels cast with a lion couchant between two dogs sejant enclosed by strapwork, two joined by a pendant ring surmounted by a lion's mask, and two joined by a chain of circular links. Mark: One plaque struck with a goat(?) and a bunch of flowers.

PROVENANCE: Not established.

Stylistically the cast plaques of this belt might suggest a date of about 1550, but the quality of the casting, together with the somewhat whimsical treatment of the animals, indicates a much later period. In addition, the spurious hallmarks of a goat(?) and a bunch of flowers struck on one plaque denote an assignment sometime during the second half of the nineteenth century, or possibly the early twentieth century. The marks are of a type frequently used by the silversmiths of Hanau, especially Ludwig Neresheimer and J. D. Schleissner Söhne, although neither mark appears to be recorded.¹



No. 54

The position of the loop on the belt apparently indicated whether these belts were designed to be worn by men or by women. Those with the loop on the left side were for a sword, and therefore intended for men, whereas those with a loop on the right were for a woman's purse.

CT

NOTE:

1. Scheffler 1976, pp. 525–37.

London, supplied by Garrard & Company, twentieth century

55. Collar of the Most Distinguished Order of Saint Michael and Saint George

1975.I.2497

L. 129 cm. Silver gilt and enamel. This collar chain of silver gilt comprises twenty-six alternating elements formed as royally crowned lions of England, Maltese crosses enameled in opaque white, conjoined ciphers, *SM* (Saint Michael) and *SG* (Saint George), and two pairs of winged lions each holding a book and seven arrows, one pair surmounted by an imperial crown and with a suspension ring.

PROVENANCE: Not established.

This collar is of a type and design worn by the Knights and Dames Grand Cross of the Most Distinguished Order of Saint Michael and Saint George on ceremonial occasions. The order was founded on 27 April 1818, by George, Prince of Wales, The Prince Regent (later King George IV), to celebrate the British “amical protectorate” over the United States of the Ionian Islands. These, together with Malta, had formally come under British control following the Treaty of Paris in 1815 and had been granted their own constitution in 1817. The order was to be bestowed on “natives of the Ionian Islands and of the island of Malta and its dependencies, and for such other subjects of his majesty as may hold high and confidential situations in the Mediterranean.”¹ In 1864, the Ionian Islands became part of Greece and the order was subsequently revised as a “reward for services rendered to the crown in relation to the foreign affairs of the Empire.”² Originally there were only fifteen Knights Grand Cross, but the current total is one hundred and twenty-five. Holders of the office are permitted to use the titles “Sir” or “Dame” and append the initials GCMG after their names.

Garrard & Company, the suppliers of such chivalric decorations for most of the nineteenth and twentieth centuries, emerged from an establishment begun in 1720



No. 55

by the goldsmith George Wickes. In 1747 Edward Wakelin assumed responsibility for the silversmithing work and in turn entered into partnership with John Parker about 1758. In 1776 Wakelin's son John took a partner, William Taylor, but in 1792 entered into business with Robert Garrard. The firm Robert Garrard and Bros. is recorded in 1818 and the company was granted the title “Goldsmiths and Jewellers to The King” in 1830, and appointed “Crown Jewellers” in 1843.³ In the twentieth century, Garrard's subcontracted the majority of the silversmithing to their subsidiary, Naylor Brothers, as Garrard's was no longer a manufacturer. Chivalric orders were supplied by a number of specialized outworkers.

Based on collars with known dates, the Lehman work is probably from the early years of the twentieth century.⁴ It is not known how Robert Lehman acquired the collar, as he does not appear to have been a member of the Order, and upon the death of recipients, collars were meant to be returned to the Chancellor of the Order.

CT

NOTES:

1. *Encyclopaedia Britannica*, 11th ed., s.v. “Knighthood.”
2. *Ibid.*
3. Grimwade 1990, pp. 519–20.
4. See, for example, sale, Woolley & Wallis, Salisbury, 28 June 2008, lot 590.

Precious Objects

Probably Lombardy, second half of the sixteenth century, and Reinhold Vasters (1827–1909), Aachen, ca. 1865–90

56. Tabernacle house altar

1975.I.1558

H. 41 cm, w. 20.4 cm, d. 6 cm. Ebony-veneered soft wood, silver gilt, agate, rock crystal, and reverse-painted and gilded glass. Supported on four turned rock-crystal bun feet, the shaped rectangular base has a band of rosewood set with silver-gilt elements of foliage and strapwork around masks and rosettes supporting a predella. The predella comprises nine panels of glass mounted over painted and gilded representations of, at the center, the Adoration of the Magi, flanked by the eucharistic host and chalice; the sudarium; the angel Gabriel; the Blessed Virgin Mary; the robe and spears; and other symbols of the Passion. It supports two silver-gilt mounted Corinthian columns and volutes surrounding an arched reverse-painted and gilded rock-crystal plaque depicting the Adoration of the Shepherds. It is held in place at the back by silver-gilt brackets, beneath an entablature set with silver-gilt elements of foliage and strapwork and a curved pediment enclosing a silver-gilt relief of God the Father in benediction. The whole is topped by silver-gilt mounted plinths supporting two agate obelisks and a silver-gilt mounted urn. On the reverse of the tabernacle house altar are two gummed paper labels. One is annotated COLLECTION / 1893 / SPITZER and the other with the Robert Lehman Collection label, C12047 / R.L.

PROVENANCE: [Frédéric Spitzer, Paris]; Spitzer sale, Paris, 17 April–16 June 1893, lot 2092, pl. LI (apparently unsold); Spitzer Legacies sale, Anderson Galleries, New York, 9–12 January 1929, lot 599, ill. Acquired by Robert Lehman from the Spitzer Legacies sale.

LITERATURE: *Collection Spitzer* 1890–92, vol. 3, p. 64, no. 5; Hackenbroch 1984–85, p. 253, fig. 185; Lanmon 1993, pp. 270–74, no. 106; Krautwurst 2003, p. 645, under no. H3, fig. 2.

The existence of a design for this altar¹ by Reinhold Vasters indicates that he was responsible for its construction sometime before its acquisition by Frédéric Spitzer.² It is also evident that Vasters borrowed details from other extant sources. The silver-gilt group of God the Father in benediction in the curved pediment of the altarpiece is taken from a very similar group on a pax, now thought to be of nineteenth-century manufacture, but once considered sixteenth century, in the Victoria and Albert Museum, London.³ Intriguingly, that piece was acquired by the museum in 1865, before Vasters had registered his mark as a goldsmith, and before he began working in the Aachen treasury. Could the pax be the

work of Vasters's master and the Lehman house altar a piece from Vasters's early career?

However, the fact that the center panel of rock crystal, which appears to be Lombard, from the second half of the sixteenth century,⁴ is fixed in place by movable silver-gilt brackets, allowing its removal, suggests that Vasters may have had a certain respect for the panel, and made little more than an elaborate frame for it. The remaining nine panels do not, contrary to Lanmon, appear to be reverse-painted and gilt rock crystal. During examination by the present author, the cover of the center predella panel became detached from the body of the altar. Visually, this had all the appearance of glass rather than rock crystal. Furthermore, neither the paint nor the gilding was applied to the glass, but the subject appeared to have been painted over a gold ground before being covered with the glass panel. This would explain Lanmon's statement that "In most areas the colored pigments on the rock crystal [*sic*] panels appear to have been laid down first, before the gold leaf, which shows through scratches in the paint layers."⁵ The author further highlights the vicissitudes of some nineteenth-century Renaissance-style productions. He points out that the two urns mounted on the volutes at the foot of the columns were missing by the time the altar was sold in 1893, although the plinths on each volute are visible in the sale catalogue. These had been rounded off by the time the piece reappeared at auction in 1929. The altar apparently did not sell in 1893, suggesting that either members of Spitzer's family, or a closely related workshop, perhaps that of Alfred André, continued his passion for "improvement" after his death.

CT

NOTES:

1. Victoria and Albert Museum, London, E.2728-1919.
2. This piece is discussed by Hackenbroch (1984–85, p. 253, fig. 185) and Lanmon (1993, pp. 270–74, no. 106).
3. Victoria and Albert Museum, London, 92-1865 (Krautwurst 2003, p. 646, fig. 3B, p. 650, fig. 3).
4. See Lanmon 1993, p. 274 and fig. 106.2, where comparison is made with another Adoration in the Museo Civico d'Arte Antica, Turin, v.O.206-3073/A.
5. *Ibid.*, p. 273.



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Probably Milan, second half of the sixteenth century (partly 1571), and second half of the nineteenth century, possibly Reinhold Vasters (1827–1909), Aachen, ca. 1865–95, or Alfred André (1839–1919), Paris

57. Ewer

1975.I.1497

H. 24 cm. Rock crystal, cut on the wheel, enameled gold, rubies, and reverse-painted and gilded glass (*verre églomisé*). The ewer is formed of three pieces of rock crystal cut on the wheel and set on a circular foot mounted in gold enameled in opaque black, and translucent green and red with *champlevé* scrolling foliage. The body is carved as a squatting quadruped holding a cartouche in relief between its forepaws, containing a *verre églomisé* plaque decorated with coats of arms and the date 1571. The border is a ribbon-tied laurel band in gold enameled in green and black, with a collar of enameled gold matching the foot. The upper section is carved as a grotesque monster's neck and head with open mouth, the eyes set with rubies. The foliate scroll handle has enameled-gold square mounts at the junctions with the body. Two paper labels are on the base, one marked *c/no* 398 and the other 186 266.

PROVENANCE: Baron Max von Goldschmidt-Rothschild (1879–1941), Frankfurt-am-Main;¹ [Rosenberg and Stiebel, New York]. Acquired by Robert Lehman from Rosenberg & Stiebel by January 1950.²

LITERATURE: "Treasures of Robert Lehman" 1957, ill. p. 68; Hackenbroch 1984–85, pp. 210–12, fig. 93; Hackenbroch 1994, fig. 1.

EXHIBITED: Paris 1957, no. 233, pl. XCIII; Cincinnati 1959, no. 525, ill.; Tokyo 1977, no. 98.

Although acquired as "Italian, 16th century," an attribution subsequently altered to early seventeenth-century German,³ this ewer appears to be an ingenious compilation of three pieces of rock crystal, a reverse-gilt glass panel, and enameled gold assembled to give the impression that the whole piece dates from 1571. The lower part of the body, formed as a quadruped beast, possibly a lion (a somewhat docile one), very probably dates from the later part of the sixteenth century and may be stylistically associated with the hard-stone cutting workshops of Milan.

The upper part, which appears related in style to the head of a basilisk-shaped rock-crystal ewer in the National Gallery of Art, Washington, D.C.,⁴ and the handle are, in comparison, coarsely cut by a different hand. There is no reason to suppose that these two elements date from any earlier than the late nineteenth century. The same date may undoubtedly be given to the enameled gold mounts and ruby eyes that are in a style consistent with those of



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the revivalist goldsmiths of Paris and Aachen. Indeed, Hackenbroch compared the mounts to those on the Washington ewer, which she described as "nineteenth-century and closely related to Vasters's style of work,"⁵ although she accepted the body and head of the Washington piece as Milanese, second half of the sixteenth century, but associated with each other. Notably, because the upper and lower parts of the Lehman ewer are detachable, the piece cannot be used to pour.

However, the reverse-gilt glass panel, decorated with three *accolé* coats of arms and the date 1571, applied over the cartouche on the front of the ewer, set within a frame in enameled gold of ribbon-tied laurel, presents a problem in dating the lower half of the ewer. The arms may be blazoned as follows: sable, a lion argent crowned

gules for the Palatinate; in bend lozengy argent and azure for Wittelsbach and argent a basilisk gules for the monastery of Waldsassen. These were the arms borne by Count Palatine Reichard von Simmern (1521–1598), as administrator of the monastery of Waldsassen.⁶ The Cistercian foundation at Waldsassen had converted to the Lutheran rite and Von Simmern acted as administrator from 1565 to 1576. Hackenbroch accepted this heraldic decoration as a contemporary, late sixteenth-century embellishment. She further proposed that the original upper part of the ewer, now replaced, was probably an heraldic lion, the beast that symbolized Bavaria.⁷ However, this suggestion presupposes that the arms are original to the lower part of the ewer. The enameled gold frame surrounding the reverse-gilt arms is close to a metal cast in the André Archive⁸ but is too generic to allow a conclusive attribution to that workshop.

Principal characteristics of rock crystal are clarity and relative ease to carve and engrave. These facts suggest that any heraldic decoration on a piece like the Lehman one would have been cut or engraved in cameo or intaglio, in the cartouche that has been specifically cut for it.⁹ The application of an opaque reverse-gilt glass panel seems anathema to a carver of rock crystal. It is most likely that the German armorial panel was added to the Milanese rock-crystal body at some point during the

nineteenth century to give a plausible, and earlier, date to the piece. It was probably removed from an original book cover or a devotional piece commemorating the administration of Von Simmern at Waldsassen, since there is no reason to doubt that this somewhat rare group of arms was not reverse-painted and gilt on glass in 1571.

CT

NOTES:

1. "Liste der von der Stadt Frankfurt/Main zurückgegebenen Gegenstände aus der Sammlung des Freiherrn Max von Goldschmidt-Rothschild, 29 Februar 1949," MS, RAL 000/941, The Rothschild Archive, London, as "14 650, Renaissance-Deckel Kannchen, Kristall m. vergold, Sber, am Deckel Lowe m. Wappen 4."
2. See Saemy Rosenberg to Lehman Brothers, 21 January 1950 (Robert Lehman Collection files).
3. *Ibid.*; Paris 1957, no. 233; Cincinnati 1959, no. 525.
4. Widener Collection, National Gallery of Art, Washington, D.C., 1942.9.298 (Hackenbroch 1984–85, pp. 209–10, fig. 91).
5. *Ibid.*, p. 210.
6. Zimmermann 1930, p. 168.
7. Hackenbroch 1994.
8. Paris 2000, pl. XVII, f.
9. See, for example, the arms of Valois and Medici on a bowl by Gasparo Miseroni in the Museo degli Argenti, Florence, Bargello 1917, III, no. 9.

Probably Milan, ca. 1575–1625, with nineteenth-century additions

58. Tazza

1975.1.1502

H. 9.2 cm, l. 15.4 cm. Bloodstone, gold, and enamel. This tazza of bloodstone is on a molded, domed circular foot, mounted at the base with a collar of gold enameled in opaque white, and translucent red and blue, and above with a collar of gold enameled in opaque white and red, from which rises a baluster stem. The stem has a similarly decorated collar at the top and supports a leaf-shaped cup. The back, or "stem" end, of the cup is cut flat and unpolished. The underside of the bowl is partly gadrooned and cut with shells, and with a leaf at the spout. *Condition*: There are small chips at the "stem" end of the cup and on the spout.

PROVENANCE: Baron Nathaniel von Rothschild (1836–1905), Vienna; Baron Alphonse von Rothschild (1878–1942), Vienna; [Rosenberg & Stiebel, New York]. Acquired by Robert Lehman from Rosenberg & Stiebel in April 1956.¹

EXHIBITED: Paris 1957, no. 234.

This leaf-shaped tazza has affinities with pieces produced in Milan in the last quarter of the sixteenth century in the Miseroni workshops, and the upper element of the cup was probably made there.² In the past, it was attributed to the workshop of Ottavio Miseroni (1568–1624) in Prague, by comparison with a piece in the Museo degli Argenti, Florence.³ Reference should also be made to two shell-shaped bowls, one in bloodstone and the other in nephrite, attributed to Miseroni and dated to the first quarter of the seventeenth century, in the Kunsthistorisches Museum, Vienna.⁴

Given the flat cutting of the "stem" end of the cup, it seems probable that a mount of some sort has been removed from this area. Indeed, it is clear that the cup is no longer in its original form. The foot and stem,



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together with the enameled gold mounts, appear to be from the nineteenth century. Both elements of the stone-work lack the usual proportions of sixteenth- or early seventeenth-century pieces, and the mounts are closer to the work of known nineteenth-century goldsmiths, such as Reinhold Vasters and Alfred André, than to those of the sixteenth century. CT

NOTES:

1. Rosenberg & Stiebel invoice dated 16 April 1956 (Robert Lehman Collection files).
2. Vienna 2002–3, pp. 179–80, no. 94, p. 191, no. 104. I am most grateful to Rudolf Distelberger for his thoughts on this piece, based on a photograph.
3. Museo degli Argenti, Florence, Gemme, 1921, no. 422 (Aschengreen Piacenti 1968, p. 131, no. 19).
4. Vienna 2002–3, pp. 281–82, nos. 165, 166.

Milan, third quarter of the sixteenth century, and Reinhold Vasters (1827–1909), Aachen, ca. 1865–95

59. Lavabo

1975.1.1496

H. 11.4 cm, h. with handle 20.3 cm, diam. 18 cm, diam. of foot 7.6 cm. Rock crystal, cut on the wheel, enameled gold and diamonds. This lavabo has a circular bowl of rock crystal that is wheel-engraved with the depictions of the Judgment of Paris, Apollo and the Muses, Dante and Virgil, Apollo as the sun god, and possibly Apollo as a shepherd. The circular

molded foot is mounted in gold enameled with ropework in black beneath a band of eight applied strapwork elements enameled in red and white and set with diamonds. Around the rim are two lion's-head spouts that have been let into the rim, wreathed in gold, enameled red, and set with diamonds. They are placed on an ovolo border, which is unusually enameled with champlévé scrolls, foliage, and flowers on the inside. A bail handle, comprising two pairs of opposed dolphins, each holding a diamond-set element in its jaws, with a diamond-set winged demi-figure at the center, is attached to two masks by a semicircular reeded hinge. *Condition:* The rock crystal has been repaired.

PROVENANCE: Constantine G. Bulgari, until 1 August 1955; [Giorgio Bulgari, Rome]. Acquired by Robert Lehman from Giorgio Bulgari by December 1959.¹

LITERATURE: Hackenbroch 1984–85, pp. 196–98, fig. 68; Krautwurst 2003, pp. 391–92, no. 86.

Although acquired as a “German work of the XVI century,”² five designs by Reinhold Vasters for this piece survive in the Victoria and Albert Museum, London. They consist of the bowl, showing the engraving of Apollo and the Muses and a fluted element where the lion's-head spouts have been inserted, with the foot mounted in gold; a preliminary design for the foot; a detail of a strapwork element for the foot inscribed 8 *Stueck* (eight pieces); the lions' manes; and the handle.³ The form and the engraving on the bowl, however, appear to date from the third quarter of the sixteenth century—Vasters has merely elaborated the piece by adding the lion's-head spouts, turning the bowl into a lavabo, as well as splendid gold mounts and a handle. The model used by Vasters seems to have been the rock-crystal bowl with



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enameled gold bail handle, formerly in the French royal collection and now in the Galerie d'Apollon, Louvre, Paris.⁴ It is clear that Vasters was aware of the collection, as drawings of at least two cups and a salt in that collection appear among his designs in the Victoria and Albert Museum, London.⁵ Early washing bowls, which Vasters clearly intended to imitate, were often made of base metal since they frequently hung over the fire to keep the water warm. A vessel such as this is largely impractical, although to make a vessel in rock crystal and jeweled precious metals, such as that in the Louvre, Paris, would have appealed to the Mannerist mind.

The Lehman piece was not Vasters's sole essay in this genre. A sixteenth-century rock-crystal bowl was mounted in enameled gold and supplied with a bail handle by Vasters for Frédéric Spitzer,⁶ and is now in the Metropolitan Museum.⁷ However, the present work is more ambitious and among the finest of Vasters's adaptations of sixteenth-century pieces—a tour de force of goldsmith's work.

CT

NOTES:

1. Giorgio Bulgari, memorandum dated 27 October 1959; see also Giorgio Bulgari to Robert Lehman, 12 December 1959, and Robert Lehman to Giorgio Bulgari, 29 December 1959 (Robert Lehman Collection files).
2. Giorgio Bulgari, memorandum dated 27 October 1959 (Robert Lehman Collection files).
3. Victoria and Albert Museum, London, E.2647-1919, E.3176-1919, E.3177-1919, E.3327-1919, E.3458-1919 (Hackenbroch 1984-85, p. 196, fig. 69; Krautwurst 2003, pp. 391-92, no. 86, 1-v).
4. Hackenbroch 1984-85, p. 196, fig. 66; Paris 2001, p. 253, no. 109.
5. Victoria and Albert Museum, London, E.2603-1919, E.2680-1919, E.3464-1919.
6. Sale, Frédéric Spitzer collection, Paris, 17 April-16 June 1893, lot 2598, pl. LIX.
7. Metropolitan Museum, 14.40.654 (Hackenbroch 1984-85, pp. 195-96, figs. 62, 63).

South Germany, probably Augsburg, ca. 1660

60. Standing cup

1975.1.1503

H. 14.3 cm, l. 10.8 cm, d. 8 cm. Agate, silver gilt, and enamel. This standing cup is on an oval agate foot mounted on a concave silver base enameled in opaque colors with flowers and foliage against a blue ground between borders of silver gilt. The agate baluster stem rises from a green-painted foliate collar, with a ball of agate above, a blue-painted convex collar, a further blue-painted convex collar and agate ball, and a foliate calyx painted in opaque yellow, orange, and blue supporting an oval agate bowl. *Condition:* Much of the fired enamel has been restored in paint that today presents a somewhat dull appearance.

PROVENANCE: Not established.

Cups of this type are not among the richest of mounted hard stones produced in the late seventeenth century, being mounted in painted opaque enamels on silver rather than in translucent enamels on gold. The variations of the same stone used in the cup, stem, and foot and the somewhat perfunctory cutting also point to a certain degree of mass production. However, several cups of this kind are recorded in princely collections in



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Europe. The closest, indeed a better preserved version of the same, is in Rosenborg Castle, Copenhagen.¹ Others are in the Louvre, Paris,² the Museo degli Argenti, Florence,³ and in the former collections of the Dukes of Württemberg now in the Württembergisches Landesmuseum, Stuttgart.⁴

The cutting of the stone has been attributed to Johann Daniel Mayer (active 1662–1675), a lapidary of Augsburg, who supplied, among others, Duke Eberhard III of Württemberg between 1662 and 1664,⁵ although there appears to be no very good reason for assigning this cup to him or his workshop. The style of enameling has been associated with Heinrich Raab (active ca. 1660–90) and Johannes Heel (1637–1709), both of whom published engraved ornaments with similar flowers.⁶ However, as Jørgen Hein states, “Presumably . . . they are merely expressions of an international fashion that particularly applied to medium class goods in Southern German centres . . . all of which seem to have profited from the reducing importance of Prague after 1650.”⁷ CT

NOTES:

1. Hein 2009, vol. 3, pp. 91–93, nos. 670, 671.
2. Paris 2001, pp. 356–57, no. 175.
3. Massinelli and Tuena 1992, no. 126.
4. Fleischhauer 1977, pp. 19–20.
5. *Ibid.*
6. Evans 1970, p. 137, fig. 26.
7. Hein 2009, vol. 3, p. 92.

Marx Merzenbach (active 1642–died 1688), Augsburg, ca. 1680

61. Two-handed bowl

1975.1.1505

H. 18.4 cm, w. 14 cm, d. 9.5 cm. Jasper, silver gilt, and enamel. Marks: On the underside of the foot: 1. Maker’s mark for Marx Merzenbach;¹ 2. Town mark of Augsburg.² This oval bowl of jasper (“pudding stone”) is set with two silver-gilt handles of scrolling foliage with bird’s-head finials, perhaps formerly enameled in red, joined to the foot with hinged straps, formerly painted in black and white. The oval foot of silver gilt is encrusted with openwork flowers, foliage, fruits, and birds painted in enamel colors, but much of the original enamel has been restored with paint.

PROVENANCE: Not established.

LITERATURE: *Taft Museum* 1995, vol. 2, p. 480, fig. 1.

Bowls of this type were not meant for any particular use, but like their gold-mounted hard-stone counterparts,



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were intended only for display. Marx Merzenbach, the son of Hans Merzenbach, also a goldsmith, became a master of the Augsburg goldsmiths' guild in 1642, the year of his marriage to Johanna Flicker. His mark is found on a *Birnpokal* (pear-shaped cup) in the Kremlin Armoury, Moscow; on an *Apfelpokal* (apple-shaped cup) in the Kunsthistorisches Museum, Vienna; and on a silver-gilt mounted narwhal tusk tankard and an agate flask in the Schatzkammer of the Munich Residenz. The flask has enamel decoration comparable to the decoration on the foot of the Lehman bowl. There is also a hunting or stirrup cup recorded by him, but its present whereabouts are unknown.³ Much of Merzenbach's attributed work is in princely collections, possibly suggesting that he found favor with the highest echelons of courtly life or with the burghers of Augsburg who commissioned gifts for visiting dignitaries. CT

NOTES:

1. Seling 1980, vol. 3, pp. 190–91, no. 1517.
2. *Ibid.*, pp. 22–23.
3. *Ibid.*, vol. 2, figs. 382, 446, 538.

Germany, perhaps Frankfurt-am-Main,
ca. 1705–11

62. Standing cup and cover

1975.I.1508

H. 40.6 cm. Nephrite, aragonite, chalcedony, banded agate, gold, silver gilt, diamonds, rubies, garnets, enamel, and paint. This oval cup is supported by an oval, domed, nephrite foot, mounted in silver gilt, cold-painted with a translucent green varnish, now much deteriorated, and set with onyx cameos with rubies and diamonds between. It is carved with panels set with pierced and chased reserves of gold depicting Diana and hunting scenes, flowers, foliage, and trophies, and set with two aragonite busts and two large onyx cameos, smaller cameos, and rubies and diamonds.

The underside of the foot is mounted in silver gilt engraved with rosettes between interlaced strapwork. The stem is formed as a kneeling Turk in aragonite, chained in gold and precious stones, with a bow and shield decorated with two crescents at his feet, supporting on his head an oval nephrite bowl. The bowl is cut with ten panels and encrusted with pierced strapwork enclosing hunting scenes, flowers, foliage, and trophies. It is set with further cameos and two busts of goddesses supported on scroll brackets, and two shields containing the arms of the secular electors, on one, those of

Brandenburg, Hanover, and Bohemia, and on the other, Saxony, the Palatinate, and Bavaria.

The domed cover is bordered by twenty more cameos with rubies and diamonds between, over a cold-painted border that was originally translucent green. The cover is cut with ribs encrusted by further gold strapwork enclosing hunting scenes and trophies, and set with rubies and diamonds and four jeweled busts, two male and two female, in aragonite. The finial comprises a circular aragonite cartouche displaying on one side the arms of the ecclesiastical electors, Mainz, Trier, and Cologne, and, on the other, the arms of the archduchy of Austria against the double-headed eagle beneath an imperial crown, probably for Habsburg, supporting a jeweled rose quartz bust of a female goddess wearing ruby earrings and an enameled wreath set with rubies and diamonds. *Condition:* There is some damage to the Turk's right leg.

PROVENANCE: Baron Mayer Carl von Rothschild (1820–1886), Frankfurt-am-Main; Baroness James de Rothschild (1847–1931), Paris; Baron Henri de Rothschild (1872–1947), Paris; [Antiquitäten & Gemälde, Hergiswil, Switzerland]. Acquired by Robert Lehman from Antiquitäten & Gemälde in January 1956.¹

LITERATURE: *Verzeichniss* n.d., “Gelber Saal, Schrank 3,” p. 78, no. 39; Jones 1912, p. 156, pl. LXXX, 2; “Treasures of Robert Lehman” 1957, p. 68, ill. p. 69; Draper 2008, p. 32, no. 63.

EXHIBITED: Paris 1957, no. 235, pl. XCI; Cincinnati 1959, no. 528, ill.; New York 2008a, no. 88, ill.

This cup is one of the most remarkable pieces of gold-mounted stone outside the great treasuries of Germany. The quality of the goldsmiths' work and the profusion of gold, precious stones, and cameos, as well as the use of nephrite, together with the exceptional carving of the stem, and the fine enameling of the coats of arms of the nine electors, suggest that the cup was intended to be presented to a Habsburg Holy Roman Emperor. Indeed, E. Alfred Jones, in his catalogue of plate belonging to Baroness James de Rothschild, considered the possibility that this cup had been made for the “Emperor of Austria” in the early eighteenth century.² When acquired by Robert Lehman, the cup was also described as Austrian.³

The canon of ornament used to decorate the cup would have been fashionable from the very end of the last decade of the seventeenth century until the first two decades of the eighteenth century. The defeated Turk in chains celebrates the victory of the imperial armies over the Ottoman forces at the siege of Vienna in 1683, and the subsequent Treaty of Karlovci in 1699, although the Turkish threat was not contained for another twenty years. An engraving for a cup displaying a similar sense of victory over the Turks was published in Augsburg by Joseph Friedrich Leopold after a design by

David Baumann in 1695.⁴ The abundance of cameos, and the classicizing busts in aragonite, demonstrate the classical Roman ancestry of the Holy Roman Empire, and their subjects emphasize, in the depiction of the human figure, the cultural differences between the humanist West and the Muslim East. The arcaded panels enclosing figures of Diana and other more earthly hunters seem to derive from engravings by Lorenz Beger, of *Groteschgen Werk* by Paul Decker the Elder (1677–1713), published by Johann Christoph Weigel in Nuremberg in the first decade of the eighteenth century.⁵

The election of the Holy Roman Emperor took place in the free city of Frankfurt-am-Main and, during the period when this cup would have been considered fashionable, there were two elections. The first, on 6 January 1690, was of emperor-elect Joseph I (1678–1711), King of Hungary, who was declared King of the Romans. However, this event predates the elevation of Hanover, whose arms appear on the cup, to the role of elector in 1692. Joseph subsequently ascended the throne as Holy Roman Emperor in 1705 on the death of his father Leopold I. The second was the election of Charles VI (1685–1740), who succeeded Joseph I as King of Hungary and was raised to the purple as Holy Roman Emperor on 22 December 1711.

Both ascensions to the imperial throne would have presented the electors, or one of the principal cities of the empire, with the opportunity of donating such an important piece to the new emperor. Unfortunately no evidence survives to indicate for which occasion this cup was intended, nor, indeed, if for either. However, the fact that the elections and coronations of the king of the Romans occurred in Frankfurt-am-Main has led to a designation of this cup to that city.⁶ While there is considerable circumstantial evidence to support this proposition, no actual proof has surfaced. The annual fairs held in Frankfurt were rich sources of luxury goods in the seventeenth and eighteenth centuries, but this consideration alone is insufficient to attribute the cup to an unidentified Frankfurt goldsmith with any certainty.

Furthermore, the enameler Peter Boy the Elder (1651–1727), perhaps the most accomplished German enameler of his day, was resident in Frankfurt during this period. He worked in the city from 1677 until moving to Düsseldorf in 1712. Apart from his miniature portraits in enamel, he was a master at enameling coats of arms, of which numerous pieces survive. The best representation is the group of the Bishop Johann Hugo von Orsbeck in the Bistumsarchiv, Trier, which dates from 1694 to 1704.⁷ However, the style of painting of the



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arms on the Lehman cup, with the colored fields embellished with scrolls in black, finds no parallel with Boy's well-documented enameling of coats of arms. Given the presence of this preeminent enameler in Frankfurt at this date, it is remarkable that those commissioning the cup did not turn to Boy. Indeed, the use of cold-painted colors around the foot and the rim of the lid of the cup suggests that a specialist enameler may only have been involved in the decoration of the piece at a distance, and that the coats of arms were merely bought in by the goldsmith who ultimately assembled the cup. This must also have been true of the cameos and the aragonite figure and busts.

CT

NOTES:

1. *Antiquitäten & Gemälde*, Hergiswil, to Robert Lehman, 6 January 1956 (Robert Lehman Collection files).
2. Jones 1912, p. 156.
3. *Antiquitäten & Gemälde*, Hergiswil, to Robert Lehman, 6 January 1956 (Robert Lehman Collection files).
4. Victoria and Albert Museum, London, E.1072-1908.
5. Victoria and Albert Museum, London, E.1460-1468-1897 (Snowman 1990, p. 41).
6. Draper 2008, p. 32; New York 2008a, p. 258.
7. Clasen 1993, pp. 153–56.

Probably Aachen or Paris, 1859–1907

63. Ewer

1975.1.1498

H. 18 cm, w. 16.5 cm, w. of foot 7.4 cm. Rock crystal, cut on the wheel, enameled gold. The ewer is formed from three pieces of rock crystal, on a circular conical foot cut on the wheel with foliage, and mounted around the rim with gold enameled in black and joined to the body by a gold knob enameled in black with scrolling foliage. The body is cut with a calyx of foliage beneath figures of Neptune and Amphitrite in a seascape; the spout is cut as a bearded mask. The hinged cover is cut as a dolphin and attached to the body by a gold pin with black enameled quatrefoil terminals. The scroll herm handle has a thumbpiece formed as a putto's head turned three-quarters to the left and is attached to the body by black enameled gold circllets. The ewer is numbered beneath the foot with G-R 714 (the Nazi inventory number for the Goldschmidt-Rothschild Collection) in red paint.

PROVENANCE: Baron Max von Goldschmidt-Rothschild (1879–1941), Frankfurt-am-Main;¹ [Rosenberg and Stiebel, New York]. Acquired by Robert Lehman from Rosenberg & Stiebel by January 1950.²

LITERATURE: Hackenbroch 1984–85, p. 213, fig. 106.

EXHIBITED: Paris 1957, no. 232; Cincinnati 1959, no. 526.



No. 63

Although acquired as an Italian, sixteenth-century work and then subsequently reattributed as early seventeenth-century German,³ the form, the style of the cutting, and the mounts suggest that this ewer was made in the later part of the nineteenth century. Hackenbroch linked this piece with a ewer in the Metropolitan Museum that was formerly in the Spitzer collection.⁴ That one appears to be an embellished version of a ewer formerly in the collection of Annibale Conti, Milan.⁵ If this is the case, the Spitzer piece has acquired new gold mounts, a new foot and handle, and a dolphin-shaped cover. Hackenbroch further compared both the Lehman and Spitzer ewers with a gold-mounted rock-crystal ewer made in Milan in the second half of the sixteenth century, formerly in the French royal collection and now in the Louvre, Paris, which she suggested might “have offered a model for their handles.”⁶ The thumbpiece formed as a boy's head might be taken from a vase formerly in the collection of Sir William Hamilton, attributed to the Miseroni workshops in Prague, now in the British Museum, London.⁷

If Spitzer was responsible for these embellishments, as seems probable, he presumably would have turned either to Reinhold Vasters in Aachen or Alfred André in Paris for assistance. Indeed, there is a colored design for an enameled gold mount of overlapping disks that is very

close to the mount around the spout of the Spitzer ewer in the collection of works by Vasters in the Victoria and Albert Museum, London.⁸ Given the similarity of the dolphin covers and the feet of both the Spitzer ewer and the present work, it is reasonable to assume that the rock crystal was cut in the same workshop. It is therefore also probable that both ewers were mounted to designs by Vasters with the goldsmiths' work made either in Aachen or Paris.

CT

NOTES:

1. "Liste der von der Stadt Frankfurt/Main zurückgegebenen Gegenstände aus der Sammlung des Freiherrn Max von Goldschmidt-Rothschild, 29 Februar 1949," MS, RAL 000/941, The Rothschild Archive, London, as "840 714, 1 Ren.-Kanne, geschn. Kristall u. Goldemail, Neptune 74."
2. See Saemy Rosenberg to Lehman Brothers, 21 January 1950 (Robert Lehman Collection files).
3. *Ibid.*; Paris 1957, no. 232; Cincinnati 1959, no. 526.
4. Metropolitan Museum, 14.40.660a,b (sale, Frédéric Spitzer collection, Paris, 17 April–16 June 1893, lot 2632, pl. LIX; Hackenbroch 1984–85, p. 213, fig. 104).
5. Hackenbroch 1984–85, p. 213, n. 94, fig. 107.
6. *Ibid.*, p. 213, fig. 108; Paris 2001, p. 289, no. 131.
7. The British Museum, 1772,3-20, XIV,190 (Tait 1986, pp. 311–12, figs. 342, 343).
8. Victoria and Albert Museum, London, E.3037-1919 (Krautwurst 2003, p. 467, under no. KA5, fig. 5a).

Aachen or Paris, ca. 1860–ca. 1907, probably with later additions

64. "Ewer" in the form of a sea monster ridden by Bacchus

1975.1.1494

H. 19 cm, l. 30 cm. Rock crystal, cut on the wheel, enameled gold. Unable to pour because of its construction, the piece in the form of a sea monster ridden by Bacchus is composed of seven pieces of rock crystal, the joints concealed by gold enameled in black and white. The cover is formed as a demi-barrel, with a translucent blue and green enameled gold mount to the front, supporting a seated infant Bacchus, his head wreathed in gold enameled in translucent green, and holding in his left hand a bunch of gold grapes enameled in translucent green and blue. The right hand is missing. This seated figure fits on to the body through an enameled gold mount with two unexplained cuts in the rim. However, as the mount does not precisely fit the area of rock crystal cut for it, there is a possibility that it is a later alteration. The body and head of the monster are cut from a single piece of rock crystal; the rear of the body is engraved with scrolling foliage. To this body are attached two fins, a scrolling foliate quatrefoil tail, a shell-shaped lower lip, a rim of gold enameled in white to the upper and lower lips, and a scrolling foliate quatrefoil foot. There is no aperture between the head and lip of the monster, rendering it unusable. The ewer is numbered beneath the foot and in the cover in red paint, 20 G-R 712 (the Nazi inventory number for the Goldschmidt-Rothschild Collection) and is applied with a paper label numbered 269a. The piece retains a nineteenth-century fitted leather case, tooled with gilt hexafoils and lined with green gaufré velvet.



No. 64

PROVENANCE: Baron Max von Goldschmidt-Rothschild (1879–1941), Frankfurt-am-Main;¹ [Rosenberg & Stiebel, New York]. Acquired by Robert Lehman from Rosenberg & Stiebel by January 1950.²

LITERATURE: V. Campbell 1957, p. 30; Szabo 1983, p. 30, ill. no. 38.

EXHIBITED: Paris 1957, no. 230, pl. XCII; Cincinnati 1959, no. 523, ill.

Ewers, carved in both rock crystal and other hard stones, in the form of imaginary sea monsters, enjoyed considerable popularity in the late sixteenth and early seventeenth centuries. Indeed, three appear in the 1653 inventory of the collections of Cardinal Mazarin, valued at 200 or 300 livres.³ The majority of the sea monsters appears to have been carved in Milan, most notably in the Saracchi workshop. Of these, one is in the Kunsthistorisches Museum, Vienna,⁴ and three others are in the Museo degli Argenti, Florence;⁵ all are dated to about 1580–90. Additional works are kept in the Rijksmuseum, Amsterdam;⁶ The Metropolitan Museum of Art, New York;⁷ the Louvre, Paris (formerly in the collection of Cardinal Mazarin);⁸ the Royal Castle, Stockholm;⁹ and one in the Thyssen-Bornemisza Collection, which has nineteenth-century mounts and additions,¹⁰ and are dated about 1600 or early seventeenth century. The Rijksmuseum¹¹ and the Louvre¹² also possess works in green jasper, the latter attributed to the Miseroni workshop. A further piece in Rosenberg Castle, Copenhagen, in rock crystal, is also attributed to this workshop.¹³

The Lehman piece was acquired by 1950 as “Italian, 16th century.”¹⁴ It was subsequently described as a representation of Milanese hard-stone carving from the Saracchi workshop, mounted in the last quarter of the sixteenth century and exhibited as such in 1957.¹⁵ Szabo illustrated it as late as 1983 with an attribution to a Milanese master.¹⁶ However, the carving of the rock crystal, especially the foot, tail, and fins, and the intaglio-engraved scrolling at the rear of the body, appear to be by a nineteenth-century hand. Indeed, the engraved scrolls resemble the engraving on the cup from the collection of Reinhold Vasters of Aachen (see No. 65). In addition, the cover is clearly unrelated to the rest of the monster.

The piece does not function as a ewer, indicating a misunderstanding of the original purpose of these vessels, suggesting that the head is also from the nineteenth century. The mounts are certainly of that period and are similar to the designs of Vasters in the Victoria and Albert Museum, London.¹⁷ Their form appears to be

derived from those on rock crystals by the Miseroni family, dating from the late sixteenth century, in the Kunsthistorisches Museum, Vienna.¹⁸ The question as to where this piece was assembled—given the Bacchic cover and the two unexplained cuts in the mount to the upper rim of the body, it is surely from more than one source—must remain largely unanswered. If Vasters indeed conceived the mounts, he could well have been responsible for its final assembly. He could have produced them in his own workshop, or they could have been made to his designs by Alfred André in Paris. However, the somewhat clumsy cover is not typical of known work by either goldsmith and may be a subsequent addition. CT

NOTES:

1. “Liste der von der Stadt Frankfurt/Main zurückgegebenen Gegenstände aus der Sammlung des Freiherrn Max von Goldschmidt-Rothschild, 29 Februar 1949,” MS, RAL 000/941, The Rothschild Archive, London, as “824 712, 1 Ren-Kristalchimare, a. Deckel Backhus a. Fass 76.”
2. See Saemy Rosenberg to Lehman Brothers, 21 January 1950 (Robert Lehman Collection files).
3. Alcouffe 1974; 1653 inventory quoted in Somers Cocks and Truman 1984, p. 153. Somers Cocks discusses this group in considerable detail, and the works cited here are taken from her text. See Somers Cocks and Truman 1984, pp. 150–54.
4. Kunsthistorisches Museum, Vienna, 1495.
5. Museo degli Argenti, Florence, Bargello 1917, III, no. 11, III, no. 12, III, no. 18.
6. Rijksmuseum, R.BK.17.193.
7. Metropolitan Museum, 17.190.536.
8. Louvre, MR 315.
9. Royal Castle, Stockholm, HGK 8901.
10. Thyssen-Bornemisza Collection, K140Y (Somers Cocks and Truman 1984, pp. 150–54, no. 37).
11. Rijksmuseum, BK-17096.
12. Louvre, OA 39.
13. Hein 2009, vol. 2, pp. 147–48, no. 287.
14. Saemy Rosenberg to Lehman Brothers, 21 January 1950 (Robert Lehman Collection files).
15. Paris 1957, no. 270.
16. Szabo 1983, p. 30, ill. no. 38.
17. See, for example, Victoria and Albert Museum, London, E.3048-1919, E.3457-1919.
18. For example, Kunsthistorisches Museum, Vienna, 2353 and 2366 (Vienna 2002–3, p. 178, no. 93, pp. 193–94, no. 108).



No. 65

Reinhold Vasters (1827–1909), Aachen, ca. 1865–95, and possibly Alfred André (1839–1919), Paris, 1902–7

65. Cup

1975.1.1495

H. 17.6 cm, w. of cup 13.4 cm, w. of foot 10 cm. Rock crystal, cut on the wheel, enameled gold, rubies, and diamonds. This enameled, jeweled, and gold-mounted rock-crystal cup stands on a slightly domed oval foot. It is cut with crustaceans and sea monsters, mounted in gold, engraved and enameled with scrolls and quatrefoils, and set with rubies and diamonds. It supports a vertically gadrooned baluster stem with knobs above and below, mounted in gold and enameled with vertical black lines and white points. A shorter stem is similarly decorated. The base of the cup has a comparable band of enameled gold. The oval cup is engraved on the wheel with scrolling foliage and a lobster, and with two dragon handles attached to the body with enameled gold circlets and a dragon's head at the back. They are attached with a further enameled gold circlet, ruby eyes, and an enameled gold-mounted capstan-shaped finial. G-R 716 (the Nazi inventory number for the Goldschmidt-Rothschild Collection) is painted in black under the base.

PROVENANCE: Baron Max von Goldschmidt-Rothschild (1879–1941), Frankfurt-am-Main;¹ [Rosenberg & Stiebel, New York]. Acquired by Robert Lehman from Rosenberg & Stiebel by January 1950.²

LITERATURE: V. Campbell 1957, p. 30; Hackenbroch 1984–85, pp. 218–19, figs. 110, 111; Krautwurst 2003, pp. 290–92, no. P 17.

Although acquired as a sixteenth-century Italian piece,³ a design for this cup, but with more elaborate enameled gold mounts, is among those by Reinhold Vasters in the Victoria and Albert Museum, London.⁴ A detailed drawing attached to the sheet bears the inscription *im Verhältniss [die] Dessains genau wie altes emallirtes Bündchen* (in relation to the designs exactly how old the enameled border).⁵ Hackenbroch pointed out that the design might have been derived from a Milanese cup in the Schatzkammer of the Munich Residenz, or from another, attributed to Ottavio Miseroni, in the Kunsthistorisches Museum, Vienna, or from a later work dating from 1633 in the Württembergisches Landesmuseum, Stuttgart. She also deduced the source for the curious finial to the dragon's head. She illustrated the fragmentary handle attachment of 1600 by Jacopo Biliverti, now missing, to a rock-crystal cup by Cristofano Gafuri of about 1590, in the Museo degli Argenti, Florence.⁶ As Hackenbroch wrote, "Vasters, unaware of its purpose, has treated this hard-to-explain rudiment as mere ornament."⁷

A cup, apparently identical to the present work but without the stem and foot, was exhibited by Vasters at the "Kunsthistorische Ausstellung," in Düsseldorf, in 1902.⁸ It is not possible to identify the nature of the mounts from the photograph of the pieces shown by Vasters that are now preserved in the Rheinisches Amt für Denkmalpflege. However, it seems possible that the cup from the Düsseldorf exhibition was given a stem and foot after 1902 and before it was acquired by Max von Goldschmidt-Rothschild. If this is the case it could explain why the mounts that adorn the piece, now in the Robert Lehman Collection, are different from those in the Vasters designs. Furthermore, although, as Hackenbroch noted, the mounts more or less conform to Vasters's known canon of ornament, it is possible that they were executed to designs supplied by Vasters to Alfred André in Paris as suggested by Krautwurst.⁹ CT

NOTES:

1. "Liste der von der Stadt Frankfurt/Main zurückgegebenen Gegenstände aus der Sammlung des Freiherrn Max von Goldschmidt-Rothschild, 29 Februar 1949," MS, RAL 000/941, The Rothschild Archive, London, as "15 716, 1 Renaissance Pokal, kristall u. Goldemail 6."
2. See Saemy Rosenberg to Lehman Brothers, 21 January 1950 (Robert Lehman Collection files).
3. *Ibid.*

4. Victoria and Albert Museum, London, E.2604-1919 (Hackenbroch 1984–85, p. 218, fig. 112; Krautwurst 2003, p. 290, under no. P17, 1).
5. Krautwurst 2003, p. 290.
6. Hackenbroch 1984–85, pp. 218–19, fig. 113.
7. *Ibid.*, p. 218.
8. *Ibid.*, p. 175, fig. 14.
9. Krautwurst 2003, p. 43.

Probably Reinhold Vasters (1827–1909),
Aachen, 1865–95, or Austro-Hungary, second
half of the nineteenth century

66. Standing cup

1975.1.1499

H. 16.5 cm. Rock crystal cut on the wheel, and enameled gold. The shell-shaped cup of rock crystal is carved with scrolling gadroons and mounted at both ends in gold enameled in champlevé translucent colors and opaque white, supported on a gold knob decorated in similar champlevé translucent colors. The quatrefoil baluster stem is cut with pendant foliage. There is a further enameled gold collar and a spreading faceted oval foot resting on a domed base of gold decorated with an opaque *taille d'épargne* white enameled band with gold vertical lines and crescents above translucent champlevé enameled fruit, foliage, swags, scrolls, and cups. A metal support passes through the foot and stem to the base of the cup. A paper label inscribed *CI205 RL 1499* is under the base.

PROVENANCE: Canessa collection, New York; Mortimer L. Schiff, New York; Schiff sale, Christie's, London, 22–23 June 1938, lot 107, ill. (to [Julius Goldschmidt, London]). Acquired by Robert Lehman through Goldschmidt from the Schiff sale.¹

LITERATURE: *Canessa Collection* 1919, no. 318, ill.; "Treasures of Robert Lehman" 1957, p. 68, ill. p. 69.

EXHIBITED: Paris 1957, no. 231; Cincinnati 1959, no. 527; New York 1979–80.

This cup was catalogued in 1938 as sixteenth-century Italian in the manner of Benvenuto Cellini, a fairly conventional attribution for the date.² After it was acquired by Robert Lehman, it was attributed to a German or Italian master working in the early years of the seventeenth century.³ The bold cutting of the crystal bowl, however, has no apparent parallel for that date. This fact, together with the poorly cut foliate knob and deep gold mount to the base, suggests nineteenth-century manufacture.

The enameled decoration of the mounts is clearly adapted from that on a green jasper cup, cut on the wheel, by Ottavio Miseroni, and mounted in enameled gold by the Flemish goldsmith Jan Vermeyen (1559–1608) in



No. 66

Prague between 1603 and 1607.⁴ Both have the combination of translucent champlevé enamel swags, vases, foliage, and flowers and opaque white borders. There are further similarities between work by Vermeyen, now in the Kunsthistorisches Museum, Vienna, and designs by Reinhold Vasters in the Victoria and Albert Museum, London,⁵ which suggest that Vasters may have had access to the Geistliche Schatzkammer (Ecclesiastical Treasury) in Vienna, or to engravings or photographs depicting its contents. However, no specific drawings for the mounts of this cup appear to have survived. It is clear that other goldsmiths, restorers, and dealers, such as Salomon Weininger (1822–1879),⁶ also gained entry to the collection, though, and while the goldsmith's work is of a standard higher than that normally associated with Weininger, his workshop cannot be entirely excluded.

The Canessa collection, which owned the present cup in 1919, appears to have formed the stock of the Neapolitan dealers C. & E. Canessa, the greater part of whose property was dispersed at a sale in New York in 1924.⁷ The firm, which also had premises in Paris, took over the West Fiftieth Street, New York, establishment of Benjamin Altman, and numbered among their clients J. Pierpont Morgan and Henry Walters, as well as many museums.

CT

NOTES:

1. Goldschmidt Galleries, London, invoice dated 23 June 1938 and letter from Julius Goldschmidt to Robert Lehman, 28 June 1938 (Robert Lehman Collection files).
2. Catalogue for the sale of the Mortimer L. Schiff collection, Christie's, London, 22–23 June 1938, lot 107.
3. Paris 1957, no. 231; Cincinnati 1959, no. 527.
4. Vienna 2002–3, pp. 267–68, no. 149.
5. Victoria and Albert Museum, London, E.3288-1919, E.3038-1919. See Krautwurst 2003, p. 259, under no. P4, V, VI, figs. 5, 6, for mounts similar to those found on Vienna 2002–3, pp. 264–65, no. 147.
6. Hayward 1974; Rainer 2008.
7. Sale, American Art Association, New York, 25–26 January 1924.

Western Europe, probably Austria or Germany, second half of the nineteenth century

67. Standing cup

1975.1.1500

H. 11.7 cm, l. 11.5 cm, w. 8.5 cm. Quartz cut on the wheel. The cup is formed of three pieces of quartz glued together. The shaped circular foot is carved with scrolls and foliage. There is a faceted baluster stem, and the shell-shaped body is cut with further scrolls and foliage.

PROVENANCE: Not established.

EXHIBITED: New York 1979–80.



No. 67

This cup was described as German or Bohemian from the seventeenth century,¹ but the poor color of the stone and the somewhat perfunctory nature of the cutting point to a date of no earlier than the second half of the nineteenth century. The piece could be the product of one of the workshops in Vienna, or Freiburg im Breisgau or Idar-Oberstein, but almost any other stonecutting center could have produced similar pieces at that time.

The absence of mounts is somewhat remarkable, as it appears that enameled gold mounts applied to hard stones held considerable appeal to the nineteenth-century collectors (the new “princes”) who sought to emulate their sixteenth-century forebears in the acquisition of treasury pieces. This lacuna probably excludes Reinhold Vasters in Aachen or Alfred André in Paris from any responsibility in its manufacture. CT

NOTE:

1. Note dated 30 November 1966 in the Robert Lehman Collection files.

Western Europe, second half of the nineteenth century

68. Cup and cover

1975.1.1506

H. 15.5 cm. Gold, enamel, pearls, diamonds, and rubies. This covered cup is set on a shaped square molded base, the front and back of which are set with oval medallions of rock crystal, covering inscriptions: SPERACA SOLA DEL MIO COR TENE and CEDE . . . JUNO MALIS. The medallions are above rubies, the sides set with pearls and the corners with diamonds. On either side of the elaborate baluster stem sit two putti enameled in opaque white holding cornucopias decorated in translucent colored enamels. The outside of the bowl of the cup is divided into six panels of champlevé enamel grotesques and figures, covered with curved, beveled rock crystal with rubies, and further champlevé grotesques between. The two diamond-set scroll handles enclose rosettes enameled in naturalistic colors. The associated domed cover is bordered by champlevé enameled scrolls and foliage on a gold ground, with two reserves depicting Hercules and the Nemean Lion and Prudence with a unicorn with winged harpies, scrolls, and foliage set with rubies and diamonds between. The finial is formed as Juno with a peacock.

PROVENANCE: Baron Adolphe de Rothschild (1823–1900), Paris.

EXHIBITED: Paris 1957, no. 205, pl. xc; Cincinnati 1959, no. 508.



No. 68

Although previously exhibited as Florentine from the second half of the sixteenth century,¹ the style of the cup is so unlike any recorded piece of sixteenth-century goldsmiths' work, that such a date is unsustainable. Indeed, the cup and the cover appear to have been conceived at slightly different dates by distinct goldsmiths, perhaps in different centers of production, at some point during the second half of the nineteenth century. The lower half of the cup is such a tour de force of goldsmithing that it is difficult to believe it was made to deceive as a sixteenth-century piece. The goldsmith has taken considerable trouble to demonstrate his skill as a modeler, chaser, engraver, enameler, and gem-setter. He could have been a contributor to one of the universal expositions of the second half of the nineteenth century; however, it has not been possible to identify the piece in any published catalogue of the great international exhibitions.

By contrast, the cover appears to be by quite a different hand, concentrating on embossed, chased, and enameled decoration. The two very finely chased reserves depicting allegories of Strength and Chastity, together with the figure of Juno, protector of women, suggest that the cup was transformed to appeal to a lady of virtue, perhaps Baronne Julie de Rothschild, wife of Baron Adolphe. The reserves appear in the same style, possibly by the same hand, as those on a cup formerly in the collection of Baroness Batsheva de Rothschild, whose design was attributed as "possibly" by Reinhold Vasters, and dated to about 1870.² Although the date conforms to the style of the Lehman cup, an attribution to Vasters seems somewhat ambitious.

CT

NOTES:

1. Paris 1957, no. 205; Cincinnati 1959, no. 508.
2. Sale, Christie's, London, 14 December 2000, lot 68.

Probably Germany, second half of the nineteenth century

69. Standing cup

1975.1.1504

H. 22.4 cm, w. 19.2 cm, d. 13 cm. Green agate and silver gilt. This standing cup of green agate is on a circular stepped foot mounted in silver gilt, cut and engraved with acanthus leaves. The fluted baluster stem has an additional silver-gilt mount at the neck. The bowl is shell-shaped. At the back of the bowl is a silver parcel-gilt model of Neptune riding a hippocampus, which is joined by a pierced strap of silver gilt to the central neck mount and to the front of the cup. There are several paper labels on the base: *c/no* 3/97, #97L, 645, and *Misc* 26.

PROVENANCE: Max von Goldschmidt-Rothschild (1879–1941), Frankfurt-am-Main;¹ [Rosenberg & Stiebel, New York]. Acquired by Robert Lehman from Rosenberg & Stiebel by January 1950.²

EXHIBITED: New York 1979–80; New York 1985; Tokyo 1977, no. 97, ill.

The style of this standing cup has been associated with the work of the Augsburg lapidary Johann Daniel Mayer. His work is best represented in the Stuttgart Kunstkammer, as Mayer was employed by Duke Eberhard III of Württemberg between 1662/63 and 1670/71.³ However, the cutting, especially the fluting of the stem, indicates that it is of nineteenth-century manufacture. In addition, the poorly modeled and disproportionately sized Neptune group and the method of its



No. 69

attachment to the bowl are inconsistent with seventeenth-century work.

Importantly, though, the use of silver gilt, as opposed to gold, should not be considered a sign of nineteenth-century production. Many pieces by Mayer in the Kunstkammer in Stuttgart and the Schatzkammer of the Munich Residenz have silver-gilt mounts, as do a number of objects by more distinguished lapidaries in the Holy Roman Imperial, and French and Spanish royal treasuries that date from the sixteenth and seventeenth centuries. Indeed, there is no reason to suppose that this cup was intended to deceive when it was created. It is more likely to have been made as a grand representation of the Renaissance Revival style, perhaps in one of the German centers of hard-stone cutting such as Idar-Oberstein. Collectors were so desirous of princely mounted hard stones that their true, more recent origins often became obscured. CT

NOTES:

1. "Liste der von der Stadt Frankfurt/Main zurückgegebenen Gegenstände aus der Sammlung des Freiherrn Max von Goldschmidt-Rothschild, 29 Februar 1949,"

MS, RAL 000/941, The Rothschild Archive, London, as "10 645, 1 Renaissance-Schale muschelformig mit Neptun 1."

2. See Saemy Rosenberg to Lehman Brothers, 21 January 1950 (Robert Lehman Collection files).
3. Fleischhauer 1977.

Probably France, last quarter of the nineteenth century

70. Tazza

1975.I.1507

H. 95 cm, diam. of cup 89 cm. Lapis lazuli, gold enamel, and rubies. The circular tazza is set on three lion's-paw feet. The molded base is mounted with two bands of gold enameled in blue and white, supporting a baluster stem mounted with two bands of gold enameled in blue and white and each set with three rubies. The bowl is mounted in gold, enameled in blue and white, with a central cluster of gold fruit and foliage enameled in colors.

PROVENANCE: G. Negri, Florence, until 26 July 1953; [Giorgio Bulgari, Rome]. Acquired by Robert Lehman from Bulgari by December 1959.¹

EXHIBITED: Tokyo 1977, no. 96.



No. 70

This small lapis lazuli tazza has been described as Florentine, dating from the sixteenth century.² The closest parallel to the design of the enameled gold mounts is found on the stem of a lapis lazuli cup in the Württemberg Treasury that was made by Gasparo Miseroni in Milan, about 1560–70.³ However, the setting of a cup on three lion's-paw feet was unusual in the sixteenth century. Indeed, the style of the Lehman tazza has more affinities to the work of French nineteenth-century lapidaries such as Charles Duron (1814–1872), who exhibited mounted hard stones in the manner of those in the French royal collection at the Exposition Universelle in Paris in 1867.⁴ No particular lapidary or goldsmith can be associated with the Lehman tazza at this time. CT

NOTES:

1. Giorgio Bulgari, memorandum dated 27 October 1959; see also Giorgio Bulgari to Robert Lehman, 12 December 1959, and Robert Lehman to Giorgio Bulgari, 29 December 1959 (Robert Lehman Collection files).
2. Note in the Robert Lehman Collection files; Tokyo 1977, no. 96.
3. Vienna 2002–3, p. 138, no. 55.
4. Gabet 2007.

Probably Spain, late nineteenth century,
perhaps with earlier elements

71. Reliquary(?)

1975.1.1501

H. 29 cm, w. 12 cm, d. 12 cm. Gold, enamels, and rock crystal. This gold, enamel, and rock-crystal piece is possibly a reliquary. The hexagonal gold base is supported by seated lions (one missing) and a band of pierced quatrefoils beneath two rows of ropework and a plain concave molding set with six red and white enameled rosettes, from which rises a rock-crystal molded hexagonal conical stem mounted in gold enameled in red and green translucent colors and with opaque white flower heads. The flowers in turn support a rock-crystal bead and an enameled gold winged head. Above this is an octagonal locket, possibly partly seventeenth century in origin, and with eight nineteenth-century projecting elements, all mounted in gold enameled in translucent red, blue, and green, and with white flower heads, enclosing an enameled gold figure of the Ascending Christ, or perhaps the Man of Sorrows. Above is a further bead and cruciform element containing a cross enameled in translucent green within a border of gold flanges, perhaps intended to secure a further rock-crystal panel, and enclose a relic, possibly of a thorn or a nail. The base has a paper label inscribed *C12051 RL*.



No. 71

PROVENANCE: Prince of Liechtenstein(?), presumably Franz Joseph II (1906–1989); [Pollack, Vienna]; [A. M. Adler, New York]. Acquired by Robert Lehman from A. M. Adler in 1942.¹

EXHIBITED: Rhode Island School of Design(?), Providence, before 1942.²

According to a letter in the Robert Lehman Collection files from A. M. Adler to Robert Lehman, "This reliquary was purchased from Pollack, a Vienna dealer, who

declared at the time that he purchased it privately from Prince Lichtenstein [*sic*]. It was exhibited at the Rhode Island School of Design.”³

It is not entirely clear to which antecedents this reliquary refers. The lions around the base of the present piece are not dissimilar in design to those on the base of a custodia from the Church of San Juan (Alarcón, Cuenca) by Cristóbal Becerril, dated 1585, now in the collection of the Hispanic Society of America, New York.⁴ The upper components appear to be the invention of a nineteenth-century goldsmith, probably working in Spain. They perhaps incorporate a seventeenth-century rock-crystal octagonal pendant later embellished in enameled gold and containing a later demi-figure of the Ascending Christ, or possibly the Man of Sorrows, in enameled gold. However, the goldsmith was not unique

in reusing an earlier pendant, if such it is, by setting it on a base and stem. A comparable “improvement” was made to a Milanese sixteenth-century pendant that was similarly aggrandized, probably by Reinhold Vasters, and now in the Metropolitan Museum,⁵ and another enhanced by Salomon Weininger is in the Kunsthistorisches Museum, Vienna.⁶ CT

NOTES:

1. A. M. Adler to Robert Lehman, 5 March 1942 (Robert Lehman Collection files).
2. *Ibid.*
3. *Ibid.*
4. Oman 1968, pl. 111, fig. 172.
5. Metropolitan Museum, 14.40.666 (Hackenbroch 1984–85, p. 196, fig. 67).
6. Rainer 2008, pp. 87–88 and fig. 1.

EUROPEAN SNUFFBOXES AND CERAMICS

Snuffboxes

FRENCH

France(?), 1745–50¹

72. Snuffbox

1975.1.1550

H. 3.8 cm, l. 8.3 cm, d. 6.5 cm. Enameled copper with silver rims. Oblong, with slightly bombé sides and convex cover. Continuous decoration of applied gold-ribbed serrated bands and undulating vine.

PROVENANCE: Probably Mrs. Henry Walters, Baltimore; Walters sale, Parke-Bernet Galleries, New York, 23–26 April 1941, lot 513(?). Probably acquired by Robert Lehman from the Walters sale.

A group of boxes similarly embellished in raised gilding with trellis or geometric patterns has traditionally been considered German, although several works are fitted with Paris-marked mounts.² If German, the logical place of manufacture would have been Berlin, where a precedent for adorning enamel boxes with pictorial subjects in the same technique, sometimes with the addition of translucent enamels, had been established in the workshop of Pierre (1685–1738) and Alexander Fromery. The decorative scheme of this box, of which there is an almost identical version with Parisian silver mounts dated 1744–50,³ is particularly close to the uninterrupted linear and trellis patterns of Parisian gold boxes from about 1750,⁴ and it is suggested that this category of work, despite the fact that no workshops have been identified, may be French.⁵

CLC

NOTES:

1. Charles Truman suggests the following attribution: “France, ca. 1745–50, with a modern silver mount.”
2. Sale, Christie’s, Geneva, 25–26 April 1978, lots 225 (dated 1750–56), 226, 228, 230–32.



No. 72

3. Benjamin 1978, p. 96.

4. Snowman 1966, pl. 220; F. J. B. Watson and Dauterman 1970, p. 132.

5. Charles Truman suggests that this type of work must, on balance, be considered to have been made in a French workshop probably in or near Paris.

Probably France, ca. 1750¹

73. Snuffbox

1975.1.1551

H. 5.2 cm, l. 7 cm, d. 5.1 cm. Enameled copper and silver. The snuffbox is modeled as a sedan chair, its hinged roof serving as the cover. The white ground is decorated with scrollwork panels, trophies, birds, and animals in applied gold foil. The doors, windows, and roof are framed with bands of translucent green enamel. There are silver rims and a scrolled thumbpiece.

Marks:²

On the silver bezel:

1. The head of an ox, the charge mark for gold, Paris, 1750–56³
2. A crowned roman κ , the warden’s mark for silver, Paris, 1750–51⁴
3. A hen’s head, the discharge mark for gold and small silver, Paris, 1750–56⁵

On the cover of the rim:

4. A weevil in a rectangular punch, the mark for silver imported from countries with customs conventions with France, 1893 to the present⁶

Condition: areas of gold missing, especially on the bottom.

PROVENANCE: Mrs. Henry Walters, Baltimore; Walters sale, Parke-Bernet Galleries, New York, 23–26 April 1941, lot 455, ill. Acquired by Robert Lehman from the Walters sale.

The traditional attribution to Germany of all enamel boxes with encrusted gold-foil decoration has recently come into question. The assignment arose from identification of the technique with the workshop established in Berlin by Pierre Fromery in which enamels—mostly small boxes—were decorated with pictorial subjects in a combination of foil and painting. The origin of the style is confirmed by numerous signed works.⁷

Perhaps related to the Berlin workshop, and of untested German attribution, is a group of boxes ornamented with geometric patterns in gold foil sometimes heightened with translucent enamel. Some boxes mounted with Parisian silver rims have been noted,⁸ and the presence of either or both features has prompted an inclusive attribution to Germany of boxes like the present one,⁹ but stylistic considerations have led to a reassessment. It is not unlikely that unmounted enamel boxes should have been imported into Paris by *marchands-merciers* who would have had them fitted with silver



No. 73



No. 73,
open

rims, and argument for such a practice can be supported by the fact that no Parisian or other French enameling workshop has so far been identified. However, a watch-case in the Walters Art Museum, Baltimore, is decorated with foil encrustation signed by a craftsman, G. Bouvier, active in Paris about 1740;¹⁰ this is certainly indicative of local activity on a commercial level. The decoration of the Lehman box and several others of its type¹¹ is conspicuous for an easy Rococo rhythm and grace, and the inclusion here of elegant military and musical trophies—unusual in German decoration in this context—further encourages a French attribution. CLC

NOTES:

1. Charles Truman suggests the following attribution: "France, probably Paris, 1750–51."
2. Certain marks have been interpreted by Charles Truman.
3. Bimbenet-Privat and Fontaines 1995, no. 411.
4. *Ibid.*, no. 420.
5. *Ibid.*, no. 413.
6. Carré 1931, table VIII, p. 212.
7. Somers Cocks and Truman 1984, p. 266.
8. Sale, Sotheby's, London, 6 October 1981, lots 57, 60.
9. Ricketts 1971, p. 36 (a sedan chair of a different model); sale, Sotheby's, London, 13 December 1976, lot 140.
10. Somers Cocks and Truman 1984, p. 267, fig. 1.

11. For example, sale, Sotheby's, London, 8 December 1983, lot 2 (in the form of a sabot; silver mounts 1750–56); sale, Sotheby's, London, 22–23 February 1988, lot 402 (mounts apparently 1738–44).

Jean Frémin (active 1738–before 1783, died 1786), Paris, 1755–56

74. Snuffbox

1975.1.1537

H. 3.8 cm, l. 9.7 cm, d. 5.9 cm. Gold. Rectangular, with hinged cover. Each surface is centered by a floral spray chased in varicolored gold on a ground of channeled sunburst rays. The rims are edged in bright-cut scalloped borders enclosing foliate motifs.

Marks:

In the cover, in the base, and inside the wall:¹

1. Maker's mark of Jean Frémin, a crowned fleur-de-lis, two *grains de remède*, JF, device an eagle's head²

2. An ox's head, the charge mark for gold and small silver, Paris 1750–56³

In the cover and in the base:

Marks 1, 2, and 3. Crowned italic P, the warden's mark for gold and small silver, Paris, 1755–56⁴



No. 74



No. 74,
open

On the right side of the bezel:

4. A hen's head, the discharge mark for gold and small silver, Paris, 1 October 1750–1 October 1756⁷
5. An eagle displayed, the inventory mark of the Russian Imperial Collections⁶

Engraved on the front of the bezel: TIRON. DE. NANTEUILLE. A. PARIS

Engraved inside the cover: THE/Directors and Stockholders of the Quebec Bank/ TO/THE HONble JOHN FRASER/ in testimony of his valuable services/AS PRESIDENT/ Novr 1841

PROVENANCE: Russian Imperial Collections; The Honorable John Fraser, Quebec.

The son of a goldsmith, Jean Frémin received his mastership in 1738. From then until his retirement by 1783, when he is recorded as *ancien* (former) *orfèvre*, he lived at multiple addresses.⁷ Not many of his works survive, but they range in date from 1738 to 1768 and display a consistency of emphasis on the textural and coloristic effects of gold. There is no known connection between Jean Frémin and Jean-Marie Tiron (called Tiron de Nanteuil; active 1748–before 1773, died 1793[?]), but a number of goldsmiths, including Tiron in his early years, were described as *marchands orfèvres* and served as occasional retailers of the work of their fellow craftsmen. The practice was unsystematic: the boxes of any one maker might not be inscribed at all, or some might bear the names of one or more goldsmiths as retailers. No boxes by Frémin other than the present one are inscribed.

This work is one of a well-defined group of varicolored gold boxes that are flat-chased with pictorial or floral subjects on rayed grounds, of which documented works date from 1754–55 to 1759–60. The regularity of format and similarity of composition of the floral bouquets point to a common design (or set of designs), although the fashion for boxes in this style could well have originated with an influential goldsmith such as Jean Ducrollay, who made three of the earliest pieces. Three others in the group are by Frémin,⁸ and of them this box is the most richly detailed in its floral composition, having a close parallel with polychrome enameled versions of the genre.

The inscription inside the lid refers to the Quebec Bank, which was founded in 1818 to aid the lumber industry and which merged with the Royal Bank of Canada in 1917. John Fraser was a member of the board of directors (1828–34) and served as vice president (1835–38) and president (1839–41).⁹ The box was likely presented to him upon his retirement. CLC

NOTES:

1. Certain marks have been interpreted by Charles Truman.
2. Nocq 1926–31, vol. 2, pp. 194–95.
3. Bimbenet-Privat and Fontaines 1995, no. 411.
4. *Ibid.*, no. 425.
5. *Ibid.*, no. 413.
6. Solodkoff 1981, pp. 163–64.
7. Nocq 1926–31, vol. 2, pp. 194–95.
8. The present work; one of 1756–57 in the Wallace Collection, London (G.22); and another in the Metropolitan Museum of 1757–58 (48.187.449).
9. I am indebted to Linda J. Mazurek, Quebec Government House, for this information.

Jean-Marie Tiron (called Tiron de Nanteuil)
(active 1748–before 1773, died 1793[?]),
Paris, 1764–65

75. Snuffbox

1975.1.1541

H. 3.5 cm, l. 7 cm, d. 5.4 cm. Gold and enamel. Oval, with hinged cover. On the cover, base, and sides, six oval medallions enameled en plein with pastoral scenes. Border panels of dark blue enamel imitating lapis lazuli alternating (on cover and base) with panels of varicolored gold laurel branches on engraved ground; border of gold pilasters against lapis-enameled ground around edge of cover.

Marks:¹

Inside the cover and in the base:

1. The second maker's mark of Jean-Marie Tiron, a crowned fleur-de-lis, two *grains de remède*, JT, a level²
2. Crossed laurel branches, the charge mark for gold and small silver, Paris, 1762–68³
3. A crowned italic B, the warden's mark for gold and small silver, Paris, 1765–66⁴

Inside the right bezel:

Marks 1, 2, and

4. A crowned italic A, the warden's mark for gold and small silver, Paris, 1764–65⁵

On the left bezel:

5. A hound's head, the discharge mark for gold and small silver, Paris 1762–68⁶

On the right bezel:

6. A slipper, the countermark for Paris, 1774–80⁷

7. A lyre, the mark for old work, Paris 1781–89⁸

8. A script v, the Dutch mark for foreign work, 1906–53⁹

On the left bezel:

9. A hunting horn, the countermark for Paris, 1768–74¹⁰

On the top of the hinge: Mark 8

The miniature on the cover signed, lower right: *De Mailly*

PROVENANCE: W. J. R. Dreesman, Amsterdam.

LITERATURE: R. Norton and M. Norton 1938, pl. 17.



No. 75



No. 75, open

The son and brother of goldsmiths, Jean-Marie Tiron received his mastership on 27 November 1748 when he registered a mark described as having the letters *IMT*, device a level. On 11 December 1761 he replaced this mark with another incorporating the letters *I* (rendered more like a *J*), *T*, and the same device. While a number of boxes by Tiron bearing his second mark are known, only two dating before 1761 have been recorded.¹¹ It seems likely that Tiron, who began his career as a *marchand orfèvre joaillier*, a jeweler and dealer in precious stones, began to specialize in snuffboxes only in 1761, registering his new mark the year he took up residence with the prominent box maker Jean Ducrollay (active 1734–ca. 1761), whose stock he acquired at about the same time. Described as a *joaillier bijoutier du roi* in 1764, Tiron was listed from 1765 as *orfèvre bijoutier du roi*,

indicating that he no longer handled diamonds, pearls, and other precious stones. Tiron retired between 1771 and 1773; his death date is surmised from the evidence of the posthumous sale of his effects in May 1793.

All the miniatures but one—that on the front depicting a seated girl reading—are traceable to compositions by François Boucher (1703–1770). On the cover is *Les Charmes de la Vie Champêtre* (1737, Louvre), seen here in reverse and thus presumably copied from that period's only recorded engraving of the painting, by Jean Daullé, 1757. The scene on the base is *Le Pasteur Galant* (ca. 1738, Archives Nationales, Paris) and could have been copied from one of several engravings including those of A. Laurent and Claude Duflos, both, as here, reversed. The vignette on the right end of a seated youth holding a wreath and accompanied by a pair of doves appears to be a variation of *La Poésie* (ca. 1751–55, The Frick Collection, New York). Here the boy holds a wreath absent in the original, but the composition is otherwise identical. The painting was engraved in the same direction, as it appears here, by Duflos. On the left end, a seated youth with a fishing pole is copied from an engraving by Duflos of *L'Hiver* (1751), a painting retitled by the engraver as *Le Pêcheur*. On the back, a seated girl with a wreath and basket follows an engraving by Marie-Madeleine Igonet of *Le Chant*, another of the Frick panels, engraved under the title *L'Amusement de la Bergère*.

The signature, previously misread as “Martin,”¹² is possibly that of Charles-Jacques de Mailly (1740–1817) or of the goldsmith-enameler Barnabé-Augustin de Mailly (1732–after 1793), who were apparently not related. Biographical details of the two, and possibly attributions of their work, have been confused, and it is even unclear whether either of them is the enameler “Maillé” said to have been mentioned in Diderot's *Encyclopédie* as being active in 1754.¹³ A box of 1765–67 by L. P. de May in the Louvre, Paris,¹⁴ is enameled with miniatures very different in subject matter and style, bearing the signature “De Mailly f.,” so the attribution must for the present be left open. The unusual number of consecutive countermarks, customarily struck at the onset of a new tax farm, implies that the box remained unsold in Tiron's shop until after 1781.

CLC

NOTES:

1. Certain marks have been interpreted by Charles Truman.
2. Nocuq 1926–31, vol. 4, pp. 56–57.
3. Bimbenet-Privat and Fontaines 1995, no. 446.
4. *Ibid.*, no. 461.
5. *Ibid.*, no. 460.

6. *Ibid.*, no. 448.
7. *Ibid.*, no. 495.
8. *Ibid.*, no. 512.
9. Tardy 1981, p. 246.
10. Bimbenet-Privat and Fontaines 1995, no. 478.
11. Sale, Ortiz-Patiño collection, Christie's, London, 27 June 1973, lot 7 (1755–56); sale, Elizabeth Parke Firestone collection, Sotheby's, New York, 19 November 1982, lot 50 (1759).
12. R. Norton and M. Norton 1938, p. 62.
13. Maze-Sencier 1885, p. 150. The passage remains untraced. Assuming the accuracy of the citation, it is also possible that the "Maillé" mentioned was the miniaturist Pierre-Victor-Nicolas de Malliée (or Maillée) (active 1748–74), whose signature is said to appear on the box by Tiron from the Ortiz-Patiño collection.
14. Grandjean 1981, no. 77.

Louis Roucel (active ca. 1756–ca. 1779; died 1787), Paris, 1769–70

76. Snuffbox

1975.1.1538

H. 4.1 cm, l. 8.4 cm, d. 6.4 cm. Gold and enamel. Oblong box with canted corners. A *tabatière à cage*, it is fitted with ten gouache miniatures of festival and country scenes. The box frame is decorated with bands of ovals enameled turquoise blue, linked by smaller gold circles, on a matte ground. On the cover is a crowd scene in front of a Neoclassical building. On the base are dancers and observers in a country setting with a château in the distance. A hunting scene is on the front, and on the back is a fete with a carousel. On the right end are dancers in a park; on the left end is a carriage drawn by six horses at the gates of a château. In each of the corner panels are figures in country settings.

Marks:¹

Inside the cover and the base, and in the front wall:

1. Maker's mark of Louis Roucel, a crowned fleur-de-lis, two *grains de remède*, LR, a crown below²
2. A rosette of fleurons, the charge mark for gold and small silver, Paris, 1768–74³
3. A crowned italic F, the warden's mark for gold and small silver, Paris, 1769–70⁴

Inside the left bezel: Mark 1

Inside the right bezel:

4. A helmeted head, the discharge mark for gold and small silver, Paris 1768–74⁵
5. An unidentified mark

Mark 5 is repeated inside the left bezel.

Inscribed on the front of the box rim: *Roucel Orf^e du Roi AParis*. The miniature on the cover signed at lower left: . . . *nberghe*. *Condition*: all the miniatures are damaged, that on the base extensively so, with areas of flaking, loss, and repainting.

PROVENANCE: Francis Baring (1800–1868), 3rd Baron of Ashburton; Ashburton sale, Christie's, London, 7 July 1947, lot 64 (to [Davis]), ill.



No. 76

Louis Roucel was accepted as a master by special privilege in 1763 but had evidently been practicing before then: his name, and the date *29 juillet 1756* appear on an unmarked box that is also inscribed with the name of Pierre-André Jacquemin (active 1751–73).⁶ As Jacquemin was jeweler to Louis XV, he may be understood to have been taking responsibility for the work of the young goldsmith who had not yet earned a mark of his own. In 1759 Roucel was living in the house of the box maker and royal goldsmith Jean Ducrollay, with whom he may have been collaborating. From 1763 to 1776, Roucel, who was himself appointed *orfèvre du roi* in 1764, supplied the royal family with jewels and gold boxes. His latest known work is dated 1777–79; he had certainly retired before his death when he was described as *ancien* (former) goldsmith.

The miniatures are by Louis-Nicolas van Blarenberghe (1716–1794) or his son, Henri-Joseph (1741–1826). Attribution to one or the other is not worth attempting: as has been pointed out, their painting styles were essentially indistinguishable and the son did not begin to identify his work through his signature until after 1769.⁷ The miniatures combine generic festival scenes with apparently specific topographical views common to the work of the Van Blarenberghes in the 1760s and 1770s. The unidentified building on the cover strikes the viewer as somewhat out of character with the remaining scenes, and it may be questioned whether it was intended for this box. The concealment of the first letters of the signature under the frame suggests that the composition was designed for a rectangular format, but as little of the composition appears to be affected, this may be a marginal consideration.

Most of Roucel's boxes are *tabatières à cage*; the design of the frame of this work is very similar to one of 1766–67, of the same shape, in the Louvre, Paris.⁸ CLC

NOTES:

1. Certain marks have been interpreted by Charles Truman.
2. Nocq 1926–31, vol. 3, p. 243.
3. Bimbenet-Privat and Fontaines 1995, no. 466.
4. *Ibid.*, no. 480.
5. *Ibid.*, no. 468.
6. Paris 1962, no. 72.
7. Grandjean et al. 1975, pp. 242–43.
8. Grandjean 1981, no. 184.

Joseph-Étienne Blerzy (active 1768–ca. 1806),
Paris, 1777–78

77. Snuffbox

1975.1.1543

H. 3.7 cm, l. 8.3 cm, d. 6.2 cm. Gold, enamel, and pearls.
Oval, with hinged cover. The panels on top, base, and sides are painted in tones of grisaille with clustered branches in imitation of dendritic agate beneath a layer of translucent pale violet enamel. On the cover, framed by a border of pearls between gold rope bands, is an oval medallion enclosing a plaque enameled with an allegory of geography. On the cover and base are borders of white enameled beading, and berries and leaves in translucent red and green enamel on matte ground. There are enameled floral pendants and beaded scrolls between panels on the side.

Marks:¹

Inside the base and the front wall:

1. Maker's mark of Joseph-Étienne Blerzy, a crowned fleur-de-lis, two *grains de remède*, JEB, device a level²
2. The word *Paris* in cipher, the charge mark for gold and small silver, Paris 1774–80³
3. A crowned italic O, the warden's mark for gold and small silver, Paris, 1777–80⁴

On the right bezel:

4. A monkey's head, the discharge mark for gold and small silver, Paris 1774–80⁵

On the left bezel:

5. An eagle displayed, the inventory mark of the Russian Imperial Collections⁶
6. The numbers 665 and 9 (or 6)⁷

PROVENANCE: Russian Imperial Collections.

Joseph-Étienne Blerzy received his mastership in 1768 after an apprenticeship with François-Joachim Aubert, a goldsmith whose work is unknown. Blerzy's success can be gauged by the survival of an exceptionally large body of work, more than three dozen boxes, all but one dating prior to the French Revolution and most in the format represented here. Blerzy was still working in 1806 but was not listed among active Parisian goldsmiths three years later.

The enameled simulation of dendritic, or moss, agate was said in 1750 to have been recently perfected by the unidentified miniaturist Philippe,⁸ but the thirteen boxes known to the present author that are decorated in this



No. 77



No. 77, open

manner all date between 1776 and 1781.⁹ Blerzy himself executed four of them between 1776 and 1778. CLC

NOTES:

1. Certain marks have been interpreted by Charles Truman.
2. Nocq 1926–31, vol. 1, pp. 137–38.
3. Bimbenet-Privat and Fontaines 1995, no. 487.
4. *Ibid.*, no. 500.
5. *Ibid.*, no. 489.
6. Solodkoff 1981, pp. 163–64.
7. According to Charles Truman, the absence of marks inside the lid suggests that the lining inside the cover is a replacement. This alteration probably occurred when the enamel plaque on the cover was set into the box, perhaps taking the place of a miniature of a member of the French or Russian courts.
8. Grandjean 1981, p. 59, indirectly quoting from the *Affiches de Paris*, 29 June 1750.
9. Grandjean 1981, nos. 146, 147, and sale, Christie's, London, 30 June 1982, lot 33 (all 1776–77, by Charles Le Bastier); the present work and sale, Sotheby's, London,

14 October 1963, lot 303 (1777–78, both by Blerzy); Metropolitan Museum, 17.190.1128 and 17.190.1130; sale, Sotheby's, London, 13 July 1964, lot 216; sale, Christie's, Geneva, 14 November 1972, lot 107; R. Norton and M. Norton 1938, pl. 33A; sale, Christie's, London, 26 June 1974, lot 2 (all 1778–79, by, respectively, J. J. Barrière, Blerzy [two], Le Bastier [two], Jean Delobel [or Jean Decle]); Habsburg-Lothringen 1983, no. 51 (1779–80, Barrière); Metropolitan Museum, 48.187.474 (1781, Barthélemy Pillieux[?]).

Joseph Étienne Blerzy (active 1768–ca. 1806), Paris, 1781–82

78. Snuffbox

1975.1.1544

H. 2.7 cm, l. 8.3 cm, d. 6 cm. Gold and enamel. Oval, with hinged cover. Ground engine-turned with wave pattern punctuated by polished circles, overlaid with translucent amber-red enamel. On the cover is an oval medallion enclosing a painted-on-ivory miniature of Venus offering a garland to Cupid, framed by a border of opalescent beading and leaf tips enameled in translucent greens. The cover and base are edged with borders of enameled leaves and beaded trefoils, the cover rim with a zigzag band of opalescent enameled beads and foliate half rosettes.

Marks:¹

Inside the front wall:

1. Maker's mark of Joseph-Étienne Blerzy, a crowned fleur-de-lis, two *grains de remède*, JEB, device a level²
2. Foliate crossed L's. The charge mark for gold and medium-size silver, Paris, 1780–82³
3. A crowned italic R, the warden's mark for gold and small silver, Paris, 1780–81⁴

Inside the cover and the base:

Marks 1, 2, and:

4. A crowned italic S, the warden's mark for gold and small silver, Paris, 1781–82⁵

On the right bezel:

5. A ewer, the discharge mark for work intended for export, Paris, 1780–92⁶

The number G.R. 414 is painted in black inside the cover.⁷

PROVENANCE: Baron Max von Goldschmidt-Rothschild (1879–1941), Frankfurt-am-Main.⁸

No charge mark for gold and small silver work was registered at the outset of the new tax farm in 1781, although this was corrected two years later. Boxes made in the interim were struck with the mark seen on this box.

The fashion for boxes that accommodated other media in their design encouraged the production of miniatures on vellum, ivory, or enamel from which the goldsmiths or retailers could choose. The randomness of subject matter is indicated by 106 such miniatures sold from the Cottin collection in 1752,⁹ which included royal and anonymous



No. 78



No. 78, open

portraits; genre, landscape, and allegorical scenes; pastoral and biblical subjects; and birds. CLC

NOTES:

1. Certain marks have been interpreted by Charles Truman.
2. Nocq 1926–31, vol. 1, pp. 137–38.
3. Bimbenet-Privat and Fontaines 1995, no. 504.
4. *Ibid.*, no. 517.
5. *Ibid.*, no. 418.
6. *Ibid.*, nos. 512, 529, 558.
7. As Charles Truman has noted, the inventory number G.R. 414 is the identifying number painted on this piece when it was confiscated by the Nazis from Baron Max von Goldschmidt-Rothschild of Frankfurt. The property was returned to his family by the city of Frankfurt in 1949 and subsequently sold by Rosenberg & Stiebel, New York, in 1950.
8. "Liste der von der Stadt Frankfurt/Main zurückgegebenen Gegenstände aus der Sammlung des Freiherrn Max von Goldschmidt-Rothschild, 29 Februar 1949," MS, RAL 000/941, The Rothschild Archive, London, as "1016 414, 1 Louis XVI-Dose, oval, Goldemail m. Liebesopfer 82."
9. Sale, Pierre Remy, with Sieur Helle, Paris, 27 November–22 December 1752, lots 925–56.



No. 79



No. 79, open

France, ca. 1785

79. Snuffbox

1975.1.1545

H. 2.9 cm, diam. 7.8 cm. Papier-mâché with horn veneer, and gilt-copper alloy. Circular, the dark green body patterned with concentric circles in lighter green, all overlaid with a diaper lozenge pattern in gold foil. In an oval medallion on the cover is a portrait of an unidentified woman on vellum. Beaded copper-gilt rims surround the medallion and edge of the box. The interior is lined with tortoiseshell.

PROVENANCE: Not established.

On this modest interpretation of a Parisian gold box, the concentric circles simulate engine-turned grooves, and the rims recall the gold-beaded edges of boxes dating about 1775–85. The miniature, which is original, has a somewhat provincial style that is consistent with the dating of the box but does not permit attribution to a specific artist.¹ CLC

NOTE:

1. Information kindly provided by Katharine Baetjer, curator, Department of European Paintings, The Metropolitan Museum of Art.

Probably France, nineteenth century¹

80. Snuffbox

1975.1.1539

H. 3.5 cm, l. 7.9 cm, d. 6 cm. Gold and enamel. Oblong, with hinged cover. Entire ground chased with stylized foliage in latticework pattern; each surface enameled in translucent shades of blue and green with a flower spray enframed by a floral border.

Marks:²

Inside the cover, the base, and the left wall:

1. Possibly the maker's mark of Michel-Robert Hallé (or Hallet), a crowned fleur-de-lis, two *grains de remède*, MRH, device a sun,³ or possibly a mark imitating that maker's mark
2. An arm, possibly the charge mark for gold and small silver, Paris, 1744–50,⁴ or possibly a mark imitating that charge mark

3. An italic *l*, possibly the warden's mark for gold and small silver, Paris, 1749–50,⁵ or a mark imitating that warden's mark

On the left bezel:

4. A salmon's head, possibly the discharge mark for gold and small silver, Paris, 1744–50,⁶ or a mark imitating that discharge mark

PROVENANCE: Not established.

The maker's mark of this box purports to be that of Melchior René Hallé (or Hallet) (active 1737–54),⁷ and the remaining marks closely resemble the warden's mark for 1749–50 and the Paris charge and discharge marks of 1744–50. The superficial appearance of the box and its marks, and the location of the marks, are compatible with Parisian work of the late 1740s and with other boxes struck with the same maker's mark.

However, several further aspects argue against an eighteenth-century date for this box. Hallé received his training at the Hôtel des Gobelins under the box maker Claude de Villers, obtained his mastership by privilege in 1737, and remained at the Gobelins until his death, when he was described as *orfèvre ordinaire du roi*. Despite the length of his career and his position as a royal goldsmith, only five boxes with his mark have been recorded.⁸ Three,



No. 80

decorated with *basse-taille* enamel in intense colors on textured grounds and given dates of 1749–50, are problematic. The consistency exhibited by these three boxes could be cited as evidence of Hallé's personal style, but it does not compare favorably with similar work of the same period by other makers. The colors are exceptionally brilliant, and the enameling itself in unnaturally good condition. A fairly considerable loss of enamel, both translucent and opaque, is to be expected in mid-century boxes, but the boxes attributed to Hallé are virtually undamaged and unworn. Further causes for hesitation regarding the Lehman box are the mechanical angularity of the chasing of the ground pattern and the manner in which it changes direction and rhythm to accommodate the enameled areas, and a highly uncharacteristic break in the enameling between cover and body that disrupts the fluency of the composition. CLC

NOTES:

1. Charles Truman suggests the following attribution: "Possibly Michel-Robert Hallé (or Hallet), Paris, 1749–50, but probably nineteenth century."
2. Certain marks have been interpreted by Charles Truman.
3. Nocq 1926–31, vol. 2, p. 303.
4. Bimbenet-Privat and Fontaines 1995, no. 395.
5. *Ibid.*, no. 408.
6. *Ibid.*, no. 397.
7. Charles Truman provides the name as "Michel-Robert Hallé (or Hallet)."
8. An all-gold box of 1746–47 in the Rijksmuseum, Amsterdam (Snowman 1966, pl. 194); one enameled with exotic birds dated 1750–52, but with a Roman date letter, in the Victoria and Albert Museum, London (M. 115–1917; Snowman 1966, pls. 290, 291); sale, Christie's, New York, 5 October 1979, lot 257; sale, Sotheby's, New York, 24 October 1979, lot 148 (formerly Wrightsman collection); the present work. See also the undoubtedly authentic box of the same type as the Lehman box, made in 1752 by Hallé's former apprentice Jean-Simon Huguët (Grandjean 1981, no. 129).

GERMAN

Germany (Dresden?), ca. 1750–60

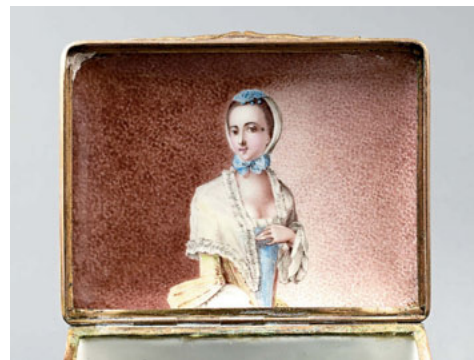
81. Snuffbox

1975.1.1548

H. 3.8 cm, l. 8.3 cm, d. 6.5 cm. Enameled copper, copper-gilt mounts. Oblong, with slightly convex hinged cover. White ground molded all over with textured bands of scrollwork. Landscapes, some with peasant figures, are painted in



No. 81



No. 81,
open

irregular reserves on each face. The interior of the cover is painted with a half-length figure of a woman against a stippled background.

PROVENANCE: Mrs. Henry Walters, Baltimore; Walters sale, Parke-Bernet Galleries, New York, 23–26 April 1941, lot 486. Acquired by Robert Lehman from the Walters sale.

A similarly informal, sketchy technique occurs on other enamel boxes also painted inside the cover with a half-length female figure in dress of about 1750 or earlier.¹ Such miniatures, all undoubtedly after engravings, are common both to enamel boxes and to boxes of Meissen porcelain.² Another characteristic feature is the dramatically shaped stippled background in dark tones. On these grounds it is suggested that these enamel boxes also originated in Dresden. The painting inside the cover is not by the same hand as the exterior decoration.

CLC

NOTES:

1. F. J. B. Watson and Dauterman 1970, no. 35; sale, Christie's, Geneva, 26 April 1978, lot 212; sale, Christie's, London, 14 October 14, 1987, lot 6.
2. Hawes and Corsiglia 1984, no. 47, where the figure is identified as copied from an engraving after Pietro Rotari (1707–1762); Beaucamp-Markowsky 1985, no. 168.



No. 82



No. 82, open

Germany (Dresden?), ca. 1750–60

82. Snuffbox

1975.1.1549

H. 3.8 cm, l. 8.3 cm, d. 6.5 cm. Enamelled copper, copper-gilt mounts. Oblong, with slightly convex hinged cover. All over molded decoration of textured latticework with petals and flower heads. The interior of the cover is painted with a half-length figure of a seated woman with a music book.

PROVENANCE: Mrs. Henry Walters, Baltimore; Walters sale, Parke-Bernet Galleries, New York, 23–26 April 1941, lot 462. Acquired by Robert Lehman from the Walters sale.

This snuffbox is of the same manufacture as No. 81 and with almost identical mounts but is not by the same hand.

CLC

Meissen, ca. 1760

83. Snuffbox

1975.1.1546

H. 4.3 cm, l. 8.4 cm, d. 6.7 cm. Hard-paste porcelain, silver-gilt mounts. Mark: ET struck twice on rim of cover (French import mark for silver imported from countries without customs conventions, 1838 to date). Oblong, with slightly convex cover. White exterior, enameled all over with polychrome naturalistic flower sprays. Inside the cover, an arcadian landscape (Flora and Zephyr?) in tones of pink, mauve, blue, and green. The silver mounts have low-relief fret and reed-and-ribbon moldings and are original to the box.

PROVENANCE: Mrs. Henry Walters, Baltimore; Walters sale, Parke-Bernet Galleries, New York, 23–26 April 1941, lot 488. Acquired by Robert Lehman from the Walters sale.

The box is closely related in both exterior and interior decoration to one in the Kunstindustrimuseum, Copenhagen,¹ and the paintings, although different in subject, appear to be by the same hand. A German mother-of-pearl and ivory box of about 1750 at Waddesdon Manor, Buckinghamshire,² is painted inside the lid with an allegorical scene of similar character, also possibly by the same artist. The originals of the two allegorical scenes, which stylistically point to a single painter, are unidentified. CLC

NOTES:

1. Beaucamp-Markowsky 1985, no. 171.
2. Grandjean et al. 1975, no. 37.



No. 83



No. 83, open

Berlin, ca. 1765¹**84. Snuffbox**

1975.1.1536

H. 6 cm, l. 10 cm, d. 8.8 cm. Glass, gold, silver, diamonds, and rubies. Cartouche-shaped box with hinged cover. Body of glass, colored an opaque light marine blue with matte finish, individual panels with beveled faceted borders. The top and bottom are single panels; the sides are divided into large front and back ones, smaller end ones, and narrow corner ones. Each panel is decorated with applied flower sprays in colorless and foil-backed diamonds; rubies; and painted or foiled glass in orange, turquoise, and amethyst colors, with green leaves; silver and silver gilt settings. The cover rim is a finely matted ground with polished scrollwork, textured varicolored gold flowers, and a large diamond thumbpiece. The interior is plain.

PROVENANCE: Frederick II (1712–1786), king of Prussia; Solover; Farouk, king of Egypt; sale, Sotheby's, London, 10–13 March 1954 (sale held at Koubbeh Palace, Cairo), lot 355, pl. 13; [S. Bulgari, Rome]. Acquired by Robert Lehman through Bulgari in January 1956.²

LITERATURE: Rousseau 1963, p. 84; Snowman 1966, pls. 1548, 1549.

EXHIBITED: New York 2008b, p. 111 and p. 109, fig. 15.

The box is one of four in the same technique and style and by the same hand;³ the objects constitute a subgroup within an original production of about 125 boxes (the so-called “Potsdam” boxes) purchased, and presumably commissioned, by Frederick II of Prussia between 1742 and 1775.⁴ Of this number, 25 survive.⁵ All are characterized by their large size, heavy weight, cartouche shape, and extensive use of diamonds both for rims and thumbpiece and as an integral part of the decoration. The bodies of some are of hard stone, others are of enameled gold. This is the only glass-bodied piece. The four works represented by this box are all decorated with sprays of flowers or fruit in diamonds and multicolored stones or (as here) glass applied to the surface, and the gold mounts are of a rather simple but well-chased design of undulating scrolls and flower heads.

The designs for all the Potsdam boxes have been attributed to the English-born artist Jean Guillaume George Krüger (1728–1791), active in Berlin between 1753 and about 1774. Although there is no exact correlation between these four boxes and any of Krüger's fourteen known designs,⁶ they are mutually consistent in overall scheme and in details of flowers and scrollwork. According to the accounts of the Privy Purse, the boxes were supplied by at least ten retail jewelers and goldsmiths, among them Christian Ludwig Gotzkowsky,



No. 84

Daniel Baudesson, and the brothers André and Jean-Louis Jordan.⁷ Some were described with precision, but most were mentioned only briefly, and as none of the surviving boxes is signed, few attributions can be attempted.⁸

When examined under high magnification it is evident that a large percentage of the floral decoration has been reattached or restored, as pieces are set down in a thick transparent glue rather than the usual, less conspicuous adhesive. A certain amount of drying out and subsequent loss is to be expected, a point confirmed by the Gilbert box, which in 1914⁹ was missing several floral elements that had been replaced before 1982 when it appeared on the art market. It is not clear whether the “stones” of the Lehman box are substitutions for genuine hard stones or whether colored glass was used throughout originally.

CLC

NOTES:

1. Charles Truman suggests a date of “about 1755” for the snuffbox.
2. S. Bulgari invoice dated 20 January 1956 (Robert Lehman Collection files).
3. The present box; collection of Rosalinde and Arthur Gilbert; sale, Sotheby's, London, 10 June 1974, lot 26; and Louvre OA 2142. Charles Truman considers the group to be of an indeterminate size, rather than four, and probably by the same hand, rather than definitively by the same hand.
4. Seidel 1901, pp. 74–76.
5. Somers Cocks and Truman 1984, p. 278. See also Baer 1980, pp. 101–2; Solodkoff and Habsburg-Lothringen 1983.
6. Snowman 1966, pls. 523, 534. Charles Truman refers to eighteen surviving designs, out of about forty that Krüger is thought to have executed. See Klar 1929, p. 6; Munich 1993, p. 9.
7. Seidel 1901, pp. 84–86.

8. According to Charles Truman, the use of glass as a body for the box and for some of the flowers here is worthy of comment: only two goldsmiths appear to refer to this practice in their invoices in the *Schatullen-Rechnungen* (Privy Purse Accounts) of Frederick the Great. On 19 January 1752, the Jordan brothers supplied a gold snuffbox “à pierres d’Email taillé” and on 30 November 1754, Daniel Baudesson supplied a “Tabatière fond mosaïque fait d’email taillé imitant l’emeraud.” See Seidel 1901, p. 84. The terms *pierre d’email taillé* and *email taillé* suggest something more than just basse-taille enamel. Indeed, the colored glass body of this box could not be better described than as *pierre d’email*, since enamel is colored glass, in this case used in imitation of stone.

9. Biermann 1914, no. 630.

Northern Germany, ca. 1765

85. Snuffbox

1975.I.1540

H. 4.4 cm, l. 8.3 cm, d. 6.4 cm. Gold and enamel. Oblong box with hinged cover. A *tabatière à cage*, each surface is fitted with an oblong plaque of enameled copper depicting figures in pastoral landscapes. The wide borders of the box frame are chased with rocaille cartouches enclosing single flowers and sprays on a finely matted ground. Miniatures decorate each panel: on the cover, two children seated on rocky ledge above two women. On the bottom, a woman with a staff, accompanied by a child and goat, passing over a bridge. On the front, a seated shepherdess with recumbent sheep and a goat, and on the back, a woman seated on a riverbank with a child fishing. On the left end, two children are perched on a rock above recumbent sheep, and on the right end, a youth kneels on a bank watching a ewe and lambs.

Marks:¹

Inside the cover and base:

1. A maker’s mark, DB beneath a closed crown
2. A crowned, tongued animal’s head, possibly the town mark of Stettin
3. An unidentified mark; N incuse

Condition: Small areas of enamel are missing from the edges of the cover and base panels; the enamel is scratched and worn from the center of the plaque on the base.

PROVENANCE: Russian Imperial Collections; sale, Rudolph Lepke, Berlin, 6–7 November 1928, lot 250, pl. 77; [S. Bulgari, Rome]. Acquired by Robert Lehman through Bulgari in 1956.²

The box is one of a group of four³ that have been associated with four others⁴ bearing significantly different strikes of the same marks. In this second group is a box painted by the enameler Daniel Nikolaus Chodowiecki (1726–1801), thus linking both groups with still a third one⁵ in which the boxes are mostly unmarked, but several of which have enameling signed by or attributed to Chodowiecki. One of the latter, and another box in quite a different style,⁶ are engraved with the name of the

Berlin goldsmith Daniel Baudesson (1716–1785); the concurrence of the maker’s mark DB and Baudesson’s signature led to a collective attribution of all sixteen boxes to Baudesson.

This attribution cannot be sustained, however. Its plausibility rested chiefly on Baudesson’s position as goldsmith at the Prussian court and his documented role in supplying Frederick II with gold boxes.⁷ In this capacity he must have been working in physical proximity to the court in Berlin.⁸ But the mark of an animal’s head has been recorded as a griffin’s head, the town mark of Stettin (now Szczecin), some eighty miles distant.⁹ That Baudesson, as court goldsmith, would have been based so far away is unlikely. Another point that tells against Baudesson as the sole author of the boxes is the overlooked fact that two are struck with different makers’ marks. One in the Louvre, Paris, was read by Grandjean as Baudesson’s, but the letters are legibly ID;¹⁰ a box sold in 1930 was catalogued as having the maker’s mark IM.¹¹



No. 85



No. 85, bottom

The mark of the letters DB beneath an open crown (the form of mark in the second group of boxes) was originally published by Rosenberg as that of an unidentified Stettin goldsmith.¹² More recently it has been assigned (possibly incorrectly) by Scheffler to the Stettin maker David Bremer II (1642–after 1685).¹³ No mark has been recorded for Baudesson. It is not, in fact, necessary to assume Baudesson's hand in the production of any of these boxes. His signature occurs only twice, on unmarked boxes¹⁴ that could have been made by another goldsmith and simply inscribed by Baudesson as purveyor to the king.

Three of the boxes struck with the punches that are on the present piece constitute a natural group not only by virtue of the marks but also by their stylistic consistency. Unlike the others they are *tabatières à cage* fitted with panels of diverse materials and decorative styles, and the goldsmiths' work is of variable quality, being at its most accomplished on this box. This group does not appear to have originated in the same workshop as the others, but no explanation can be offered for the marks, either as to their correct identification or as to their relationship to those of different appearance. The fourth box in this group is designed and enameled in a style that associates it with the two boxes in the second group in the Louvre, enameled by Chodowiecki, further complicating the issue.

The scenes are adapted from several etchings by Francesco Bartolozzi (1727–1815) of paintings by Francesco Zuccarelli (1702–1788). Excepting for the cover, which reproduces faithfully but incompletely one of Zuccarelli's landscapes, the original compositions have been treated with unusual freedom. Bartolozzi produced his etchings while working in Venice in the atelier of Joseph Wagner between 1745 and about 1763. His etching of the landscape that appears on the cover was issued in 1760; the others appeared in 1762.¹⁵ The immediate currency of these etchings in Berlin is confirmed by the appearance of several Bartolozzi-Zuccarelli subjects (including portions of the scene on the cover of this box) on Berlin porcelain of the Gotzkowsky period, 1761–63.¹⁶

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NOTES:

1. Certain marks have been interpreted by Charles Truman.
2. S. Bulgari invoice dated 20 January 1956 (Robert Lehman Collection files).
3. This piece and two others in the Metropolitan Museum: 17.190.1241 and 17.190.1243; Truman 1991, no. 76, the incuse letter N being replaced by Q in a reserve.
4. Louvre, OA 6752 and OA 7657; sale, Christie's, London, 28 June 1972, lot 33 (as possibly Swedish by a member of

the Bergs family, date-letter N for Stockholm 1771); sale, Sotheby's, Geneva, 15 May 1990, lot 14.

5. Metropolitan Museum, 17.190.1237, 17.190.1239, 17.190.1242, and 1976.155.3; Louvre, OA 7683; sale, Hermann Ball & Paul Graupe, Berlin, 25 September 1930, lot 113; sale, American Art Association, Anderson Galleries, New York, 19–24 November 1934, lot 1213.
6. Truman 1991, no. 77.
7. Seidel 1901, p. 85.
8. Scheffler 1968, p. 135.
9. Rosenberg 1922–28, vol. 3, no. 4579; Scheffler 1980, pp. 413–14. The Berlin town mark is a bear.
10. Grandjean 1981, no. 415.
11. Sale, Hermann Ball & Paul Graupe, Berlin, 25 September 1930, lot 113.
12. Rosenberg 1922–28, vol. 3, no. 4588.
13. Scheffler 1980, p. 435. The doubt arises from Scheffler's description of the mark as occurring on a gold box with miniatures, which is unlikely to be a seventeenth-century object.
14. Metropolitan Museum, 17.190.1237 and 17.190.1242.
15. Berlin 1986, p. 347.
16. *Ibid.*, p. 218.

Germany, nineteenth century(?)¹

86. Snuffbox

1975.1.1552

H. 7.8 cm, l. 8.3 cm, d. 6.2 cm. Gold, ivory, mother-of-pearl. Oblong, with hinged cover. The cover, base, and sides are fitted with panels of mother-of-pearl with applied decoration of exotic landscapes with figures in tinted ivory and mother-of-pearl, the ground engraved with supplementary decoration. On each surface are one or more figures emblematic of America in a landscape, with architecture, exotic birds, and coconut trees. The box frame has narrow foliate and geometric bands in matte gold, with clusters of rosebuds centering borders on the cover; the foot rim is narrow and recessed. *Condition:* There are small cracks throughout. One figure is missing entirely from the left end panel; another is partially missing from the cover.

PROVENANCE: Mrs. Henry Walters, Baltimore; Walters sale, Parke-Bernet Galleries, New York, 23–26 April 1941, lot 509, ill. Acquired by Robert Lehman from the Walters sale.

In construction and workmanship the box frame is late nineteenth- or twentieth-century in date, so the panels must be considered independently. Exotic—principally Chinese—subjects worked in these materials are found in *tabatières à cage* with unmarked mounts accepted as German, about 1750, and in boxes with marked Paris mounts dating from 1743 to 1762.² Despite the currency of the style in Paris, it is likely that all such work is of German origin, the plaques being imported by the *marchands-merciers* as another marketing novelty.



No. 86



No. 86, side

While the plaques on this box are certainly German, their age is more difficult to determine.³ The compositions on boxes of unquestioned authenticity are normally consistent in their exotic references, somewhat formal, and often clearly based on Chinese screens. Even when the subjects are invented, they are composed in an orderly manner. The present plaques are conspicuous for their compositional disarray and unlikely juxtapositions, such as the figure of America and the Chinese pagoda placed atop a large column on the cover. Allegories of America enjoyed some popularity as a decorative motif throughout the eighteenth century, but it is surprising that no other box in this style with the same subject matter has been noted. Furthermore, it may be observed that a combination of naturalism and romanticism in the pictorial style is at variance with mid-eighteenth-century treatment of exotic lands.

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NOTES:

1. Charles Truman suggests the following attribution: "Germany or France, nineteenth or twentieth century."
2. One by Noël Hardivillers, 1743–44 (master 1729, died 1779; *Snowman* 1966, pls. 171–73) is fitted with panels apparently from the same workshop as those on a German box in the Metropolitan Museum (1974.356.654). The latest work bore marks by Paul Robert, 1762 (sale, Christie's, Geneva, 11 May 1982, lot 193).

3. According to Charles Truman, there is ample evidence of mother-of-pearl panels for boxes being commissioned in Paris during the middle years of the twentieth century and several boxes bearing spurious Paris eighteenth-century hallmarks are known. See Somers Cocks and Truman 1984, nos. 84, 85.

AUSTRIAN

Andreas Philipp Oettner (active ca. 1750[?]-ca. 1787), Höchst, mid-late eighteenth century

87. Snuffbox

1975.1.1547

H. 4.1 cm, l. 8.3 cm, d. 6.2 cm. Hard-paste porcelain, copper-gilt mounts. Oblong, with hinged cover. On each face of the exterior is a hunting scene painted chiefly in shades of brown and green. Inside the cover are half-lengths of a young couple, the girl with a flower.

PROVENANCE: Nathan Samuel Kaplan, Petrograd and Paris; Kaplan sale, Anderson Galleries, New York, 30 November–4 December 1926, lot 422, ill.; Eli B. Springs; Springs sale, American Art Association, Anderson Galleries, New York, 24 November 1934, lot 937.



No. 87



No. 87, open

Described in contemporary records as of Saxon origin, Andreas Philipp Oettner was a prolific and itinerant enamel painter who worked at most of the important German porcelain factories. He is documented at Vienna in 1756 and at Nymphenburg in 1756–57. In 1759 he was first at Frankenthal and then at Ludwigsburg, where he stayed until 1763 when he moved to Höchst. Leaving Höchst in 1766, he was recorded at Fürstenberg in 1767 where he was designated as a painter of Watteau subjects, landscapes, and battle scenes. He is considered by Reber¹ to have then worked in Holland and Thuringia, but the next and final record of his career is at Vienna, where he returned to work as a flower and landscape painter from 1768 to 1787.

Oettner's manner of painting figures with pupils starting from double-lidded eyes and high eyebrows is well illustrated here. His style is identifiable on snuffboxes—all unmarked, like this one—attributed to Frankenthal, Fürstenberg, and Ludwigsburg.² The clear paste and bright glaze of this box identify it as deriving from Höchst, where hunting subjects after engravings by Johann Elias Ridinger (1698–1767) were a regular part of the decorative repertoire. Although not specifically traced, the scenes on the exterior are certainly after Ridinger.

CLC

NOTES:

1. Meister and Reber 1983, pp. 33–34.
2. Beaucamp-Markowsky 1985, respectively, nos. 284, 249, 301.

SWISS

Switzerland, ca. 1785¹**88. Snuffbox**

1975.1.1542

H. 4.7 cm, l. 8.3 cm, d. 6.2 cm. Gold and enamel. Oval box with hinged cover. The cover, base, and sides have an engine-turned ground patterned with coral-enameled circles overlaid with a layer of translucent grass-green enamel. The panels are framed by bands of opaque white enamel and gold. The panels on the sides are separated by urns and foliage in opaque and translucent enamels. The rims of the cover and base are edged with a border of vine leaves in translucent red and green enamels on a matte gold ground. In the center of the cover, framed by opalescent enameled beading, is an oval medallion enclosing a miniature painted on ivory of lovers seated near an altar of love beneath an amor holding a wreath.



No. 88



No. 88, open

Marks:²

Inside the cover and base:

An unidentified maker's mark GF incuse

The word PARIS in cipher; a mark imitating the charge mark for gold and small silver, Paris 1775–81 (struck twice in the base)

On the right bezel:

An indecipherable mark, probably a pseudo-discharge mark

The number 83 incuse

PROVENANCE: Not established.

The incuse form of the maker's mark, a system never used in France, and the appearance of the remaining ones, identify them as "prestige" marks and suggest that the box is one of those made in Switzerland in the last quarter of the eighteenth century in what is considered to be respectful imitation of Parisian boxes. The makers have for the most part remained unidentified; they most

probably worked in Geneva, long a center for goldsmithing and enameling associated with the watchmaking industry. No other box with the initials of this maker is known. Although the marks struck on these Swiss boxes were incompatible with French custom and were frequently internally inconsistent, the decorative styles followed Parisian ones closely and accurately. The overall scheme of decoration and the border and enameling details of this box, are so characteristic of the Frenchman Joseph-Étienne Blerzy, about 1781–83,³ that it is quite likely that the design of this box is based on one or more of his works.

CLC

NOTES:

1. According to Charles Truman, recent research by Lorenz Seelig suggests that boxes of this design and manufacture were made in Hanau, Germany, in the late eighteenth century, rather than in Geneva. See Seelig 2007, pp. 63–68 and nos. 38–40.
2. Certain marks have been interpreted by Charles Truman.
3. For example, Grandjean 1981, nos. 34–39.



No. 89

Ceramics

DUTCH

Dutch, ca. 1700–20

89. Flower holder

1975.1.1616

H. 20.6 cm. Tin-glazed earthenware. Flat, heart-shaped body with scroll handles raised on a rectangular socle with five graduated cylindrical nozzles surmounted along the top. There are floral sprigs, branches, leaves, and blossoms painted on polychrome on both sides, with two putti at the center on the front side. Marks: *LVE*, 5 and *P*. *Condition*: The scroll handles and base have extensive damage and visible repairs. There are minor losses to the nozzles and base.

PROVENANCE: A. E. Norden; Norden sale, American Art Association, Anderson Galleries, New York, 18–19 January 1935, lot 39. Acquired by Robert Lehman from the Norden sale.

EXHIBITED: New York 1979–80.

Often referred to as a tulip vase, the heart-shaped nozzled flower holder is one of the best-known Dutch forms. Flower holders with two rows of spouts and winged-serpent handles are common,¹ but simple models like the Lehman vase—with a single row of spouts, scroll handles, and a flat trefoil body—are also known.² The pair of putti depicted on the front can also be found on a blue and white flower holder published in 2008 by Aronson.³

The present piece is thought to be of early eighteenth-century manufacture, though a later date had at one time also been suggested.⁴ The *LVE* mark refers to Lambertus van Eenhoorn, owner of the leading Delft factory, De Metaale Pot (The Metal Pot), from 1691 to 1721, or to his widow Margaretha Teckmann, from 1721 to 1724.

ES

NOTES:

1. See Van Dam 2004, fig. 67; Van Aken-Fehmers 2007, no. 7.16.
2. For a flower holder of this form with similar polychrome decoration, see R. D. Aronson 2009, no. 36. For other examples of the form, see Van Aken-Fehmers 2007, nos. 7.12–7.15; R. D. Aronson 2011, no. 27.
3. R. D. Aronson 2008, no. 45.
4. For their observations on this piece, I thank Jeffrey Munger and Daniëlle Kisluk-Grosheide, curators, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art.

De Porceleyne Bijl (The Porcelain Axe)
Factory, Delft, 1764–88

90–91. Pair of covered vases

1975.1.1614a,b, 1615a,b

Each: h. with cover 22.2 cm. Tin-glazed earthenware. Baluster form of flattened octagonal profile with molded scrollwork framing a panel on the front. The polygonal domed cover is surmounted by a couchant lion with a ball. Painted in underglaze blue with a river scene on the front and a leafy stem on the flat back. One building of the landscape is repeated on the front of the cover. Mark on underside of each: a hatchet.

PROVENANCE: Mrs. J. Amory Haskell.

EXHIBITED: New York 1979–80.

Established in 1657, De Porceleyne Bijl (The Porcelain Axe) factory was purchased in 1739 by Justus Brouwer (died 1775), who later shared its proprietorship with his son Hugo. The mark of a hatchet was introduced in 1764. Hugo Brouwer sold the factory in 1788, and although it nominally continued in existence until 1803, the history of its later ownership and production is not known.

An octagonal beaker vase from the same factory shares with this pair the somewhat runny molding, a landscape, and leafy sprigs.¹ The finial, derived from the Chinese Kangxi model of a Buddhist lion with a brocade ball (the Fo-dog, of export porcelain) recurs on an unmarked baluster vase of the same period.² CLC

NOTES:

1. Helbig n.d., vol. 1, fig. 160.

2. Ibid., vol. 2, fig. 102.



No. 90

No. 91



No. 90, back

No. 91, back



No. 92

No. 93

Dutch, eighteenth century

92–93. Pair of vases with covers

1975.I.1740, 1741

Each: h. 26.4 cm. Tin-glazed earthenware. Ribbed ovoid, hexagonal-form body rising from narrow, flared foot. Domed cover with squirrel finial. The vases are painted in chinoiserie-style polychrome decoration with flowering tree branches, large peonies and other blooms, and exotic birds perched on branches. Unmarked. *Condition:* There are minor losses and discoloration.

PROVENANCE: A. E. Norden; Norden sale, American Art Association, Anderson Galleries, New York, 18–19 January 1935, lot 39. Acquired by Robert Lehman from the Norden sale.

The present pair of vases is thought to have been made in the eighteenth century, although a later date had also been suggested.¹ The current dating is based on similarities to other eighteenth-century works, including a hexagonal garniture (ca. 1760–75), published in 2008 by Aronson, which also features polychrome chinoiserie decoration,² and an Imari jar of nearly identical form in the collection of the *Musées Royaux d'Art et d'Histoire*, Brussels.³ Blue and white covered vases of the same form can also be seen as part of a garniture published in 2011 by Aronson.⁴

ES

NOTES:

1. I am indebted to Jeffrey Munger for his observations on the Lehman vases.
2. R. D. Aronson 2008, no. 91.
3. Helbig n.d., vol. 1, fig. 93.
4. R. D. Aronson 2011, no. 38.



No. 94

No. 95

Dutch, nineteenth century

94–95. Pair of vases

1975.I.1617, 1618

No. 94: h. 27.6; No. 95: h. 27.3 cm. Tin-glazed earthenware. Mark on underside of each in red enamel: DAPW (monogram). Hexagonal with flared rims and bases. Molded cartouche on front of each, molded band above foot. Polychrome decoration of Asian-style flowers and symbols.

PROVENANCE: Sale, American Art Association, New York, 22–27 October 1928, lot 330. Acquired by Robert Lehman from the 1928 sale.

EXHIBITED: No. 94: New York 1979–80.

Several inconsistencies complicate the dating of this pair. Variations of the model were current only after 1750 and occur with pastoral subjects,¹ but the decoration here is in an earlier manner associated with famille verte Kangxi porcelains. The scheme of ornamentation lacks spaciousness and coherence. The letters of the mark are those of the Peacock factory, but they are not recorded in this form, nor is the factory, which was closed by 1779, known to have executed this type of work. Nonetheless, given the appearance of the material and colors, it is possible that these are not deliberate forgeries but simply unsophisticated compilations of recollected sources.

CLC

NOTE:

1. Helbig n.d., vol. 1, p. 217; Lunsingh Scheurleer 1984, p. 225.

FRENCH

Bernard Palissy (ca. 1510–ca. 1589) and workshop. France, probably Saintes, 1556–67

96. Pilgrim flask

1975.1.1620

H. 31 cm, w. 19 cm. Earthenware with colorless and transparent or opaque pigmented green, purple, blue, yellow, red-brown, and black lead glazes. The surface of the pilgrim flask is covered with shells and a few pebbles on a background imitative of seaweed and water. A coiled snake dominates the front and back compositions. On each side of the pilgrim flask, an opened bivalve shell creates a hole through which a cord could have been passed. A threaded stopper covered with shells, a later addition, is crowned with a small bivalve shell. *Condition:* There are minor repairs throughout the pilgrim flask and stopper. There is also a previous break at the head of one snake and restoration of a small section of the body on the other snake. The stopper and screw thread were added after 1862, probably by Frédéric Spitzer.

PROVENANCE: Louis-August-Alfred Beurdeley; [Frédéric Spitzer, Paris]; Spitzer sale, Paris, 17 April–16 June 1893, lot 632, pl. XVIII (apparently unsold); Spitzer Legacies sale, Anderson Galleries, New York, 9–12 January 1929, lot 406, ill. Acquired by Robert Lehman from the Spitzer Legacies sale.

LITERATURE: Sauzay and Delange 1862, pl. 10; “Bernard Palissy” 1882, ill.; *Collection Spitzer* 1890–92, vol. 2, p. 155, no. 44.

EXHIBITED: Paris 1867, no. 2604.¹

This pilgrim flask belongs to the limited corpus of sixteenth-century ceramics attributed with certainty to Bernard Palissy and his workshop.² It not only shares stylistic, technical, and compositional similarities with Palissy’s innovative potteries—the so-called rustic ceramics—but also with fragments from the potter’s workshop excavated in the nineteenth and twentieth centuries under the Tuileries in Paris.³ The pilgrim flask is decorated with the characteristic shells and snakes associated with Palissy’s rustic vessels. More revealing, however, is its striking visual parity with ceramic fragments of grottoes found in Palissy’s Parisian workshop, notably an unglazed plaque with shells and a moss-covered rock now in Écouen,⁴ and a small lead-glazed ceramic capital from a pilaster covered with shells, and a glazed coiled brown viper, both in Sèvres.⁵

In addition, the decoration of the pilgrim flask was cast from life, a technique used by Palissy for his rustic ceramics.⁶ Clay or plaster molds were taken of snakes and shells, and then a positive clay model was made



No. 96



No. 96, back

from the molds. The various life casts and possibly real shells were attached to a flask shape, the surface of which had been carved to imitate seaweeds and water in its previous wet clay stage. The method allowed each side of the pilgrim flask to be unique. A two-part mold was created from the finished model, and then a positive was taken by pressing white clay into each section of the mold. A translucent colorless glaze and glazes colored with metallic oxides, with the possible addition of slips, were applied to the fired ceramic.⁷ The white color of the shells comes mostly from the colorless glazed clay. The bottom of the pilgrim flask has a distinctive ocher brown glaze with black dots characteristic of Palissy.⁸

The shells are species commonly found on the Atlantic coast including several bivalve shells (cockles, scallops, and ark, and Venus clams) and sea snails (whelks, moon snails, and oyster drills).⁹ The reptiles portrayed are freshwater grass snakes (*Natrix natrix*), commonly found in France. Only one known vessel is similarly covered with shells: a pitcher attributed to Palissy with a frog spout and crayfish handle now in the Louvre, Paris.¹⁰

Technical analyses of the clay indicate that the pilgrim flask is made of white clay with very high aluminum oxide content.¹¹ Its composition is comparable with grotto fragments excavated in Palissy's workshop at the Tuileries.¹² Such "extra-white" clay might be the "clay from the Poitou" to which Palissy alludes in his *Discours Admirables* of 1580.¹³ It is highly possible that Palissy made the pilgrim flask while working at Saintes, about twenty-four miles south of Poitou. Therefore the flask can be dated to between 1556, when Palissy made his first rustic ceramics, and 1567 when he left Saintes to establish a workshop at the Tuileries in Paris. Although it is possible that Palissy continued to use the highly prized white clay from Poitou while working in Paris, the pilgrim flask's restrained palette of colors suggests an earlier date, similar to that of an oval basin with three knotted snakes, now in Lyon, dated about 1556.¹⁴

The pilgrim flask is an unusual form for Palissy, better known for his basins, pitchers, and dishes; the form, however, was known in the sixteenth century by French ceramists.¹⁵ Like Palissy's other rustic works, the pilgrim flask had no utilitarian function. Chv

NOTES:

1. The author thanks Alexis Kugel for kindly providing the 1862 (see Literature) and 1867 references.
2. Amico 1987; Amico 1996. Amico attributed ten pieces with certainty to Bernard Palissy after an in-depth study of sixty pieces traditionally assigned to the sixteenth-century potter. His research included comparison with fragments

found in Palissy's Tuileries workshop, as well as technical analyses.

3. On Palissy's workshop at the Tuileries in Paris, see Munier 1949; Dufay et al. 1987; Amico 1996. Many fragments are reproduced in color in Amico 1996.
4. Musée National de la Renaissance, Château d'Écouen (EP 1291; Amico 1996, color ill., p. 18, fig. 4).
5. The small capital is in the Musée National de la Céramique, Sèvres, (MNC 8326.3; Amico 1996, color ill., p. 93, fig. 80), as is the coiled viper (MNC 8326.2; Amico 1996, color ill., p. 67, fig. 53). Several pieces attributed to Bernard Palissy and workshop by Leonard Amico feature coiled snakes: a basin in the J. Paul Getty Museum, Los Angeles (88.DE.63); a basin in the Musée National de la Céramique, Sèvres (MNC 3145); and a dish in the Victoria and Albert Museum, London (C. 2313-1910). More complex knotted snakes appear on a basin in the Musée du Louvre, Paris (MR 2295), and on a mold for a rustic basin in the Musée National de la Renaissance, Château d'Écouen (on deposit). None of these coiled snakes are identical to the ones on the Lehman pilgrim flask. However, other molds and unglazed casts of coiled snakes from Palissy's Parisian workshop have survived but have not been examined by the author.
6. For a discussion of Palissy's life-cast technique, see Dufay et al. 1987, p. 45; Amico 1996, pp. 86–96.
7. Elemental analysis was performed in January 2012 by Mark T. Wypyski, research scientist, Department of Scientific Research, The Metropolitan Museum of Art, using energy and wavelength dispersive X-ray spectroscopy in the scanning electron microscope. The following table presents the results of the oxide concentrations as weight percent for a sample of the colorless glaze taken from the foot.

Na ₂ O	MgO	Al ₂ O ₃	SiO ₂	P ₂ O ₅	SO ₃	Cl	K ₂ O
1.6	0.60	4.7	39.3	0.23	0.18	0.16	1.7
CaO	TiO ₂	MnO	Fe ₂ O ₂	CuO	SrO	SnO ₂	PbO
2.5	0.20	0.17	0.38	0.02	0.03	0.03	48.3
8. For a discussion of Palissy glazes, see Perrin, Velde, and Mac Arthur 1997.
9. I thank Neil H. Landman, curator, Division of Paleontology, American Museum of Natural History, New York, for his help identifying the various species of shells.
10. Louvre, MR 2337. Amico demonstrates that the Louvre pitcher is particularly similar to grotto fragments found in Palissy's workshop at the Tuileries. Most notably the species of shell on the Louvre pitcher are the same as those on a mold marked "vazes bons" (Amico 1996, p. 107). Therefore the Lehman pilgrim flask might well possess the same shell species as that of the excavated mold (not examined by the author).
11. Elemental analysis was performed in January 2012 by Mark T. Wypyski, research scientist, Department of Scientific Research, The Metropolitan Museum of Art, using energy and wavelength dispersive X-ray spectroscopy in the scanning electron microscope. The following table presents the results of the oxide concentrations as weight percent for a sample of the white clay taken from the foot.

Na ₂ O	MgO	Al ₂ O ₃	SiO ₂	SO ₃	K ₂ O	CaO	TiO ₂	MnO	Fe ₂ O ₃
0.2	0.2	37.8	56.4	0.6	1.5	1.4	0.7	nd	1.1

12. See Munier 1949, pp. 33, 37–38; Amico 1996, p. 243, table 11; Bouquillon and Leconte 2004, p. 73. This extra-white clay is found on a minority of fragments from Palissy's workshop at the Tuileries. Bouquillon and Leconte note that this extra-white clay was used by Palissy for molded casts of medals, on Saint-Porchaire-type impressions, on saltcellars as well as on bricks.
13. Palissy states in *Discours Admirables*, "I once found some clay from the Poitou, and I worked with this for a full six months before I completed a kiln-full, for these vessels that I made were highly worked and sold for quite a high price. Now, while making some of these vessels of clay from the Poitou, I made others of clay from the Saintonge, with which I had worked previously for many years and with which I was quite experienced with respect to the appropriate firing temperature; and thinking that all clays could be fired at the same temperature, I fired my works made of clay from the Poitou along with those made of clay from the Saintonge, which caused me a great loss . . ." (Palissy 1580, p. 370; translated in Amico 1996, p. 131). On the extra-white clay used by Palissy, see Amico 1996, p. 133; Bouquillon and Leconte 2004, p. 73. This clay is usually associated with Saint-Porchaire objects; see Amico 1996, p. 133; Tite 1996; Bouquillon and Leconte 2004, p. 73.
14. Musée des Beaux-Arts, Lyon (H475; Amico 1996, color ill., pp. 98–99, fig. 85).
15. This work seems to be the only pilgrim flask attributed to Palissy. For French sixteenth-century pilgrim flasks, see one in terracotta with green enamel with the arms of Montmorency dating after 1551 from Beauvais or Saintonge, now in the Musée du Louvre, Paris (OA 1409), and a damaged pilgrim flask from Saintonge in the Musée National de la Céramique, Sèvres (MNC 7065).

France, ca. 1540s–70s or nineteenth century

97. Saltcellar

1975.I.1619

H. 14.6 cm. Lead-glazed fine earthenware decorated with impressed motifs in brown to dark color clays, with translucent green, blue, yellow, and brown glazes. There are three main sections: a trilobed shallow dish decorated with the French royal arms set above a triangular classical pedestal pierced by three arched windows that is, in turn, set on a circular base. Below each window's entablature is the head of an angel, and a spiral staircase is visible through the windows. Three standing figures of boys with shields are set on projecting plinths in front of pilasters that separate the arches of the pedestal. Each shield is adorned with three intertwined crescents, a motif associated with Henri II and Diane de Poitiers. The plinths are supported by consoles ornamented with bearded masks crowned by scallop-shells, and above, the arched garlands of green leaves are suspended from alternat-



No. 97

ing lion's head and bearded masks. Nearly all the surfaces of the pedestal and base are covered with ornamental patterns, from simple friezes of pearls to elaborate arabesques. *Condition:* There are a few chips, notably on the base, as well as losses to the proper right hand and upper corner of the shield for two of the figures. Labels on the bottom: *Lord Lascelles* (brown ink), 1916 (pencil), and 76 (pen)

PROVENANCE: Matthew Piers Watt Boulton, Great Tew, Oxfordshire; Boulton sale, Christie's, London, 15 December 1911, lot 94, ill.; Hubert George de Burgh Canning, 2nd Marquess of Clanricarde, probably Portumna Castle, County Galway; his great-nephew Henry George Lascelles, 6th Earl of Harewood; his wife, H.R.H. Princess Victoria Alexandra Alice Mary, Princess Royal; sale, Christie's, London, June 29, 1951, lot 177 (to [Partridge]); [Frank Partridge & Sons, London]. Acquired by Robert Lehman through Frank Partridge & Sons in November 1954.¹

LITERATURE: Szabo 1975, p. 47, no. 168, ill.; Barbour and Sturman 1996, p. 148, no. 47, ill.

EXHIBITED: Paris 1954, no. 367, pl. 156.

The attribution and date of this saltcellar are uncertain. The work bears close stylistic and technical similarities to the so-called "Saint-Porchaire" ceramics made in the second half of the sixteenth century at Saint-Porchaire (Deux-Sèvres) and in the Paris region. Its architectural design recalls several authentic Saint-Porchaire saltcellars,² although the trilobed form of the shallow dish is unique and much larger than the salt receptacle on

known Saint-Porchaire works. A second original feature of the saltcellar is the spiral staircase in the center of the pedestal, which alludes to the famous double spiral staircase at the Château de Chambord inspired by a 1519 design by Leonardo da Vinci. Decorative elements on the salt such as the standing nude boys wearing necklaces or the bearded-mask consoles appear with variation on other pieces, in keeping with Saint-Porchaire ceramics.³ The impressed (inlaid) decoration is also consistent with Saint-Porchaire ceramics, although some of the patterns are simpler than on most known pieces.

Less convincing as authentic Saint-Porchaire is the coat of arms in the center of the shallow dish with the jeweled coronet with fleurs-de-lis above the shield of the royal arms of France: three fleurs-de-lis surrounded by the collar and badge of the order of Saint Michael.⁴ Its design and execution are almost identical to the royal arms of France on a pedestal dish in the Cleveland Museum of Art that is regarded as a nineteenth-century copy, per a comprehensive study of these ceramics published in 1996.⁵ The Lehman saltcellar also shares a number of decorative elements—the bearded-mask consoles, the lion’s heads, and the arabesque pattern on the circular base—with another saltcellar in Cleveland, also discredited as authentic Saint-Porchaire ceramic in the same study.⁶ The authors based their conclusion mainly on the composition of the clay, but also because the “techniques of these pieces are markedly different from the main ‘Saint-Porchaire’ group . . . employing neither inlaid design nor applied skins.”⁷

Analyses of the Lehman salt demonstrate that the composition of the clay is similar to the Cleveland pieces.⁸ The Lehman piece differs, however, as it was made using the complex techniques of impressed (inlaid) and applied decoration that are now firmly associated with authentic sixteenth-century Saint-Porchaire ceramics.⁹ Moreover, the Lehman saltcellar and the Cleveland pieces share the same composition with two unquestionably genuine Saint-Porchaire fragments discovered at the archaeological site of Parthenay (Deux-Sèvres). Technical results published in 2004 revealed the possibility that objects like the Lehman saltcellar, made by a similar technique and with a typical Saint-Porchaire decoration, could date from the sixteenth century, despite the fact that their clay composition differs from those of the majority of analyzed Saint-Porchaire ceramics.¹⁰ With such contradictory data, it is not possible to firmly date the Lehman salt until further studies are conducted.¹¹

ChV

NOTES:

1. Frank Partridge & Sons invoice dated 25 October 1954 (Robert Lehman Collection files).
2. Saltcellars are the most common form now associated with Saint-Porchaire ceramics and survive in larger quantities than any other vessels. Of the fifty-three Saint-Porchaire pieces in public collections listed by Barbour and Sturman 1996, sixteen are saltcellars (including the Lehman work). On Saint-Porchaire saltcellars, see also Écouen 1997–98, pp. 100–111, nos. 23–33; Wilson 1993, pp. 250–53.
3. Standing boys are seen on two saltcellars: Musée du Louvre (OA 1308) and Musée Jacquemart-André, Paris (573), and on three candlesticks: National Gallery of Art, Washington, D.C. (1942.9.352), Victoria and Albert Museum, London (261.64), and Musée du Petit Palais, Paris (O.DUT.1126). These candlesticks exhibit bearded-mask consoles similar, but not identical to those on the Lehman saltcellar. A variant of this bearded-mask console is found on the saltcellar in the Musée Jacquemart-André, Paris (573), and on a basin in the Metropolitan Museum (17.190.1741). This piece presents more detailed angel heads than the ones on the Lehman saltcellar. Similar angel heads to the basin appear on a circular dish at the Victoria and Albert Museum, London (4405-1857), and on a ewer in the Musée du Louvre, Paris (OA 10 589). This list is not exhaustive.
4. Compare with the crown and/or fleurs-de-lis on a cup in the National Gallery of Art, Washington, D.C. (1942.9.351), a cup in the Victoria and Albert Museum, London (8715-63), on a ewer (biberon) in a private collection (Écouen 1997–98, p. 88, no. 14), and on a fragment at the Musée de Parthenay, Deux-Sèvres (Crépin-Leblond 1996).
5. Cleveland Museum of Art (1952.278). For its attribution, see Sturman and Barbour 1996, pp. 93–94, and analytical results on p. 89, no. 29. See also Barbour and Sturman 1996, p. 145.
6. Cleveland Museum of Art (1951.113). For its attribution, see Sturman and Barbour 1996, pp. 93–94, and analytical results on p. 89, no. 28. See also Barbour and Sturman 1996, p. 145.
7. Sturman and Barbour 1996, pp. 93–94. A saltcellar formerly in the Fine Arts Museums of San Francisco (1986.6), and later deaccessioned, belongs to the same group. See Sturman and Barbour 1996, pp. 93–94, and analytical results on p. 89, no. 27.
8. Elemental analysis was performed in January 2012 by Mark T. Wypyski, research scientist, Department of Scientific Research, The Metropolitan Museum of Art, using energy and wavelength dispersive X-ray spectroscopy in the scanning electron microscope. The following table presents the results of the oxide concentrations as weight percent for a sample of the white clay and the colorless glaze taken from the foot.

	Na ₂ O	MgO	Al ₂ O ₃	SiO ₂	SO ₃	K ₂ O	CaO	TiO ₂	MnO	Fe ₂ O ₃
clay	0.6	0.2	29.3	64.5	0.4	2.2	0.3	1.0	nd	1.5
	Na ₂ O	MgO	Al ₂ O ₃	SiO ₂	P ₂ O ₅	SO ₃	Cl	K ₂ O	CaO	TiO ₂
glaze	7.5	0.46	1.9	49.8	0.10	0.62	0.24	1.8	7.8	0.13
	MnO	Fe ₂ O ₃	CuO	ZnO	As ₂ O ₃	SnO ₂	Sb ₂ O ₃	BaO	PbO	
glaze	0.08	0.50	0.02	0.38	0.12	0.33	0.56	0.05	28.0	



No. 98

No. 99

9. On the technique of Saint-Porchaire ceramics, see Wilson 1993, pp. 242–43; Sturman and Barbour 1996; Perrin 1997; Parthenay and other cities 2004–5, p. 51; Velde and Bouquillon 2004, pp. 61–62.
10. Parthenay and other cities 2004–5, pp. 53–58, with color ill.; Velde and Bouquillon 2004, pp. 65–67. The Lehman piece is radically different from nineteenth- and early twentieth-century copies of Saint-Porchaire ceramics produced at Minton in Great Britain and in France by Jean-Charles Avisseau of Tours, and several ceramists in Parthenay. On the latter, see Louis and Gendron 2004.
11. Thermoluminescence (TL) analyses could provide an approximate date for the saltcellar. (On TL analyses for Palissy ware, see Amico 1996, pp. 241–42.) Further analysis of Saint-Porchaire glazes could contribute to the authentication of the Lehman piece. Moreover, a comparison between the size of cast decorative elements on the Lehman salt and other Saint-Porchaire pieces (for example, the standing nude boys wearing necklaces or the bearded-mask consoles) would determine if these elements derive from the same or different molds. Finally, additional research and analyses on non-Palissy and non-Saint-Porchaire French sixteenth-century ceramics, notably those said to come from Avon or Fontainebleau, would provide a better understanding of ceramic production in sixteenth-century France to which the Lehman saltcellar might belong.

France, Lunéville(?), ca. 1755–60

98–99. Pair of wine coolers (*seaus à bouteilles*)

1975.I.1621, 1622

Each: h. 19.5 cm. Lead-glazed earthenware. Lobed, cylindrical body with undulating rim and low, spread foot; handles with foliate terminals. Relief decoration on both sides of Asian-style flowering branches.

PROVENANCE: Not established.

The model is derived from Parisian silver and porcelain, the former evident in the rim moldings, knopped handles, and simulated gadrooning of the foot. The stylized character of the flowers is borrowed from the decoration of Saint-Cloud porcelain coolers of about 1730,¹ and an association with that factory is reinforced by a variant model² with identical floral ornament but with handles modeled as open-mouthed masks, also a typical Saint-Cloud conceit. The Rococo form of the model with its naturalistic handles recalls models produced at Vincennes from about 1745 to 1752.³

The brownish pink color of the material and somewhat rudimentary workmanship indicate one of the *faiënce fine* manufactories outside Paris as the origin of these coolers, probably Lunéville, which appears to have

been the only active center for such production during this period. The two coolers differ considerably in appearance, No. 99 evidently having been cast from a worn mold and more heavily glazed. CLC

NOTES:

1. Dallot-Naudin and Jacob 1983, pp. 92–95.
2. For example, one in the Metropolitan Museum (18.13.14).
3. Eriksen and Bellaigue 1987, nos. 54, 56.

Lorraine, second half of the eighteenth century

100. Tureen with cover and stand

1975.1.1623a–c

Tureen: h. 31 cm, l. 40.6 cm; stand: l. 51.3 cm. Lead-glazed cream-colored earthenware. Lobed oval body on four scrolled feet; scrolled handles at ends, female term in center of each side; shallow, sloped conforming cover modeled with still life of dead game, crustaceans, and vegetables. Garlands and foliate borders in low relief on body, cover, and stand. *Condition*: Extensively worn, damaged, and repaired.

PROVENANCE: Not established.

The general model, and the still life on the cover, parallel work in Parisian silver of about 1750–57, particularly that of Antoine-Sébastien Durand.¹ Certain decorative elements, notably the female busts and the scrolled band along the edge of the cover, are found on tureens attributed to the Paris factory of Pont-aux-Choux,² but a difference in body color and workmanship preclude such a designation here. Duplicates of this tureen have been assigned to Lorraine.³ The one in the Musée des Arts Décoratifs, Paris, is accompanied by a stand of a different model. The details on the Lehman stand are considerably less well defined than on the tureen and appear to be the work of a different modeler; the stand itself is possibly a later replacement. CLC

NOTES:

1. Frégnac 1965, pp. 154–55; Paris 1987–88, nos. 72, 73.
2. For example, one in the Metropolitan Museum (50.211.86a–c).
3. Lépine 1975, p. 9, no. 11; “Drouot” 1987, p. 113, ill. no. 15.



No. 100

Paris, ca. 1825–35

101. Miniature tea service

1975.1.1626a–f

Tray: diam. 11.9 cm; teapot: h. 5.4 cm; milk jug: h. 4.4 cm; sugar bowl: h. 5.1 cm; cups (each): h. 1.9 cm; saucers (each): diam. 4.5 cm. Hard-paste porcelain. Octagonal teapot and milk jug with angular handles. Octagonal sugar bowl with stepped cover. Cylindrical teacups with slight faceting. Apple-green ground; the pieces are decorated with polychrome flowers inside oval medallions surrounded by scattered floral sprigs in gold. The rims, handles, finials, and the spout of the teapot are gilded. Mark: unidentified incised mark on teapot (illegible). *Condition:* There are signs of wear to the surface and gilding throughout.

PROVENANCE: [James Robinson, New York.]

Although its Rococo-style decoration recalls the tastes of the previous century, this miniature *tête-à-tête* tea service features Neoclassical shapes, including octagonal pots with angular handles “à la grecque,” in the contemporary fashion of the early nineteenth century.¹ The set was probably made at one of the numerous porcelain factories operating in Paris between 1780 and 1840. Small-scale toy ceramics from the Continent are rare, and it cannot be certain whether the present service was intended for the use of children or as a novelty for adults.² ES

NOTES:

1. A full-size Paris porcelain dinner service of nearly identical design and decoration was sold at auction in New Orleans in 2003 (sale, Neal Auction Company, New Orleans, 7 June 2003, lot 222).
2. See Pardue 2008, pp. 15–17.

Étienne-Jean Chabry (ca. 1749–after 1787);
Michel-Barnabé Chauvaux (ca. 1729–
ca. 1788), Sèvres, 1777

102. Cup and saucer

1975.1.1624a,b

Cup: h. 6.7 cm; saucer: h. 3.5 cm, diam. 13.5 cm. Soft-paste porcelain. Cylindrical cup (*gobelet litron*), with curved handle. Reserved on a dark blue (*bleu nouveau*) ground is an oval, gold-bordered medallion enclosing a scene of a young girl with her dog seated in a landscape. There are laurel and scrolled foliate borders around the rims; the handle and edges are gilt. There is a gold dentil border around the inside rim. The base is slightly recessed, and the foot rim is unglazed. Marks: crossed *Ls* in blue enamel enclosing *Z* in blue enamel (Sèvres factory mark and year letter); in blue enamel (painter’s mark); in gold (gilder’s mark).

PROVENANCE: The Reverend Montague Taylor(?).¹

EXHIBITED: London 1862, no. 1472(?).





No. 102

A painter of pastoral subjects, Étienne-Jean Chabry was employed at Sèvres from 1765 to 1787, when he retired. Chauvaux, a gilder, is listed in the factory records in 1752, but as a gilder only from the following year until 1788. Chabry was not a very accomplished painter and the vignette on the cup is executed in his characteristically sketchy manner. Pieces decorated by Chabry are frequently accompanied by Chauvaux's gilding² in a collaboration that appears to have been at least tolerated, if not formally recognized, by the factory.

The saucer acquired with the cup, although of eighteenth-century Sèvres manufacture, bears decoration of a later date, presumably in an attempt to reconstitute an ensemble. It is marked with an unrecorded painter's mark and a spurious version of Chauvaux's mark.

CLC

NOTES:

1. Number 102 is probably the cup and saucer lent to an exhibition at the South Kensington Museum in 1862 by the Reverend Montague Taylor and described in the accompanying publication as "bleu de roi cup and saucer; subject, a child seated feeding a dog, emblems on the saucer. Date, 1779" (London 1862, no. 1472).
2. A cup and saucer (1773) in the J. Paul Getty Museum, Los Angeles (Sassoon and Wilson 1986, no. 177); a saucer (1777), cup (1779), and cup and saucer (1780) in the Musée Cognacq-Jay, Paris (Burolet 1983, nos. 82–84).



No. 103

Sèvres, probably eighteenth century (porcelain) and nineteenth century (decoration)

103. Cup and saucer

1975.1.1625a,b

Cup: h. 7.3 cm; saucer: diam. 14.6 cm. Soft-paste porcelain. Cylindrical cup with question mark-shaped scroll handle. Saucer with deep, sloping sides. Dark blue ground. There is a pastoral scene in a gilt-bordered medallion on each. On the cup is a boy fishing in a stream; on the saucer is a girl standing in a country landscape. The borders are gilded with foliate scrolls and swags; the handle and edges are gilt. There is a gold dentil band around the inner rim of the cup and the outer rim of the saucer. Mark: crossed Ls (Sèvres factory mark) with unidentified painter's mark below, on the underside of each.

PROVENANCE: Not established.

Although this cup and saucer appear to be made of eighteenth-century Sèvres porcelain, the decoration was probably added in the nineteenth century. The model for the cup is the *gobelet litron*, which first appeared in stock lists in 1752. The most common type of cup produced at Vincennes and Sèvres, it came in five sizes with at least seven different handles.¹ The Lehman cup represents the first and largest size, and its handle corresponds to shape "D" as designated by Savill.²

It was common for second-quality or flawed porcelain that did not meet the standards at Sèvres to be sold and subsequently decorated elsewhere in France and England in the nineteenth century.³ The scenes on the present cup and saucer are reminiscent of the children in pastoral settings painted by André-Vincent Vielliard (active at Sèvres 1752–90). However, the quality of the painting here is coarse and the treatment of the children unnatural.⁴

ES

NOTES:

1. Savill 1988, vol. 2, p. 501.
2. Ibid.
3. London 1990, pp. 212–14; Dawson 1994, p. 163.
4. I am grateful to Jeffrey Munger for his observations regarding the cup and saucer and their decoration.

GERMAN

Meissen, ca. 1760

104. Covered jug

1975.1.2279a,b

H. 14 cm. Hard-paste porcelain. Pear-shaped body with molded, scrolled spout and wishbone handle, flat cover with pinecone finial. Wide band of puce scalework within scrolling outline around upper body. On either side are vignettes of birds in tree branches, and under the spout is a flower spray. On the cover, a trefoil cartouche enclosing sprigs is reserved against the scale ground. Spout, handle, and finial are white accented in gold. The concave base is unglazed. Marks: crossed swords in underglaze blue (Meissen factory mark) on lower tip of handle; 83 incised in base.

PROVENANCE: Not established.



From its size, this piece could be a miniature coffeepot or a jug for hot milk, for either of which a cover would be appropriate. A work identical in almost all respects is in the Bayerisches Nationalmuseum, Munich.¹ The compositions are more robust versions of similar vignettes introduced at Vincennes in the 1750s. The treatment of the base is unexpected, as Meissen pots are usually fitted with a low foot ring and a flat base. CLC

NOTE:

1. Munich 1966, no. 736.

Nymphenburg, ca. 1769

105. Nine dessert plates

1975.1.2514a–i

Each: diam. 22.2 cm. Hard-paste porcelain. Scalloped rim, allover molded basketwork in two patterns. Each is painted with off-center floral spray and scattered sprigs or insects. The rims of four (f–i) are edged in dark iron red enamel. Low foot rings. Marks: impressed shield on each (Nymphenburg factory mark); unidentified impressed numbers 1 (on f, g), 2 (on a, c, e, h), 3 (on b, d, i); unidentified impressed P (on h).

PROVENANCE: Not established.

Although of the same model, the plates are painted by different hands and are distinctly of two sets. The flower sprays on No. 105a–e are smaller and accompanied by small sprigs; on the remaining four the sprays are larger and bolder, accompanied by insects, and the composition and painting are more sophisticated.





No. 105f

Piercing, or simulated piercing, in trellis or basket-weave designs, distinguished dessert from dinner plates at the Continental factories about 1760–70. A Nymphenburg variant of this pattern in which the rim section is set off against an enameled ground, thus emphasizing the relief, is in the Bayerisches Nationalmuseum, Munich;¹ an unpainted version is in the Hans Syz Collection, National Museum of American History, Smithsonian Institution, Washington, D.C. CLC

NOTE:

1. Hofmann 1921–23, vol. 1, fig. 46.

Meissen, ca. 1775–80

106. Cup and saucer

1975.1.2280a,b

Cup: h. 6.7 cm; saucer: diam. 13.7 cm. Hard-paste porcelain. Cylindrical cup, handle of square section with foliate upper terminal, and flat glazed base; saucer with sloping rim, slightly recessed glazed base. The field of each is pale yellow; on the cup opposite the handle is a medallion depicting a shaggy dog recumbent on a footstool. The well of the saucer is reserved and inscribed. There is a border of linked ovals around the rims, and of scallop-edged bars around the medallion and well. Marks: crossed swords with a star below, in underglaze blue, on each (Meissen factory mark, Marcolini period, 1774–1814); three dots in underglaze blue on foot rim of saucer, two on base of cup (unidentified workman's marks); 115 in gold on each (presumably decorator's mark); 24 incised on saucer. Inscribed in black script in center of saucer: *Mignons Andenken*.



No. 106

PROVENANCE: Not established.

Cups and saucers, being modest ensembles in scale and cost, were preferred for the commemorative porcelains widely popular at the Continental factories from about 1780 to about 1830.

Despite the Neoclassical appearance of this work, the small cylindrical flat-bottomed cup had been introduced at Vincennes by 1752,¹ its impression affected by the design of the handle. A Meissen variant of this cup (with a foot ring) molded with a band of linked ovals at the rim, was included in a service made in 1777 for Frederick Augustus III (1750–1827), elector of Saxony, who later ruled as King Frederick Augustus I of Saxony.² CLC

NOTES:

1. Paris 1977–78, p. 123.
2. Reinheckel 1989, fig. 109.

Royal Porcelain Manufactory (Königliche Porzellan-Manufaktur), or KPM, Berlin, ca. 1825

107–8. Pair of cups and saucers

1975.1.2360a,b, 1838a,b

No. 107a: h. 10.3 cm; No. 107b: diam. 13.3 cm; No. 108a: h. 10.5 cm; No. 108b: diam. 13.5 cm. Hard-paste porcelain. Bell-shaped cup with loop handle; shallow saucer with recessed well. White ground, the rims bordered with a frieze of stylized foliate cartouches in gold. Each cup has an oval, wreath-framed medallion enclosing an allegorical scene. The well of each saucer is enameled matte black and inscribed in gold. The interior of the cups and handles are gilt. The cups have open bases glazed inside; the rims are unglazed. The saucers have shallow recessed glazed bases. Marks: scepter in underglaze blue on each (Berlin factory mark, ca. 1815–40);



No. 107



No. 108

eagle holding orb and scepter, KPM. below, stamped in red brown, on each (painter's mark, 1823–32); unidentified symbol in gold on each; 8-pointed gold star (unidentified) on No. 108b; unidentified impressed numbers 20 and 1 on saucers. Inscribed in black in medallion of No. 107a: *Auf ewig*, and in medallion of No. 108a: *Der Häuslichkeit*. Inscribed in gold in center of No. 107a: *Seinem geliebten treuen Weib/widmet dieses/ am 27^{ten} Januar 1825./ Friedrich Carl v. Schmidt*. Inscribed in gold in center of No. 108b: *Friedrich Carl v. Schmidt./ Maria Catharine Meyer./ D.27^{ten} Januar 1800/ vermählt*.

PROVENANCE: Not established.

The model of the cups is referred to in contemporaneous factory records as *Glockenbecher Form mit Campaner Henkel*.¹ Both scenes allude to the harmony and domestic felicity of the twenty-five-year marriage recorded on the saucers: on No. 107a, Cupid stands near an altar on which rest two hearts pierced by his arrow; on No. 108, a seated youth with a dog at his knee holds a flaming torch in one hand. Near him is an altar draped in a wreath of flowers; at a distance is a swarming beehive.

CLC

NOTE:

1. Washington, D.C. 1980, no. 75.

Royal Porcelain Manufactory (Königliche Porzellan-Manufaktur, or KPM), Berlin, ca. 1825–37

109. Cup and saucer

1975.1.1408a,b

Cup: h. 9.8 cm; saucer: diam. 18.4 cm. Hard-paste porcelain. Cylindrical cup with flared lip on triple lion's-claw feet; loop handle. A street scene of Berlin is depicted in the rectangular reserve on the front of the cup. Both the cup and the saucer have a white ground decorated with scrollwork and diaper-work ornament in raised gold. The interiors of the cup, feet, and handle are gilded. Marks: scepter in underglaze blue (Berlin factory mark, ca. 1820–37) on the underside of each.

PROVENANCE: Not established.

The model and factory mark of this cup suggest that it was probably made between about 1825 and 1837. The form can be linked to one of two models with claw feet introduced by the Königliche Porzellan-Manufaktur (KPM) about 1825.¹ Furthermore, the mark on both the cup and the saucer is the Berlin scepter in underglaze blue, which appeared in this manner until 1837 when an additional KPM or Prussian eagle began to be employed.²

Veduta painting—the painting of topographical views of cities and towns—was an important area of porcelain production in the nineteenth century. At the Berlin porcelain factory, *veduta* painting reached a high point of technical and artistic achievement from 1815 to 1848. The present cup features an urban street scene with soldiers, horsemen, dogs, and civilians depicted in front of the Berlin Opera House on Unter den Linden.³ Single cups with *vedute* were often intended as collectors' items, meant for cabinet display rather than practical use.⁴ These cups were frequently decorated outside the factory by independent artists known as *Hausmaler* and, hence, usually lack the mark of a recorded factory painter.⁵ ES



No. 109

NOTES:

1. Berlin–Vienna–New York 2007–9, p. 313.
2. Beginning in 1837 a further KPM or Prussian eagle was added to the scepter as part of the factory mark. See Faÿ-Hallé and Mundt 1983, p. 283.
3. Although the original Opera House, designed in 1740 under Frederick the Great, was destroyed in a fire in 1843, it was rebuilt in replication of the old building on the exterior, making it difficult to distinguish between the old and new buildings in undated views. See New York 1993–94, p. 134.
4. Marton 2007, pp. 15–16.
5. See Berlin–Vienna–New York 2007–9, p. 313.

Nymphenburg, ca. 1845

110. Cup and saucer

1975.1.1612a,b

Cup: h. 9.5 cm; saucer: diam. 15.6 cm. Hard-paste porcelain. Cup of kantharos form, scroll handle with trefoil terminals; shallow saucer with sloping rim. The ground is crimson-enameled and the cup has a reserve enclosing city views. Interior and foot of cup, handle, and rims gilded. Marks: impressed shield on each (Nymphenburg factory mark, 1810–50); unidentified impressed numbers 1/5 and 5 on cup, 1/3 and 3 on saucer. Inscribed in black script inside foot of cup: *Loggia*.

PROVENANCE: Not established.

As the model of the cup was in production at Nymphenburg at least from 1825,¹ dating is determined by the decoration. The view is of the Odeonsplatz, Munich, with the Felderrnhalle (built 1840–44), a free copy of the fourteenth-century Loggia dei Lanzi in Florence, in the center. At the right is the Theatinerkirche, which was begun in 1663, with the towers completed in 1690.

Two other cups and saucers painted with views of Munich have been noted.² Although differing slightly



No. 110

in model and decorative scheme, all appear to be contemporaneous.

CLC

NOTES:

1. A cup dated 1825 is in the Bayerisches Nationalmuseum, Munich (Rückert 1980, fig. 6).
2. Sale, Sotheby's, London, 12 June 1984, lot 84, where mention is made of another in the Palazzo Pitti, Florence.

Nymphenburg, ca. 1865

111. Cup and saucer

1975.1.1603a,b

Cup: h. 6.7 cm; saucer: diam. 13.8 cm. Hard-paste porcelain. Cylindrical cup, squared bracket handle; saucer with shallow everted rim. The half-length portrait of the woman on the cup and the grave site on the saucer are decorated in sepia and gold. The secondary decoration depicts female supporters, scrolling foliage, and ribbon bands. The bases are recessed and the foot rims are unglazed. Marks: impressed shield on each (Nymphenburg factory mark 1862–87); illegible impressed mark on cup; *P* and *10* impressed on saucer. Signed on cup in gold: *J. Kaiser*. *Condition*: Gilding largely worn off of both pieces.

PROVENANCE: Not established.

The personal character of the decoration indicates a specific commission. The costume worn by the woman is earlier than the porcelain, dating to the mid-1850s; the portrait was thus probably copied for this commemorative purpose from a miniature or photograph. As identification of factory artists was rarely permitted, it is likely that Kaiser was an independent decorator.

CLC



No. 111



No. 112

AUSTRIAN

Vienna and probably Bohemia, ca. 1795–1818 and later

112. Covered cup and saucer

1975.I.2313a–c

Cup: h. 9.7 cm; saucer: diam. 13 cm. Hard-paste porcelain. Cylindrical cup with angular handle. The cover has a finial in the form of an artichoke. The octagonal reserve depicts a woman at a pool in the woods with a young man nearby. The purple ground of the cup and cover is decorated with large pink medallions featuring vases and small diamond medallions in grisaille, embellished with gilt arabesque decoration, some of it raised. The saucer, not original to the cup, features raised gilt arabesques, blue bands decorated in gold, and green medallions with mythological women in grisaille, on pink and gold ground. Marks: shield in underglaze blue (Vienna factory mark) on the underside of each, impressed number 81 or, more likely, [8]18, (the first 8 partially obscured), impressed 95, painter's mark 29 in purple on the bottom of the cup.¹

PROVENANCE: Not established.

Although the porcelain body of this cup is of Vienna manufacture, the decoration is probably the work of an outside painter in Bohemia. The impressed marks on the bottom of the cup suggest that the porcelain dates to 1795 or 1818. The cup was at one time thought to be dated 1781; however, this designation could not be possible because the dating of pieces with impressed marks did not begin until 1784.² Based on the assumption that it was made in 1781, the painter's number 29 had been erroneously attributed to the factory painter Joseph Hueber (working 1783–85), but based on the new dating, this number would actually suggest the involvement of the



No. 113

prominent French porcelain painter Georges Lamprecht (active 1772–79, 1787–1828).³ As the painting is not of the high quality associated with Lamprecht, it can therefore be presumed that the painted number was added by an outside decorator. The saucer does not match the cup and is probably not the original mate.

ES

NOTES:

1. Neuwirth 1979, p. 76.
2. The system of applying impressed date years on objects began under Conrad Sörgel von Sorgenthal, director of the Vienna porcelain factory from 1784 to 1805 (ibid.).
3. Ibid., p. 557.

Vienna, ca. 1799

113. Cup and saucer

1975.I.1604a,b

Cup: h. 6 cm; saucer: diam. 13.5 cm. Hard-paste porcelain. Cylindrical cup, squared bracket handle with foliate upper terminal; low saucer with sloping rim. Each has a panel depicting sheep in a mountainous landscape in shades of brown and gray blue, framed in tooled gold border reserved on pale salmon ground. Around the rims of the cup and saucer are a frieze of palmettes and rosettes in gold on white; the handle and rims are gilt, the interior of the cup and the exterior of the saucer are white. Shallow recessed bases, unglazed foot rims. Marks: shield in underglaze blue (Vienna factory mark) on each; impressed numbers 99 and 47, painted numeral 1 in underglaze blue on cup; impressed numbers 99 and 11 on saucer.

PROVENANCE: Not established.

The model of this cup was in production at Vienna, with variations, from about 1790 to 1850.¹ The numbers

47 and 11 are recorded for the factory turners Mathias Schwaiger (working 1792–1832) and Thomas Mitterer (working 1797–1816), respectively, although neither specifically for 1799, the date of manufacture indicated by the impressed number 99. The occurrence of the numeral 1 in underglaze blue is misleading, as it implies such decoration, which is not present. The blue-painter at the factory in 1799 with this number was Johann Herold (active 1798–1858). The decoration was at one time erroneously attributed to the enamel painter Georges Lamprecht,² whose code number was also 1, but which would have been added in color or gold.

This cup and saucer may have come from the collection of Max Strauss, who owned other pieces from the service,³ but none were in the sales of his collection in 1922 and 1925.⁴ CLC

NOTES:

1. Neuwirth 1982, figs. 12–14, 21–33.
2. Folnesics and Braun 1907, p. 107. The attribution was withheld by Folnesics in his catalogue of the Mayer collection (Folnesics 1914, no. 202, a cup and saucer with year mark 1797).
3. Folnesics and Braun 1907, p. 95.
4. Strauss sales, Glückselig and Wärndorfer, Vienna, 16–19 January 1922, and Glückselig, Vienna, 2–4 November 1925.

Anton Kothgasser (1769–1851), Vienna, ca. 1800

114. Covered cup and saucer

1975.I.1605a–c

Cup: h. 10.6 cm; saucer: diam. 14.6 cm. Hard-paste porcelain. Cylindrical cup, squared bracket handle with cover rising to an acorn finial; the saucer has a sloping rim. Recessed bases, unglazed foot rims. There is a pictorial scene in a panel on each, set against a pale lilac ground and framed and surrounded by tooled gold borders. On the cup is a storm-tossed boat with a young man appealing to Hope standing on the shore; on the saucer is the young man, rescued, making an offering to Hope. Marks: shield in underglaze blue on each (Vienna factory mark); impressed numbers 800 and 31 on cup; impressed number 86 or, more probably, 98, on saucer; painted number 96 in gold on each (painter's mark).

PROVENANCE: H. Rothberger(?), Vienna.

A student of the portrait painter Friedrich Heinrich Füger at the Vienna Academy in 1781, Anton Kothgasser was employed by the porcelain factory as a painter of scenes in 1784, remaining until his retirement in 1840.



No. 114

From about 1811 to 1840 he also practiced, independently, as a glass painter.

The impressed number 31 is that of the turner Paul Schwaiger (active 1798–1838). The source of the pictorial scenes is not identified, but the subject is a characteristic one for Kothgasser; a variant composition to that on the cup appears on a glass beaker by him,¹ and his glass repertoire typically included personifications of Friendship, Sadness, Veneration, and others.² CLC

NOTES:

1. Pazaurek 1976, fig. 181.
2. Ibid., p. 196.

Vienna, ca. 1806

115. Cup and saucer

1975.I.1606a,b

Cup: h. 6.2 cm; saucer: diam. 13.5 cm. Hard-paste porcelain. Cylindrical cup, squared bracket handle with foliate upper terminal; gold-bordered panel on cup with figure of Eros in radiant clouds; horizontal band of stylized foliate emanating from handle. In center of saucer, verse in gold and gold spiraled foliate border around rim; handle and edges gilt; recessed bases, foot rims unglazed. Marks: shield in underglaze blue (Vienna factory mark) on each; impressed numbers 806, 3(?)1 on cup; [illegible] impressed mark and trace of gold painter's mark on cup; impressed numbers 806 and 11 on saucer. Inscribed: *Qui que tu sois, / Voici ton maitre/ Il l'est, le fut/ ou le doit être.*

PROVENANCE: Not established.

The turner's number 11 is presumably that of Thomas Mitterer, although it is recorded as in use by him only from 1812.



No. 115

The pairing of a representation of Eros with a couplet by Voltaire appears to have originated with an engraving by Jean Daullé, published in 1755, of a painting of 1746 by Charles-Antoine Coypel. It continued with the inscribed pedestals for examples of Étienne-Maurice Falconet's 1757 model of Cupid produced in biscuit porcelain at Sèvres. The source of this figure is unidentified.

CLC

Vienna, ca. 1808

116. Cup and saucer

1975.1.1607a,b

Cup: h. 7.3 cm; saucer: diam. 13.5 cm. Hard-paste porcelain. Cylindrical cup, squared bracket handle with foliate upper terminal. Saucer with narrow sloping rim. On each are polygonal panels enclosing polychrome scenes of waterbirds alternating with smaller ones with stylized gilt foliage reserved on gold ground with crimson bands. Recessed bases, unglazed foot rims. Marks: underglaze blue shield on each (Vienna factory mark); 808 and 25 impressed on cup, 11 impressed on saucer.

PROVENANCE: Not established.

The numbers 25 and 11 are recorded for the turners Franz Dunkel (active 1804–39) and Thomas Mitterer, respectively. According to Neuwirth,¹ the numbers are not traceable to these workers in 1808, but no other turners were active that year.

The pictorial decoration is rather weak and pale and in some passages runs over the gold, suggesting it is of later date. In type, however, it is comparable to a ewer of 1806 painted with tall grasses² and to a Viennese glass

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No. 116

beaker enameled by Georges Lamprecht about 1823 with herons amid grasses.³

CLC

NOTES:

1. Neuwirth 1979, pp. 574, 575.
2. Folnesics and Braun 1907, p. 147.
3. Strasser 1977, fig. 41b.

Vienna, ca. 1815–16

117. Cup and saucer

1975.1.1608a,b

Cup: h. 9.2 cm; saucer: diam. 14.3 cm. Hard-paste porcelain. Cylindrical cup with slightly flared rim tapering to low foot; high scroll handle, its lower terminal divided into two leaf tips. On each, against a marine blue ground, is a frieze of lozenges and wreath-entwined lyres in matte and polished gold. On the cup is a medallion with a polychrome allegorical scene of Apollo and the young Orpheus(?). In the center of the saucer is a small circular reserve edged with gold foliage. The rims of the cup and saucer are bordered inside and out in gold; the border inside the cup is further edged with foliage. The handle is gold with a reserved midband. Marks: shield in underglaze blue (Vienna factory mark) and impressed 57 on each; impressed year numbers 815 (on cup) and 816 (on saucer).

PROVENANCE: Not established.

The model of this cup was current at the time, with other versions dating about 1814 and 1818.¹ The number 57 is recorded in use from 1815 to 1817 by the turner Franz Schwindl (active 1814–17).²

CLC

NOTES:

1. Folnesics and Braun 1907, p. 111; Mrazek and Neuwirth 1970, no. 697.
2. Neuwirth 1979, p. 578.



No. 117

Vienna, ca. 1817

118. Cup and saucer

1975.I.1609a,b

Cup: h. 9.2 cm; saucer: diam. 15.4 cm. Hard-paste porcelain. Cup with everted rim, looped and scrolled handle; saucer with shallow everted rim. Pale violet pink ground; on each, a medallion is painted in sepia monochrome with country villa; polished and tooled plain and foliate borders; wide gold band inside cup and around outside rim of saucer. Handle, edges gilt; recessed bases, unglazed foot rims. Marks: shield in underglaze blue (Vienna factory mark) and impressed 817 on each; 36 impressed on cup, 49 impressed on saucer. Inscribed in gold on cup: *Pulawy*; inscribed in gold on saucer: *Sieniawa*.

PROVENANCE: Not established.

The number 36 is recorded for the turner Anton Landskron (active 1807–18), and the number 49 for Philipp Penner (active 1793–1830). The Palladian country house of Puławy was built in 1790–94 by Chrystian Piotr Aigner (1756–1841) for a member of the Czartoryski family. The view and compositional style correspond closely to a drawing by the French émigré painter Jean Pierre Norblin (1745–1830),¹ who stayed at Puławy in 1800–1804, but Norblin’s engraved work is not known to have included architectural landscapes. The pairing of the two houses on the cup and saucer is logical, as the Czartoryski and Sieniawska families were connected by marriage.

CLC

NOTE:

1. Batowski 1911, ill. no. 86.



No. 118

Vienna, ca. 1822

119. Cup and saucer

1975.I.1610a,b

Cup: h. 8.3 cm; saucer: diam. 14.6 cm. Hard-paste porcelain. Cylindrical cup with flared lip and high scrolled handle. A scene of a country village is painted in shades of brown on the front of the cup. Medium blue ground of cup and saucer decorated with wide white border with stylized garlands of leaves and medallions in gold. Small medallion at center of saucer with a wreath of gold foliage. Borders, rims, and handle gilded. Marks: shield in underglaze blue (Vienna factory mark) and impressed numbers 822 and 7 on the undersides of the cup and saucer.

PROVENANCE: Not established.

The impressed number 822 indicates that the present cup and saucer were made in 1822, while the number 7 identifies Joseph Rammersberger (active 1803–12, 1818–27) as the factory turner involved in their production.¹ Brightly colored grounds like the blue ground of the Lehman cup and saucer were popular during the



No. 119

Biedermeier period (ca. 1815–48). Variations of this decorative scheme, with its clearly defined registers and gilt foliate borders, also appeared frequently at the time.²

ES

NOTES:

1. Neuwirth 1979, p. 573. For a cup of this model with the same marks in the collection of the Österreichisches Museum für Angewandte Kunst, Vienna (ÖMAK 6169), see Neuwirth 1982, fig. 44.
2. For example, see the cups and saucers in the Marton Museum, Samobor, Croatia (Marton 2007, nos. 43, 103).



No. 120

Vienna, ca. 1829 (cup) and ca. 1834 (saucer)

120. Cup and saucer

1975.1.1611a,b

Cup: h. 8.6 cm; saucer: diam. 14.4 cm. Hard-paste porcelain. Cylindrical cup with flared lip and high scrolled handle. A continuous winter scene is painted in pastel polychrome on each. Matte gilding of the rim, base, handle, and interior of the cup, and the rim and center medallion of the saucer. Marks: impressed shield (Vienna factory mark, 1827–64) on both (faint on cup); impressed 829, 12, 6(?) on cup; impressed 834, 5(?) , incised 19(?) on saucer; painter's number 353 in brown on both.

PROVENANCE: Not established.

The shield (*Bindenschild*) was used as the factory mark of the Imperial Porcelain Manufactory, Vienna, from 1744 to 1864; it appeared as an impressed mark (*Blindstempel*) from 1827 to 1864.¹ The impressed year marks indicate that the present cup was made in 1829, and the saucer in 1834. The number 12 is recorded for the factory turner Michael Neubich (active 1809–51).² The number 353, painted in overglaze brown, was likely added by a worker outside the factory, as the highest painter identification number at the Vienna factory was 155.³

Winter scenes were not a common subject on early nineteenth-century porcelain; however, snowy landscapes like those of the present cup and saucer may have appealed to Romantic-era notions of nature.⁴ Here the scenes reveal an idealized interpretation of winter, with villagers in a quaint town engaging in outdoor activities despite the icy conditions. The painting, executed in soft shades of pink, lavender, and blue, is highlighted by the simple nature of the matte gilding.

ES

NOTES:

1. Neuwirth 1979, p. 75.
2. *Ibid.*, p. 574.
3. *Ibid.*, p. 78.
4. For a similarly decorated cup and saucer made by the Dagoty factory of Paris, see Fay-Hallé and Mundt 1983, p. 40, no. 44. For another example of continuous scenes on Vienna porcelain, though on a grander scale, see Berlin-Vienna–New York 2007–9, no. 138 (goblet and saucer).

Probably Vienna, twentieth century

121. Cup and saucer

1975.1.1613a,b

Cup: h. 5.6 cm; saucer: diam. 13 cm. Hard-paste porcelain. Cylindrical cup with rectangular handle. The scene on the front of the cup depicts a woman in a pink toga in a Roman-style setting. The dark blue ground is decorated with a gilt scroll and foliate pattern. There is tooling of the gilt borders and some raised gold decoration. Marks: underglaze blue shield (Vienna factory mark) on the underside of each; impressed 808 (illegible) and 20 on the underside of the cup.

PROVENANCE: Not established.



No. 121

The present cup and saucer are probably of twentieth-century manufacture; however, they are decorated in a style that imitates Vienna porcelain of the Neoclassical era, particularly the period from 1790 to 1800.¹ The deep cobalt blue ground, known as *Leithnerblau*, and the application of raised gold decoration were technical innovations associated with the chemist and painter Joseph Leithner (employed at the factory 1770–1829).²

ES

NOTES:

1. For original examples of this type of decoration, see Sturm-Bednarczyk and Lehner-Jobst 2000, pls. 28–33.
2. Lehner-Jobst 2007, pp. 34–35.

ENGLISH

London, 1765–70

122. Etui

1975.1.1562

L. 11.6 cm. Tapered cylinder of striated gray agate sheathed in chased gold cagework. Pull-off lid edged with band of opaque white enamel lettered in gold. Inscribed: GAGE DE MON AMITIE.

PROVENANCE: [J. Kugel, Paris]. Acquired by Robert Lehman through Kugel in July 1964.¹



No. 122

The combination of materials and the form of inscription are features characteristic of a large group of *objets de vertu* dating about 1750–70. The fact that watch movements signed by London goldsmiths and watchmakers are commonly found in this group of *nécessaires* indicates an English origin, even though the *objets de vertu* themselves are unmarked.² On this basis it may be assumed that the workshops producing these pieces were also in London. Etuis of the same design as this one, but differently inscribed, are in the Metropolitan Museum and formerly in the Gabriel Cognacq collection.³

CLC

NOTES:

1. J. Kugel invoice dated 12 July 1964 (Robert Lehman Collection files).
2. One *nécessaire* with a watch signed “John Barbot / LONDON / 7422” on the back of the watch plate (for John Barbot, recorded 1751–65), is in the Metropolitan Museum (45.164.1a–z), and two others with watches signed by James Cox (ca. 1723–1800) are also in the Metropolitan (46.184a–c and 57.128a–0).
3. Metropolitan Museum, 17.190.1094; sale, Gabriel Cognacq collection, Hôtel Drouot, Paris, 12 June 1912, lot 210.

EUROPEAN FURNITURE

The Robert Lehman Collection has always been known for its richness, quality, and widely varied scope. Theodore Rousseau, then curator of the Department of European Paintings at The Metropolitan Museum of Art, recalled in 1963: “The Lehman Collection has been made by a man who does not limit his choice to one kind of object, who does not try to complete a set or to prove or teach anything, but acquires rather only what appeals to his sense of quality, regardless of what the object is. . . . Each object was chosen because something peculiar or individual about it appealed to the collector.”¹ In 1957 Robert Lehman succinctly remarked regarding his acquisition of objects suitable for adding to the collection that his father, Philip Lehman, began about 1911: “If I see something I like . . . I try to get it.”² In 2001, Christa C. Mayer Thurman wrote in the Lehman series catalogue on European textiles: “For scholar and layman alike, the textiles in the Robert Lehman Collection document an American style of living and interior decoration that has largely disappeared. The aim of both Philip and Robert Lehman, however, was above all to acquire exquisite works of art.”³ These accounts attest to the joint goal of uniting high-quality pieces of a divergent nature and presenting the discriminating taste of the collector.

Following the practices of Renaissance princes of centuries past, Robert Lehman favored a symbiosis of various materials and forms within the fine and decorative arts. The ensemble of works in the Lehman town house at 7 West Fifty-fourth Street in New York evinced a quasi-religious, contemplative mood as well as an elegance recalling continental Renaissance-style town palaces (see Figs. A, C). The decor evoked the manner in which an affluent sixteenth-century family might have lived, albeit one supplemented with the conveniences of the modern era, such as electric lighting to illuminate

paintings. This display context predominantly originated from England, beginning with William Beckford and his contemporaries, as well as from France during the second half of the nineteenth century, where collections like those of Frédéric Spitzer and Émile Gavet in Paris set the standard for atmospheric, romantic interior settings.⁴

Robert Lehman recalled his childhood experience of traveling abroad with his parents: “Father and Mother went to Europe every year and bought pictures, tapestries, and furniture. I was lucky enough to go along with them, when I was a boy, and get indoctrinated. They bought what they liked; they knew what they wanted.”⁵ Period documents reveal how integral Renaissance furniture was to the acquisition process.⁶ Nearly every published notice on the collection before it became part of the Metropolitan Museum mentions the Lehman furniture’s fundamental role. As Rousseau wrote, “Much of the furniture, tables, cassoni, and curule chairs, is of the sixteenth and seventeenth centuries. On the tables and chests are displayed a variety of Gothic and Renaissance metal objects.”⁷

The Lehmans’ penchant for Renaissance and Renaissance-style furniture aligned with the fashion of New York interior decoration in the early twentieth century, as such pieces were also selected for the homes of other industrious collectors like Henry Clay Frick and J. P. Morgan. During their years of collecting, Philip and Robert Lehman witnessed the transformation of numerous private homes and Gilded Age salons into museum foundations, as well as the acquisition of major collections by American museums.⁸ It is notable that Robert Lehman continued his father’s practice of collecting and displaying objects that by the late 1950s, when the Lehman house was converted into a private museum, was already widely out of favor in the view of most major museum officials and curators. Robert Lehman’s persistence,

however, assured the legacy of this New York banking family's astute taste.

Following Robert Lehman's death in 1969 the foundation established by him gave the collection to the Metropolitan Museum in 1975. The loose chronological order of the objects in the galleries was intended to place early Italian masterworks and Renaissance pieces in a configuration of rooms that alluded to those of the Lehman town house. For example, certain areas evoke the pilastered architectural niches of a shallow side chapel or the restricted space around an altarlike structure (see Fig. B). The paintings are of high-rectangular format, often with a large, powerful figure dominating the composition or, in the case of the early Italians, a delicately painted Madonna and Child surrounded by a range of Christian symbols (see Fig. A).

Well-versed in iconography, Lehman was likely also aware of the sophisticated impact of narrative carvings on cassoni. This type of wedding chest represented the status of Renaissance aristocracy and the moneyed nobility who assumed power in the Italian city-states in a way comparable to the steel, mining, and railway barons as well as the Wall Street tycoons in the United States. The identification and interpretation of the cassone reliefs could be a challenge, even for erudite guests of society homes, and would have fostered lively conversations regarding mythological and Christian subjects. Notably, the cassone never totally fell out of fashion,



Fig. A. "Red Velvet Room" on the second floor of the Lehman home, 7 West Fifty-fourth Street, New York, showing Nicolà di Maestro Antonio, *Madonna and Child Enthroned* (1975.1.83) above a cassone (No. 130) and an Italian pair of bronze candlesticks (1975.1.1403, 1404). A Paduan perfume burner (1975.1.1396) is visible on the right. Archival photograph, ca. 1967, Robert Lehman Collection files

either as a symbol of privileged descent or of the social prosperity of the current owner.

In addition to the velvet-and-drapery-lined rooms of the Lehman town house, a substantial part of the collection was housed in a grand apartment at 625 Park Avenue in New York (Fig. D). Rousseau reflected on its contrasting style: "The apartment in which Mr and Mrs Robert Lehman live contains the portrait [of Princess de Broglie] by Ingres, some of the best Impressionists, and many drawings. The furnishings are for the most part French of the eighteenth century. . . . Among the pieces of furniture are exceptional ones like the upright *secrétaire* with plaques of green Sèvres and the delicate and elegant porcelain *guéridon*, both signed by Carlin, . . . and another *secrétaire* signed by Weisweiler." This type of design was a Lehman interpretation of the predominant taste for juxtaposing fine French furniture and Impressionist paintings that may now be regarded as the twilight of postwar interiors.

The role of furniture in the Robert Lehman Collection should not be underestimated, as it was always of paramount interest to its owner. The preciously carved and gilded pieces as well as those elaborately upholstered in the Renaissance style were especially desirable at the time. The art market complied with the decades-long demand by the Lehmans and their peers, first in nineteenth-century Europe and later in the United States, and invoices in the Robert Lehman Collection files testify to this trend.¹⁰ New York art dealer Mitchell Samuels of French & Company sent an enticing proposal to Robert Lehman in 1944: "A fine cassone, No. 397, in the Schinasi sale."¹¹ A few days later he wrote: "I am only too pleased to guarantee this cassone. It is over 95% original and the restorations on it are very slight, considering that it is nearly four-hundred years old. . . . I understand that the late Mr. Schinasi paid \$20,000.00 for this cassone. I am having the slight repairs attended to, and the cassone will be delivered to 7 West 54th Street within a week."¹² This impressive object (No. 129) embodied all of the preferred qualities in appearance and provenance, bearing the coats of arms of noble Italian dynasties and also originating from the well-known collection of Leon Schinasi, the Manhattan tobacco baron.

It is unfortunate that the cited "over 95%" originality could not withstand later scholarship. Naturally, private collectors struggled with the issue of validity, as they relied largely on qualified dealers and the leading auction houses, but even the majority of the world's great museums, including the Metropolitan, could not prevent heavily restored, made-up, embellished, or even faked



Fig. B. Front room on the ground floor of the Lehman home, 7 West Fifty-fourth Street, New York, showing Lorenzo Veneziano, *Madonna and Child Enthroned with Two Donors* (1975.1.78) above a cassone (No. 128). An armchair (No. 175) is at the right. Archival photograph, ca. 1967, Robert Lehman Collection files



Fig. C. Front room on the second floor of the Lehman home, 7 West Fifty-fourth Street, New York, showing Francisco de Goya y Lucientes, *Condesa de Altamira and Her Daughter, Maria Agustina* (1975.1.148) above a cassone (No. 126) flanked by a pair of side chairs (Nos. 182, 183); El Greco, *Christ Carrying the Cross* (1975.1.145) grouped with a French cabinet (No. 149), a Paduan perfume burner (1975.1.1397) and two Venetian candlesticks (from a set of four: 1975.1.1374-77); and an octagonal table in the center (No. 248). Archival photograph, ca. 1967, Robert Lehman Collection files



Fig. D. Salon in the Lehman home, 625 Park Avenue, New York, with French eighteenth-century furniture (see Nos. 136, 137; 200–205), *objets d'art*, and Impressionist paintings. Archival photograph, May 1960, Robert Lehman Collection files

artifacts from entering their collections. The authenticity of Italian, French, and German Renaissance items, let alone early pieces of English “Tudor furniture,” has proven problematic. Today, highly advanced methods of scientific conservation and progressing scholarship allow us to determine more precise degrees of age. However, there is more to be done. The catalogue of the Lehman furniture should be regarded as an introduction to the works and an invitation for further investigation and study. The furniture, like the textiles, figured prominently in the collection, and should be viewed accordingly.¹³

WK

NOTES:

1. Rousseau 1963, p. 74.
2. Wise 1957, p. 161.
3. Thurman 2001, p. xix.
4. Brilliant 2009; Chong 2009.
5. “Lehman Collection” 1962, p. 44. For other Americans with similar collecting interests, see Hess 2011.

6. See, for example, “Family Collection” 1954.
7. Rousseau 1963, p. 83. It should be noted that most published photographs show the interior of the Lehman house after the late 1950s when the house was redecorated and objects were displayed more securely to make the collection accessible to students and scholars (see Thurman 2001, p. xi).
8. A good account is offered by Gennari-Santori and Vignon 2009. The 1929 acquisition of the Edmond Foulc (died 1916) collection by the Philadelphia Museum of Art through its visionary director, Fiske Kimball (1888–1955), generated waves throughout the American museum and collecting community. See Leman 1927; Hiesinger 1987.
9. Rousseau 1963, p. 84. The article in *Life* (“Family Collection” 1954) shows the Lehman town house at 7 West Fifty-fourth Street and the apartment at 625 Park Avenue at an earlier stage. See Nos. 137, 254, 136.
10. One such invoice, dated 13 December 1916, documents the purchase by Philip Lehman, through Duveen Brothers, New York, of thirteen chairs and two tables from the sale of the Elia Volpi collection of furnishings from Palazzo Davanzati, Florence, held at the American Art Association, New York, 21–28 November 1916.
11. French & Company invoice dated 9 November 1944 (Robert Lehman Collection files).
12. Mitchell Samuels of French & Company to Robert Lehman, 15 November 1944 (Robert Lehman Collection files). For an early discussion of the value of Renaissance objects, see Dorr 1918.
13. Thurman 2001, p. xx. Only one major piece of furniture, an eighteenth-century Italian table with Egyptian decor, was given as an early gift by Robert Lehman to The Metropolitan Museum of Art in 1941 (41.188). That date marked the end of the great fashion for all things Egyptian after the arrival of the red granite obelisk called Cleopatra’s Needle in Central Park in New York and the excavations by Howard Carter and the Metropolitan Museum in Egypt (see Kisluk-Grosheide, Koeppe, and Rieder 2006, pp. 168–69, no. 70). Other objects from the living room at 625 Park Avenue entered the Metropolitan Museum after the death of Mrs. Robert Lehman in 2006. See, for example, the pair of French gilded bronze candelabra with Meissen porcelain birds (2007.90.3,.4) placed in front of the mirrors in Fig. D.

NOTE TO THE READER

Objects deaccessioned by the Robert Lehman Collection as of January 2012 are indicated by an asterisk (*).

CASE FURNITURE



No. 123

Italy (Tuscany, Florence or Siena), ca. 1425–50

123. Chest (cassone)

1975.1.1938

H. 51.4 cm, w. 149.2 cm. Pinewood and poplar, gesso, partly gilded, form molded, and painted. Rectangular sarcophagus shape with plain side panels painted with a wrought-iron-like grill shape pattern of rectangles containing circles around fleurs-de-lis and a gilded front panel between pilaster strips, each of which is decorated with a pointed waterdrop-shaped cartouche framed with indented dots and painted with illegible coats of arms of various colors. There are three rows of lancet-shaped reserves, each filled with a frontal view of an eagle in flat relief that turns the head toward the next, forming pairs facing each other in profile; a dentiled molding above is reflected on the molding below the dustboard. *Condition:* The lid and footboard are damaged, and the sides with their moldings and parts of the front have been restored, repainted, and regilded. The lower third of the backboards has been replaced. There is an iron lock and bent nail hinges. Hanging wrought-iron handles on the sides and iron band brackets enforce the lower corners. Rectangular labels: C 7764 / R.L. and C8777 / R.Lehman

PROVENANCE: [Acton Surgey, London]; acquired by Edward Hutton through Acton Surgey in August 1929.¹ Acquired by Robert Lehman.

LITERATURE: Szabo 1975, p. 14, no. 132, ill.

EXHIBITED: New York 1984b.

By the end of the fourteenth century, the cassone, or chest, was the most sumptuous piece of furniture in the Italian household.² Between the thirteenth and fifteenth centuries, a woman's right to inherit property and resources from her parents and her husband diminished as society became more patriarchal. Accordingly, the dowry—the financial allotment given to a woman by her family upon her marriage (or upon entering a nunnery)—increased in importance. Although the dowry belonged to the woman, it was administered by her husband, who assumed responsibility to increase its value. Often the chest was provided by the future husband and sent to the bride's parents' house to be filled with the marriage portion. Later it was carried back to the groom's home in a public, ceremonial procession (see Fig. 123.1).³ Usually made as pairs or even as two ensembles, such richly ornamented chests were displayed together as a testimony to the wealth of the two families and the bond newly forged between them, as their ostentatious decoration reflected the valuables stored within.

The practice of moving valuable furniture from residence to residence has restricted the rate of survival of such cassoni. The method of the surface decoration was



Fig. 123.1. Chest (cassone). Italy (Florence), mid-fifteenth century. The Metropolitan Museum of Art, New York, Gift of Mrs. Emma B. Andrews, 1915 (15.119.4)

therefore an important choice. Resplendent pieces with gilded ornaments were particularly vulnerable to damage. The technique often applied to the surface of this type is called *pastiglia*. Yorke pointed out that “gesso and pastiglia are two different things in contemporary accounts. Cassone decoration, described in books from the late 19th century onwards as pastiglia, is in fact gilt gesso.”⁴ *Pastiglia* was used mostly for small caskets and boxes and has proven far too fragile to be applied to large areas.⁵

The present chest is part of a small group of extant, similarly elaborate cassoni dating from about the second quarter of the fifteenth century. It is one of the most esteemed furniture objects within the Robert Lehman Collection and as such, of the holdings of The Metropolitan Museum of Art. The simple but striking appearance of the Lehman chest shows affinities with the front decoration of a sarcophagus that Andrea Pisano depicted in his bronze relief *Burial of Saint John the Baptist* of 1330–36 on the South Doors of the Baptistery of San Giovanni, Florence.⁶ However, although the type is mainly associated with Florence and Siena, the complete gilding of a chest’s surface was a practice used throughout the Italian peninsula. As Yorke explains, a sufficient amount was being produced in Venice “for a sumptuary law to be passed in 1489 to control expenditure on luxury goods by banning the making or use of *chasse dorate* (gilt chests).”⁷

Related versions are in the Museo Stefano Bardini, Florence,⁸ the Castel Sant’Angelo, Rome, the Grassi Museum für Angewandte Kunst, Leipzig,⁹ the Museum für Angewandte Kunst, Cologne,¹⁰ the Victoria and Albert Museum, London,¹¹ the Isabella Stewart Gardner Museum, Boston,¹² the Virginia Museum of

Fine Arts, Richmond,¹³ and the National Gallery of Canada, Ottawa.¹⁴

As the ends are considerably restored and repainted with fleurs-de-lis, possibly to enhance the object’s prestige and value, it seems difficult to establish any connection with Florence itself until the layers of paint of the arms are scientifically analyzed. The fleur-de-lis of Florence, which was essentially the Florentine Iris (*Iris florentina*), the emblem of the town, later became associated with the form of a stylized lily.¹⁵ Indeed, this important group of cassoni merits its own study. WK

NOTES:

1. Acton Surgey receipt dated 20 August 1929 (Robert Lehman Collection files). The cassone was most likely purchased from Acton Surgey by Edward Hutton (1875–1969), a founder of the British Institute in Florence and a prolific author on Italian art and history.
2. P. Thornton 1991, pp. 192–204, 382–83, nn. 1–47; Koeppe 1994a, pp. 30–31; Ferino-Pagden 2001–2. See also Faenson 1983, pls. 28, 31, 32 (painted panel on a cassone front depicting a pair of cassoni carried on horseback).
3. Metropolitan Museum, 15.119.4. See also Faenson 1983, ill. p. 16; P. Thornton 1991, pl. 377; Koeppe 1995; London 2009, fig. 2 and p. 4 (detail); and Metropolitan Museum, 14.39 and 54.161 (Kisluk-Grosheide, Koeppe, and Rieder 2006, pp. 10–12, no. 2, pp. 21–22, no. 6).
4. Yorke 1996b; for stucco decoration, see New York–Fort Worth 2008–9, pp. 107–8, no. 38a, b, pp. 110–11, no. 40.
5. Pommeranz 1995; New York–Fort Worth 2008–9, pp. 108–10, no. 39.
6. Andres, Hunisak, and Turner 1988, vol. 1, p. 132, pl. 43.
7. Yorke 1996a, p. 28.
8. Lensi 1927–28, ill. p. 464; P. F. Brown 2006, p. 61, pl. 3.13, p. 360, no. 131 (Venice[?], fifteenth or early sixteenth century).
9. Schottmüller 1928, pp. 38, 241, fig. 82.
10. Colsmann 1999, p. 40, no. 2 (chest from Siena, ca. 1450).
11. P. Thornton 1984b, fig. 7 (panel from a Florentine chest, ca. 1450–1500).
12. Calderai and Chong 2011, p. 120, no. 37 (front panel of a chest from Siena, fifteenth century).
13. Virginia Museum of Fine Arts, Richmond (68.17; Joseph R. Bliss, letter of 22 January 1985, Robert Lehman Collection files).
14. National Gallery of Canada 1987, pp. 322–23, fig. 254. Further pieces: Schubring 1915, vol. 1, pp. 219–22, vol. 2, pls. 1, 11; Feulner 1941, pp. 111–12, no. 336, pl. 48; sale, Sotheby Parke Bernet, New York, 10–11 November 1972, lot 13; J. Aronson 1976, no. 7; Lurati 1996–97, p. 83 (chest from Perugia, ca. 1411–12); Currie 2006, p. 51, fig. 43 (chest from Verona, ca. 1490).
15. Krausch 2007, p. 231.



No. 124

Northern Italy (Venice), ca. 1500–25

124. Chest (cassone)

1975.1.1941

H. 66 cm, w. 176.1 cm, d. 58 cm. Walnut, poplar, wrought iron. *Condition:* All concave feet moldings have been replaced, as has the dentiled molding at the lid. Smaller parts of the back panels have been replaced. The left foot block is rebuilt; the left iron lid hinge is broken. The asymmetrically arranged frieze on the otherwise symmetrically designed piece is unusual and suggests that the frieze was prefabricated and not part of the original design, or may have been slightly altered later. Inscribed twice on the interior in blue and red ink, respectively: 7624; paper label inside: C.3857 / PL; and red numbering: S.L.1170.1

PROVENANCE: Private collection, Venice; [Duveen Brothers, New York]; acquired by Philip Lehman, by 1923.

LITERATURE: Odom 1918–19 vol. 1, p. 100 and fig. 58A; Schottmüller 1928, pp. 41, 242, fig. 89; Szabo 1975, p. 22, no. 133, ill.; Gregori, Ruotolo, and Bandera Gregori 1981, ill. p. 15; Szabo 1983, p. 28, ill. no. 34.

EXHIBITED: New York 1923, no. 89, ill.; New York 1984b.

This unusual cassone is one of the best-preserved works in the Robert Lehman Collection. The sarcophagus-shaped chest has three descending convex show sides below a frieze and overhanging lid, the front with two carved panels, each with a central armorial cartouche below an interlaced ribbon with scrolled rinceaux terminating in female demi-figures. Two birds feast on seed clusters from the rinceaux flanking the armorial; there are two animals below. Each curved end is carved with opposing fish-shaped leaf scrolls with an iron carrying handle. Above the three curved sides runs a continuous frieze

carved with a repeating motif of a burning urn flanked by confronting griffins and bucrania, with a keyhole slightly left of center. The frieze is symmetrically designed on the sides but asymmetrically on the front; the lid has an egg-and-dart molding above a recessed dentiled molding; the outward tapering base shows a shaped front apron with two elongated foliate scrolls and vine sprays terminating at each end in a grotesque bearded masca-ron; the base has plain concave feet molding.

This cassone has been consistently described as Venetian and dated about 1500.¹ Schottmüller identified it as formerly in a private collection in Venice.² The alliance coat of arms indicates that it was made for a marriage. The form, with convex sides below a frieze and dentiled lid, has been said to derive directly from that of the antique sarcophagus, but it was also used in contemporary funerary sculpture.³ One of the most prominent versions was the tomb of Bishop Giovanni Zanetto in the Duomo of Treviso of about 1485 by Pietro Lombardo (ca. 1435–1515) and workshop, which may be a more likely source.⁴

WK

NOTES:

1. Odom 1918–19, vol. 1, p. 100 and fig. 58A.
2. Schottmüller 1928, pp. 41, 242, fig. 89; for another Venetian work, see pp. 41, 242, fig. 90.
3. For the form, see Feulner 1941, p. 112, no. 337, pl. 49; Lurati 1996–97, pp. 94–96. For a painted work from Tuscany, see Massinelli 1993, p. 145, pl. xxvi.
4. Luchs 1995, fig. 46.



No. 125

Italy (Siena or Rome?), second half of the sixteenth century (rebuilt, with replacements)

125. Chest (cassone)

1975.I.1943

H. 75 cm, w. 175 cm; d. 70 cm. Walnut, partially carved, traces of gilding and polychrome; iron hardware. *Condition:* The lid's dust panel was replaced and the carcass construction was rebuilt to strengthen the body. The reliefs were detached and are partly reapplied to new support boards. There are nail hinges.

PROVENANCE: Mr. Baron and Count de Gosselin;¹ [Jacques Seligmann, Paris]; acquired from Seligmann by William Randolph Hearst, 27 December 1927; [Gimbel Brothers, New York]. Acquired by Philip Lehman, by 1943.

LITERATURE: Schottmüller 1928, pp. 62, 244, fig. 146; Szabo 1975, p. 61, no. 135, ill.

This rectangular walnut constructed chest has carving and partial gilt on paw feet and a high stepped lid. The long center panel on the front is divided in the middle by a carved grotesque cartouche frame enclosing a painted coat of arms. The base has gadrooning and the reclining figure of a bearded man with a horn of plenty. The shield is supported by winged putti. On each side are multi-

figured mythological scenes. The sculpted statuettes of prisoners stand on rams' head consoles on the corners.

Renaissance cassoni from Tuscany and Rome of the second half of the sixteenth and the early seventeenth century are characterized by skillfully executed relief carvings that either illustrate narratives, often after ancient Roman writers, or are lavishly ornamental. The group of cassoni in the Robert Lehman Collection offers the opportunity to study both. The type of the present work (with scenes of *The Life of Scipio Africanus*?) is related to another Lehman chest with the story of Jason and the Argonauts (No. 128). The prisoners on the corners are very similar to the Dracian captives shown on the corners of No. 128 but do not have caps that could distinguish their origin.²

A drawing in *The Metropolitan Museum of Art of the Arch of Constantine in Rome* that is attributed to Bartolomeo Neroni (1505/15–1571) illustrates related figures.³ The paint of the coat of arms has discolored and has therefore likely changed considerably. Future scientific analysis of the colors, possible paint, and discolorations could reveal the exact identity of the arms. The heraldic elements, however, point to the region of Tuscany. The *lambello* with four *pendenti* in red with fleurs-de-lis on gold, surmounting a rampant bear, are

all heraldic parts of the arms of the Berlingeri family of Siena.⁴

The reclining male figure that provides a bracket-shaped support of the coat-of-arms cartouche is influenced by similar depictions of ancient river gods that were widespread motifs of the Italian Renaissance.⁵ Cassoni in this form were highly esteemed by the collector William R. Hearst, who owned the present chest for some years and was well known for his eccentric interests, especially regarding prominent carved wood objects.⁶

WK

NOTES:

1. The cassone was said by Count Gosselin to have been in the collection of his family for more than two hundred years (note in the Robert Lehman Collection files, apparently based on information from the dealer Jacques Seligmann).
2. See also Feulner 1941, p. 113, no. 341, pl. 51 (with “captives” on the front corners and the back of the sides); Faenson 1983, pls. 165–76.
3. Metropolitan Museum, 80.3.585.
4. *Arme delle famiglie nobili di Siena* 1716; Brandi 1983, ill. p. 404.
5. Pedrini 1969, p. 39, figs. 68, 69 (painting by Giorgio Vasari, before 1565, in the coffered ceiling of the Salone del Cinquecento, Palazzo della Signoria, Florence); Rome 1993, pp. 42–44, no. 38, pp. 101–3, no. 95; Geissler 2007, fig. 1 (left panel).
6. Los Angeles 2008–9.

Italy (Rome or Siena?), ca. 1550–80 (rebuilt, with extensive replacements)

126. Chest (cassone)

1975.1.1942

H. 67.8 cm, w. 193 cm, d. 70 cm. Walnut, carved and partly gilded.

PROVENANCE: Palace of the Marchese Marignoli, Rome; [Palazzo Davanzati, Florence]; J. Horace Harding, New York; Harding sale, Parke-Bernet Galleries, New York, 1 March 1941, lot 87, ill. Acquired by Robert Lehman from the Harding sale.

EXHIBITED: New York 1923, no. 91, ill.

Four crouching lions support this sarcophagus-style chest. The front corners are emphasized by carved, forward-thrusting winged genii figures above the protruding lion, mounted at a 45-degree angle. Bold acanthus scrolls and flowers populated by putti and birds decorate the frieze on the front panel, while in the center two figures hold an armorial scrollwork cartouche with gilded highlights. Stretched foliate volutes ornament the narrow, concave upper frieze and twisted-band molding. The hinged lid is layered with molded edges and a raised



No. 126

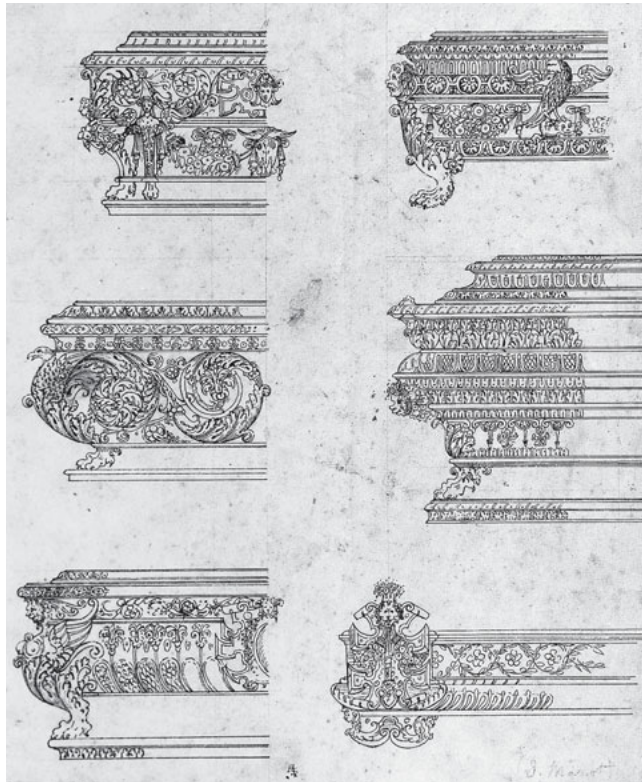


Fig. 126.1. Design for five chests and a cradle. Italy (Rome), third quarter of the sixteenth century. Pen drawing. Private collection

plateau with carved acanthus leaves on the canted sides; the dustboard has been replaced.

The dynamic acanthus scrolls, carved in high relief with extreme Mannerist exaggeration, evoke an abundance of flowers and foliage that may symbolize the wish for a similar profusion of plenty throughout the life of the patron. The caryatids on the corners accentuate the chest's bulging body and recall the designs of Bartolomeo Ammanati (1511–1592) for the monumental fountain of the Villa Giulia in Rome.¹ The acanthus rinceaux reflect the widespread influence of the ornamental inventions of Perino del Vaga (1501–1547) in the generation after Raphael's Logge for Pope Leo X was open to visitors.²

Such cassone were often displayed on a slightly over-size platform with molded edges. Sixteenth-century drawings seem to document a similar presentation: the carved feet of such cassoni were extremely vulnerable to damage and humidity, as well as to the normal cleaning routine in a well-run household. Analogous platforms are documented in contemporary design sketches. A drawing of 1544–55 in The Metropolitan Museum of Art

attributed to Perino's contemporary Girolamo da Carpi (1501–1556) illustrates two different models for chests, one with vase-shaped feet, the other with paws, and both with their individual plinths.³ A drawing from the Perino workshop at the Courtauld Institute, London, offers a more extravagant solution. The chest's body rests on carved corner sphinxes, which are in turn supported by a footed plinth that elevates the whole structure like a monument.⁴ Several alternative versions of similar plinths can be seen in still another Renaissance drawing (Fig. 126.1).⁵

The coat of arms shows the stylized *mantello di hermine vajo*, or "tongues," that appear in the arms of several noble Roman and Sienese families in the sixteenth century.⁶ As all visible heraldic colors are lost, only microscopic analysis of possible residue could assist with identification of the family. WK

NOTES:

1. See Morley 1999, p. 107, ill. no. 187; Kisluk-Grosheide, Koeppe, and Rieder 2006, p. 220. For another related cassone, see J. Aronson 1976, no. 16.
2. Fagiolo dell'Arco 1983, p. 261; Reinhardt 1996, ill. pp. 97, 104.
3. Metropolitan Museum, 1998.465b (Allentown 1980–81, p. 35, no. 29; the drawing was then in a private collection). See also Faenson 1983, ill. p. 18 (drawing by Bernardo Buontalenti [ca. 1531–1608] in the Gabinetto Disegni e Stampe degli Uffizi, Florence); Henneberg 1991, fig. 11 (drawing by Bartolomeo Neroni in the Biblioteca Apostolica Vaticana, Vatican City); Massinelli 1993, p. 52, fig. 76 (drawing in the Biblioteca Marucelliana, Florence).
4. Milan 2009, p. 70, fig. 3 (attributed to a Genoese workshop).
5. Kisluk-Grosheide, Koeppe, and Rieder 2006, fig. 10; see also the catalogue for the sale "Treasures: Princely Taste," Sotheby's, London, 6 July 2011, lot V and p. 32, fig. 4.
6. Compare, for example, Brandi 1983, p. 170, fig. 196 (cartouche at upper left), and p. 406 (arms of the Tori family); Rome 2002, pp. 194–95.

Italy (Tuscany or Rome?), ca. 1550–80
(rebuilt, with later additions)

127. Chest (cassone)

1975.1.1939

H. 70.5 cm, w. 149.8 cm, d. 45.7 cm. Walnut, carved and partially gilded. The cassone has a sarcophagus-shaped body with paw feet and carved, winged corner caryatid figures, and a stepped, molded lid attached with bent-nail hinges. The end panels depict in relief a stylized capricorn and a sea monster with a griffin's head. On the front a high relief with mythological sea creatures, tritons, and mermaids surrounds a



No. 127

central unidentified coat of arms that is framed by a cartouche with grotesque mask, scrollwork, and two female figures with stylized acanthus tails. *Condition:* The corner figures are later; the lid's dustboard and its framing molding with carved leaf ornament result from the extensive rebuilding; the nail hinges and back left caryatid are recent, as is the head of the right corner figure. Most of the background of the sculpted panels was gilded to intensify the illusion of depth and preciousness. Although the carcass has been extensively rebuilt and planed inside completely, the chest retains its sixteenth-century appearance. Paper label: C 5472 / Goodhart

PROVENANCE: [Duveen Brothers, New York]; acquired by Mrs. Albert E. Goodhart, New York, through Duveen in 1925;¹ Mr. and Mrs. Albert E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.²

LITERATURE: DuBon 1992, p. 54.

EXHIBITED: Allentown 1980–81, no. 66, ill.; New York 1984b.

The mythical inhabitants of distant, exotic oceans, possibly transmitted by ancient Roman sources, as well as drawings, prints, and other media, including medieval bestiary descriptions, were accessible in a large variety of artistic compositions that could easily be adapted to create reliefs like those on the Lehman cassone. The influence of the shape and decoration of Roman sarcophagi and the inventions of Renaissance artists such as Andrea Mantegna and Giulio Romano is evident.³ A sea monster

with a griffin's or eagle's head similar to that on the present cassone's left side is shown prominently in a composition of the story of Hannibal by Giulio Romano (1499–1546).⁴ The depiction of a capricorn on the right end may signal a particular importance for this constellation, possibly as a heraldic guardian, to the patron. However, in the context of the subject of the carved front panel and the creature with a bird-of-prey head on the other side, it does not seem to reflect a political connotation as in the case of a pair of cassoni in the Victoria and Albert Museum, London. There the mythical beast is emblematic of Cosimo I de' Medici and his influence over Siena.⁵ A chest design drawing attributed to Girolamo da Carpi illustrating similar sea creatures and the preference for dynamically arranged figurative decoration is in The Metropolitan Museum of Art.⁶

A closely related cassone with astonishing affinities is in the Cleveland Museum of Art and another is in the J. Paul Getty Museum, Los Angeles.⁷ Comparable works in European collections are also known.⁸

For painting collectors of the nineteenth and twentieth centuries such attractive and voluminous cassoni had an aesthetic and functional effect. When placed under a sizable painting, a cassone emulated the noble displays in Italian Renaissance palazzi, but its proportions and depth also suited a New York mansion by providing a protective barrier between visitors and artwork. WK

NOTES:

1. Duveen Brothers Records, 1876–1981, Department of European Paintings, The Metropolitan Museum of Art, Client Summary Book (microfilm, reel 420, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library).
3. London–New York 1992; Rome 1993. See also Rumpf 1939.
4. Rome 1993, p. 43, no. 38.
5. Henneberg 1991. Similar side panel solutions were popular in the Italian Renaissance; see DuBon 1992, p. 38 and ill. p. 39.
6. Metropolitan Museum, 1998.465b (Allentown 1980–81, p. 35, no. 29; the drawing was then in a private collection). See also Schottmüller 1928, p. xxxv, fig. 36 (drawing attributed by Schottmüller to Bernardo Buontalenti, after 1550, in the Gabinetto Disegni e Stampe degli Uffizi, Florence).
7. The Cleveland Museum of Art, 1942.607 (Cleveland Museum of Art 1966, p. 99); J. Paul Getty Museum, Los Angeles (Bremer-David 1993, p. 184, no. 309).
8. See, for example, cassoni with similar corner figures in the Museo Horne, Florence (Massinelli 1993, p. 50, fig. 73; Paolini 2002, pp. 87–89, no. 22); the Museo Nazionale del Bargello, Florence (Gregori, Ruotolo, and Bandera

Gregori 1981, ill. p. 19); and the Museo Poldi Pezzoli, Milan (Museo Poldi Pezzoli 1983, p. 314, no. 12, p. 352, pl. 16). See Faenson 1983, pls. 47–51, for a related work in the State Hermitage Museum, Saint Petersburg.

Rome, 1575–90 (rebuilt, with replacements)

128. Chest (cassone)

1975.1.1944

H. 68.5 cm, w. 174 cm, d. 58.4 cm. Walnut, carved and partially gilded, iron. *Condition:* The right back corner ornaments have been replaced; on the lid, band hinges have been substituted for the former nail hinges.

PROVENANCE: Acquired by Philip Lehman, by 1918.

LITERATURE: Odom 1918–19, vol. 1, p. 181 and fig. 110; *Bulletin* 1984, n.p.; Bliss 1990, p. 271.

EXHIBITED: Tokyo 1977, no. 79; New York 1984b.

This chest type is similar to that of No. 125, although the carving here is of lesser quality. The chest's state of preservation reflects its age. Each side panel is decorated with a massive grotesque mask rendered in an



Egyptianizing Mannerist style and wearing an exotic headdress consisting of a draped scarf knotted on the forehead and a fan-shaped feather ornament. The bulging base molding has a background with scale ornaments and hanging swags with shield cartouche ornaments that bear, on the left, a stylized Maltese cross and, on the right, the Ottoman crescent moon. The pairing may allude to the struggle of the Order of Saint John of Jerusalem, Knights Hospitaller, which, driven from its Rhodes headquarters by the Ottoman Turks in 1522, established itself on Malta in 1530. The order, now known as the Knights of Malta, was dedicated to protecting Christian pilgrims on the way to Jerusalem from pirates and Malta from an Ottoman invasion.

The combination of the emblems on the shields may also refer to the battle of Lepanto that took place on 7 October 1571; if so, this date would set a terminus post quem for the creation of the present chest. There is also a possible connection between the knightly order's quest as Christian warriors and the subject displayed on the front panel. The carving represents episodes from Greek mythology concerning the hero Jason's quest for the legendary Golden Fleece; the scenes depicting episodes from the story of Jason and the Argonauts follow the Roman writer Gaius Valerius Flaccus (died ca. A.D. 90).¹ The left panel likely shows Jason meeting Hypsipyle, queen of Lemnos, an island off the west coast of what is now modern Turkey, whereas the right panel presents Jason with the princess Medea, who would become his wife.

The prisoners on the corners can be identified by their costumes as the kings of Parthia and Armenia, respectively, following the model of the famous "Farnese Captives" in the Museo Archeologico Nazionale, Naples.² An extensive list of related cassoni with these figures documents the popularity of the subject of the Dacians in the Renaissance.³ Bliss recognized the present chest as a pair to a cassone in the Virginia Museum of Fine Arts, Richmond, although there are differences between the two.⁴

WK

NOTES:

1. Valerius Flaccus 1934 (ed.).
2. Henneberg 1991, p. 122.
3. *Ibid.*, p. 130, n. 22. See also Pedrini 1969, figs. 256, 257; Faenson 1983, pls. 165–76; Windisch-Graetz 1983, p. 229, ill. no. 60.
4. Joseph Bliss, note of 10 February 1984 (Robert Lehman Collection files); Bliss 1990, p. 271. Similar chests are known: P. Thornton 1984b, fig. 13; Bremer-David 1993, p. 181, no. 310; DuBon 1992, pp. 34–55. Another cassone with the rare subject of Jason is in the Louvre, Paris.

Italy (Rome or Siena?), mid-sixteenth century with nineteenth-century additions

129–130. Two associated chests (cassoni)

1975.1.1940, 1947

No. 129: h. 73.6 cm, w. 1.7 m, d. 63.5 cm; No. 130: h. 87.6 cm, w. 1.7 m, d. 61 cm. Walnut, carved and partially gilded; coniferous wood. Both cassoni of sarcophagus shape have paw feet and gadroon base molding, the lobes of which curve outward from the middle. There are stylized rosettes in the concave frieze above the main reliefs with narrative carving and central armorial scrollwork cartouches held by two putti. The front angles display female figures standing on brackets with grotesque masks; scroll-bands occupy the show side of the back corners. The raised and stepped lid of each has foliate ornamentation and a plain dustboard. Number 129 has a volute-decorated apron below the gadroon molding embellished with a central shell decoration below a winged cherub mask.

Condition of No. 129: There is a replaced dustboard on the lid's top; the right back volute is replaced, as are parts of the paw feet. Other replaced areas include the shell-decorated apron and the outer protruding molding board of the lid. The surface shows signs of various campaigns of refinishing and reworking of the gilded areas. A dark coating most likely was applied to conceal the differences of the surfaces, resulting in an aged appearance. The interior canvas lining is new, and there is residue of a former velvet lining. The right front corner figure (with helmet) is completely replaced, and the left figure is partly replaced. The iron sixteenth-century key, possibly used as a working lock, was a much later addition. Although extensive parts of this object have been restored, it can be assumed that the overall appearance is close to the original. Paper label with former owner's address: *Mrs. Leo[n] Schinasi / 346 West 89 St. New York City*

Condition of No. 130: The lid's dustboard has been replaced in pine wood, which was also used to rebuild the inner carcase construction; the lid is attached with three hinges and a chain that was supposed to prevent the lid from flipping over. The female figures stand above the grotesque mask consoles; the arms of the figure on the right have been replaced crudely; the figure on the left is totally replaced; the inside has been totally rebuilt; both back roll strip pilasters have been renewed. Most replacements are identifiable by their low quality of execution.

PROVENANCE: No. 129: [Charles of London, New York]; Leon Schinasi, New York; Mrs. Leon Schinasi, New York; Schinasi sale, Parke-Bernet Galleries, New York, 3–4 November 1944, lot 397; [French & Company, New York]. Acquired by Robert Lehman through French & Company in November 1944.¹ No. 130: [French & Company, New York]; acquired by William Randolph Hearst through French & Company in March 1926;² [Gimbel Brothers, New York].

LITERATURE: No. 129: "Family Collection" 1954, ill. p. 63; Szabo 1975, pp. 52, 57, no. 136, ill.; DuBon 1992, p. 55, n. 13. No. 130: Szabo 1975, p. 57, no. 137, ill.; Szabo 1983, p. 28, ill. no. 35.

EXHIBITED: No. 129: New York 1984b. No. 130: Tokyo 1977.



No. 129

These two chests represent the illustrated narrative type of cassoni. All the raised parts were once gilded, and this decoration has been partly preserved, albeit with retouching. Despite the loss of the apron ornament of No. 130 it is evident that the cassoni form a pair or originate from an ensemble that was made in the same workshop. Robert Lehman did not acquire both chests simultaneously but was able to later reunite them.

The elaborately carved panels in high relief frame the central cartouche featuring the coat of arms of the Doria and the arms of the Gagliardi families between standing nude putti.³ The upright pointed crescent as a mark of cadency indicated that a second-born son of the Doria married a daughter of the Gagliardi family. As branches of both noble families lived in various provinces, the exact occasion remains unidentified. The presence of the arms of one family on both chests at first may come as a surprise. The important role of the cassone in the wedding ceremony led to the rapid development of the type as an artistic showpiece demonstrating the patron's social status and dynastic ambitions. As cassoni were made for the most part in pairs as bridal chests, the arms of both the bride and the groom were applied. However, at times, marriages were conducted within different branches of the same family, resulting in the occurrence of virtually identical insignia on two chests.⁴ A similar case may be observed in a pair of cassoni in the Frick Collection, New York.⁵

During the Renaissance there was often little time between betrothal and wedding, as many marriages were

expressions of political alliances to strengthen family bonds. Workshops often labored hurriedly to provide cassoni on schedule. The chests were sent by the groom to the bride's house to be filled and were then returned in an extravagant procession that demonstrated the wealth of its owners. The dowries in high aristocratic unions might fill several cassoni. Isabella d'Este (1474–1539) brought no fewer than thirteen chests on her trip from Ferrara to Mantua in 1490 to meet her future husband.⁶

The rather restricted betrothal period led some workshops to employ practices with specialized artisans in order to economize time. The discrepancy of the quality of the carving of various parts and their artistic composition documents the involvement of several individuals. It is possible that a workshop could buy the narrative scene panels, which demonstrate a more sophisticated level of artistic accomplishment than the ornamental framework and carcase, from sculptors specifically trained to translate the drawings of artists, often famous, into the wood medium.

The themes of the carved reliefs, related to those of paintings, would have been familiar to the humanist collector and would stimulate social conversation with guests on such topics as Plutarch or Ovid.⁷ Number 129 likely evokes a subject regarding the end of ancient Roman paganism. Emperor Galerius Maximinus, one of the great idolaters in Roman history, was joint emperor with Constantine the Great, the first Roman emperor to adopt Christianity.⁸ The Late Gothic and Renaissance periods were particularly attuned to Maximinus, as Saint Catherine of Alexandria was among his most venerated



No. 130

victims, and the story as transmitted in *The Golden Legend* was popular.⁹ Maximinus had many idols reinstalled and temples repaired, as seen on the left panel illustrating a group of Roman nobles bearing offerings to a naked idol statue on a pedestal in front of a monumental architectural structure.

The scene on the right depicts the enthroned Constantine receiving gifts from the early Christians. This theme of the new religion triumphing over the past is supported by the illustrations after Ovid (*Met.* 1.452ff.) that show the unwilling nymph Daphne pursued by Apollo. She turns into a bay laurel tree with her arms transforming into branches that turn away from Apollo in disgust, thus representing the victory of chastity over sexual temptation.¹⁰ The opposite side depicts Diana's brother, Apollo, alarmed that his sister might break her vow never to marry and worried that there might be a romance between her and Orion. The identification of the scene remains speculative, however, as no directly related drawings or etchings stating the subject have been documented.

Number 130 depicts Apollo (on the left) and Diana (on the right) slaying the sons and daughters of Niobe, queen of Thebes, as a punishment for her arrogance—another scene taken from Ovid. On the left side of the chest stands Apollo, with bow and arrow and Eros, and on the right side panel is Jason slaying the dragon guarding the Golden Fleece.

The multitude of similar panels mounted on cassoni warrants further investigation into the various Renaissance

artisans and the later imitators and conservators who worked on these chests. A closely related pair of cassoni in the Victoria and Albert Museum, London, was probably made for Cosimo I de' Medici after he assumed the title of duke of Florence and Siena, following the victory at the battle of Marciano in 1554 and his triumphal entry that followed the conquest of Siena. The design for those cassoni is attributed to the artist Bartolomeo Neroni, who worked mainly in Siena.¹¹ WK

NOTES:

1. French & Company invoice dated 9 November 1944; see also Mitchell Samuels of French & Company to Robert Lehman, 15 November 1944 (Robert Lehman Collection files).
2. According to a note in the Robert Lehman Collection files, Hearst purchased the cassone from French & Company on 29 March 1926.
3. I am grateful to Michelangelo Lupo for his assistance in verifying the coat of arms.
4. Koeppe 1994c, p. 115.
5. DuBon 1992, p. 14.
6. Kisluk-Grosheide, Koeppe, and Rieder 2006, p. 21.
7. See Plutarch 1932 (ed.).
8. Foxe 1855 (ed.), p. 58.
9. See, for example, Thurman 2001, fig. 18.9. The scene also occurs in similar form on several cassoni that DuBon has discussed at great length. See DuBon 1992, pp. 45–55, especially p. 54.
10. Ovid, *Metamorphoses* 1:452ff.; Hall 1974, s.v. "Apollo and Daphne." Other chests depicting this scene are in the Speed Art Museum, Louisville, Kentucky (Comstock 1951, ill. p. 135) and the Frick Collection, New York (DuBon 1992, p. 16).
11. Henneberg 1991; Geissler 2007.

Italy (Tuscany?), ca. 1840–80

131–32. Pair of chests (cassoni)

1975.1.1945, 1946

No. 131: h. 76.8 cm, w. 1.8 m, d. 59.7 cm; No. 132: h. 74.9 cm, w. 1.8 m, d. 58.4 cm. Walnut, carved and partly gilded. The two chests differ only in a few details and slightly in the degree of the incorporation of insect-damaged wood, which was used to suggest age (No. 132 has a larger amount). The weight of the lids with their stepped plateaus requires more than one person to open the chests. The molding decoration on the lids is applied to all four sides including the back. On the front, turbulent acanthus foliage spirals generate from two grotesque female figures that frame a central roundel with an empty cartouche. The bodies have a boldly gadrooned base, and each rests on four recumbent fully sculpted sphinxes. *Condition:* Number 131 shows insect damage, has no lock, and is constructed on the inside with totally planed boards including a few grooving marks indicating that they were finished by hand. Number 132 has several repairs and several sphinx feet made with insect-damaged wood; however, the carved ornaments are of unusually high quality.

PROVENANCE: Not established.

EXHIBITED: No. 131: Tokyo 1977, no. 79; New York 1984b. No. 132: New York 1984b.

This pair of nineteenth-century cassoni embodies the taste and estimation for Italian Renaissance furniture in Europe as well as the United States. The quality of carving and the design reflect the particular efforts of Italian artisans to emulate the “Golden Age of the Renaissance” and to put forth innovations that could compete with the products of that era.

The goal of the Early Italian Renaissance revival was primarily to reflect the splendor of a lost period of political importance and artistic grandeur. This aim was closely associated with the region’s struggle for a unified nation. It was not before 1861 that a Kingdom of Italy was proclaimed, albeit without two cultural centers of paramount importance: Venetia was added in 1866 and the “Eternal City” with the Papal States in 1870. Rome and its ancient roots held a distinctive allure that has never fallen out of fashion. As Rosanna Pavoni pointed out: “By the time Italy had developed its obsession with neo-Renaissance in the 1870s, collectors and scholars in the rest of Europe had been excited by Renaissance taste and style for several decades. The Renaissance was then promptly reconceptualized, in a forced alignment with the accepted historical version of its birth and development, and its help enlisted in the search for an Italian national identity. Thus the *italianità* of the Renaissance was proclaimed.”¹

In particular, excavations in Rome during the Early Renaissance uncovered spoils of Egyptian origin that

had decorated ancient imperial Rome and found new appreciation in the sixteenth and seventeenth centuries. Apropos of this fascination with ancient Egypt are the red granite sphinxes of ancient Roman manufacture that Pope Clement VII (r. 1523–34) had installed in the Belvedere Statue Court to carry a sarcophagus repurposed as a fountain.² Also representative is the tomb of Angelo Cesi (ca. 1554–60) in the Cesi Chapel in Santa Maria della Pace in Rome where a sarcophagus is supported by two massive white marble sphinxes.³ Regarded as an ancient symbol of power and vigilance and as a repository of female wisdom,⁴ the sphinx was deemed a befitting form to support chests and their valued contents. Nineteenth- and early twentieth-century collectors in New York found these objects with Egyptianizing motifs especially appealing. William H. Vanderbilt financed the installation of Cleopatra’s Needle (or Pompey’s Pillar), a red granite Egyptian obelisk in Central Park, and the Metropolitan Museum collaborated with Howard Carter’s highly publicized excavation of the royal tomb of Tutankhamen.⁵ In addition, influential collector J. Pierpont Morgan admired ancient ruins and colossal architecture in Rome while acquiring treasury objects from a range of periods.⁶

Nothing is known about the origin of the present two chests, and there is a lack of documentary evidence. The sarcophagus shape and turbulent acanthus decoration closely follow Renaissance designs, however.⁷ The excellent craftsmanship attests to the abilities of Italian master carvers in the nineteenth century. There is a long tradition of such woodworking: Italian firms like the Fratelli Mora in Milan evolved out of workshops that were founded during the ancient regime. A Giovanni Mora is documented as *ébéniste* in 1785; masters such as Egisto Gajani (1832–1890) and Luigi Frulini (1839–1897) were based in Florence; and the gifted Pietro Giusti (1822–1878) of Siena worked in Tuscany.⁸ In 1998, The Metropolitan Museum of Art acquired a casket that Giusti had created to celebrate the voting urn in the town hall of Siena.⁹ A similar model was shown at the London International Exhibition of 1862.

Other Italian carvers emigrated and continued the high standard of woodworking and craftsmanship in other parts of the world. Although early in date, the possibility that the present chests were made in the United States cannot be ruled out. Apropos of the period, the influential firm of Addison Mizner, Mizner Industries Inc., in Palm Beach, Florida, stated in a brochure the range of furnishings that were available: “Because of the great variety, [it] is impossible to show all of the



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[neo-Renaissance] products of the Mizner Industries in a catalogue. . . . If you fail to find what you want, Mizner Industries can make it.”¹⁰

WK

NOTES:

1. Pavoni 1997, p. i.
2. Curran 2007, pp. 199–200, fig. 71 (view of the Belvedere Statue Court in a drawing by Maarten van Heemskerck, ca. 1535).
3. *Ibid.*, pp. 219–21, figs. 84–86.
4. Hall 1974, s.v. “Sphinx.”
5. Heckscher 1995, p. 43 and fig. 58. See also Lythgoe 1923; Mace 1923.

6. Strouse 2000.
7. See also No. 126. For similar works, see Faenson 1983, pls. 112–18. For a drawing with related designs, see Kisluk-Grosheide, Koeppel, and Rieder 2006, fig. 10 (Fig. 126.1 in the present volume).
8. See Metropolitan Museum, 1992.317, for an oval frame inscribed *EGISTO GAJANI FECE FIRENZE 1870* (with new mirror glass; Gere 1998–99, p. 35).
9. Metropolitan Museum, 1998.19.
10. See Ferrazza 1994, ill. no. 217; see also pp. 206–12 and ill. no. 216.



No. 133

Italy, nineteenth or twentieth century

133. Chest (cassone)

1975.1.1948

H. 92 cm, w. 202 cm, d. 69.5 cm. Walnut, carved and partially gilded.

PROVENANCE: Villa Taverna, Frascati; [Duveen Brothers, New York].

LITERATURE: Odom 1918–19, vol. 1, p. 310 and fig. 257.

This cassone was produced as a showpiece. The nail hinges are too weak to hold the heavy lid. In addition, the lid's overhanging, decorated with bent flute molding and partial gilding, was purposefully distressed in some areas to evoke the impression of generations of use and wear. The relatively small corner feet in the back contrast with the four massive claw foot elements of the display front, which is strongly curved outward. The claws appear to support four pilasters with fluting that is cabled in the lower third section.

The form recalls carriage coffers held in position by leather straps.¹ The off-center keyhole and the hollowed-out space that likely held a now lost locking mechanism contribute to a Renaissance-like appearance. However, the style of the carving of the three front panels indicates without question a nineteenth- or early twentieth-century manufacture. Moreover, the construction reflects the work of cabinetmakers inexperienced with producing traditional chests. The small molding that frames the panels where they are bent or curved was not strong enough to withstand pressure and has deformed on almost all of the vertical sides. It seems unlikely that the

piece was made in one of the great “restoration workshops” of dealers like Elia Volpi (1858–1938) or Stefano Bardini (1836–1922).²

WK

NOTES:

1. The form of the cassone may be compared with the following less exuberant works with curved fronts: No. 124 in the present volume and Museo Poldi Pezzoli 1983, p. 314, no. 13, p. 353, pl. 17; Massinelli 1993, p. 145, pl. xxvi. For a comparison of the usage of the piece, see the Renaissance woodcut illustrated in P. Thornton 1991, pl. 229.
2. Ferrazza 1994; Nesi 2011.

France (Île-de-France or Burgundo-Lyonnais), ca. 1570–90, and nineteenth century

134. Dresser (*Dressoir aux harpies*)

1975.1.2034

H. 144.8 cm, w. 137.8 cm, d. 50.8 cm. Carved walnut with interior elements of oak, pine; iron locks and hinges.

PROVENANCE: Not established.

LITERATURE: Szabo 1975, p. 78, no. 138, ill.; Wardropper 2004, p. 20, ill. pp. 20, 21.

EXHIBITED: New York 1984b.

The platform, sections of the carved harpy-shaped term support, and the framing of the four back panels of the lower part have been replaced, most likely following the original design. Further restorations were made to the upper cabinet, such as major parts of the dentils and the rear caryatid on the left side. There are no



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feet. The plain rectangular fields in the frieze of the entablature, surrounded by an inlaid double line, may have been initially painted to imitate colorful marble or semiprecious stones, as documented by a related *dressoir* in Écouen (Fig. 134.1).¹

Such sumptuous decoration is traditionally associated with cabinets made in the Île-de-France, the French cultural center during the second half of the sixteenth century.² However, the carving style and the cost-saving technique of trompe-l'oeil painting seen here can be found on pieces produced in areas near Dijon and Lyon.³ The plain, unfinished top and the cabinet's overall low proportions suggest that a superstructure is missing. That element may have been stepped, and covered on special occasions with expensive textiles or Oriental carpets for the display of precious objects such as silver plate or ceramics.⁴ The significant group of majolica in the Robert Lehman Collection would aptly dress such a furniture type, approximating Renaissance decor.⁵

The stylized feather headdresses crowning the grotesque masks in the center of each of the two doors are intriguing (see detail ill.). The motif may allude to Native American culture, symbolizing the hitherto unknown treasures of the New World that a prosperous owner could store in the spacious compartments behind the lockable doors. The abundance of carved elements, and their imaginative combination and appearance, reflect the dominant *horror vacui* principle of the period. In the wake of the École de Fontainebleau, artists created an immense variety of ornament designs that could be endlessly adapted.⁶ Like stucco and marble, wood was well suited for translating these two-dimensional sources into nearly three-dimensional works of art. WK

NOTES:

1. Écouen 1995–96, p. 32, no. 2; Blois 2002, pp. 130–31, no. 27.
2. Koeppe 1992, pp. 81–84, nos. M15, M16; Blois 2002, p. 137, no. 30.
3. Compare the “armoire Arconati-Visconti” at the Louvre, Paris (Blois 2002, pp. 132–35, no. 28). See also Boccador 1988, figs. 157, 158, for the feather or palmette hair ornament and also figs. 171, 178, 195 (superstructure), 157 (marbleizing). For the type, see the cabinet illustrated (as Burgundy, ca. 1560–70) in *Biennale des antiquaires* 1988, stand 35 (Gabrielle Laroche, Paris).
4. Koeppe 1992, p. 80 (the historical photograph shows a now lost superstructure on a dresser in the Lemmers-Danforth collection, Wetzlar, Germany). A stepped display support was at times also made as a simple wood structure that was covered with fine linen or a patterned textile that was removed after the festivities; see Écouen 1995–96, figs. 7, 8.
5. Rasmussen 1989.



Fig. 134.1: Dresser. France (Paris?), ca. 1560–70. Musée National de la Renaissance, Château d'Écouen. Inv. Ecl. 20 426



No 134, detail of door

6. For example, the inventions of Antonio Fantuzzi (active France 1537–45) and René Boyvin (ca. 1525–ca. 1625), or the specialized furniture designs by Jacques Androuet Ducerceau (ca. 1520–1585/86); see Zerner 1969; Jarvis 1974, pp. 65–68 (compare the harpies); Los Angeles–New York–Paris 1994–95, pp. 301–2, no. 72, pp. 368–72, nos. 121–23; Wardropper 2004, p. 20.

Attributed to Léonard Boudin (1735–1807) and Pierre-Antoine Foullet (1746–1809), Paris, ca. 1765–70

135. Commode

1975.1.2033

H. 87 cm, w. 128.3 cm, d. 62.2 cm. Oak and pine veneered with stained maple, tulipwood, amaranth, and holly stringing, with marquetry of stained, shaded, and engraved maple, mahogany, amaranth, barberry and other marquetry woods; gilt-bronze mounts; marble top; brass rollers. Stamped beneath the top on the rear left corner: the false stamp DUBOIS with the monogram of the Guild JME (*jurande des menuisiers-ébénistes*).

PROVENANCE: [Bensimon, New York]. Acquired by Robert Lehman through Bensimon in 1953.

This rectangular chest of drawers with bombé front and ends is supported by four tall cabriole legs, each three-sided in section. The two drawers are secured by a single lock in the upper drawer. A pictorial scene of ruins and buildings is veneered on the center section of the front, flanked by Neoclassical vases with flowers on top; veneered on each end is an arrangement of flowers and scrolls. The chest of drawers is elaborately ornamented with gilt-bronze mounts.

The style of the architectural landscape and the flanking vases on the front suggests the work of the *ébéniste* Pierre-Antoine Foullet, who was known for sumptuous case pieces mostly in transitional or Neoclassical style, embellished with classical urns or floral ornament in oval medallions, and landscape scenes with architectural ruins. The marquetry of a secretary in the Wallace Collection, London, even bears Foullet's signature.¹ The bombé shape of the commode and the bronzes of late Rococo style, however, are earlier in date than the marquetry.² In the late 1760s Foullet often worked in collaboration with Léonard Boudin, who supplied him with furniture to be veneered.³ Boudin began as a cabinet-maker but then became a dealer, selling pieces made by a number of his contemporaries in addition to Foullet. The carcass of this commode was probably made by Boudin and turned over to Foullet, who had it veneered and mounted with bronzes and sold it in the late 1760s.⁴

WR

NOTES:

1. Hughes 1996, vol. 2, pp. 954–64, no. 194. For information on Foullet, see Pradère 1989, pp. 275–77.
2. The information in this entry was most generously provided by Alexandre Pradère. See Alexandre Pradère to William Rieder, letter of 28 September 2000 (Robert Lehman Collection files).



No. 135



No. 135, side

3. For information on Boudin, see Pradère 1989, p. 271.
4. The same bronzes framing the front panel are on a lacquer commode stamped by P. A. Foullet (advertisement by Ader & Picard, Paris, in *Burlington Magazine* 113 [June 1971], p. lxxx), but they are also found on a number of other commodes, stamped by Boudin and by several other cabinetmakers, including Carel, Jean Demoulin, Jean-Pierre Latz, Pierre III Migeon, and François Rubestuck.

Attributed to Adam Weisweiler (1744–1820).
Paris, ca. 1780–90

136. Secretary (*secrétaire à abattant*)

1975.1.2029

H. 137.2 cm, w. 90.2 cm, d. 38.1 cm. Oak veneered with mahogany; white marble top and shelf; gilt-bronze mounts and adjustable candleholders.

PROVENANCE: Sale, Galerie Jean Charpentier, Paris, 24 June 1937, lot 5, pl. 11(?); [René Weiller, Paris]; [Hans Stiebel, Paris]. Acquired by Robert Lehman through Stiebel in October 1959 (Robert Lehman Collection files).¹

LITERATURE: Nicolay 1956–59, vol. 1, ill. p. 482 (A. Weisweiler, fig. c)(?); F. J. B. Watson 1960, pp. 122–23, no. 91, fig. 91(?); Lemmonier 1983, pp. 177–78, no. 51(?).

This drop-front secretaire in the form of a cabinet on a stand with drawers is supported by tall legs joined by a shelf. Behind the drop-front are drawers, shelves, and pigeonholes. The drop-front is visually divided in three parts. Framed with gilt-bronze mounts, it has a projecting, or so-called break-fronted central section. The frieze drawer above is similarly designed and set below the white marble top with a gilt-bronze gallery. At the fore-corners are freestanding composite columns, the upper half of each in the form of a fluted tapered column, the lower half tapering downward with a spiral gilt-bronze mount. Attached to a vertical rod on each side is an adjustable candleholder. The base of the secretaire has five drawers supported on four legs in the form of tapered fluted columns with a marble shelf with a gilt-bronze gallery at the back, the legs narrowing to gilt-bronze mounted feet.

What appears to be this piece, based on the beautiful veining of the mahogany veneer, was published in a Galerie Charpentier sale catalogue and also by Watson and Lemmonier as bearing the stamp of Adam Weisweiler.² No stamp, however, has been found on the Lehman cabinet. Watson convincingly dated the work to the last decade before the Revolution. There is, however, glued to the top beneath the marble a paper with an illegible text written on it, but a distinct year: 1773. This puzzling bit of information complicates both the attribution to Weisweiler (who became a master in 1778) and the dating. The secretaire is consistent, both stylistically and technically, with several pieces of furniture made by Weisweiler in the 1780s, and until further research can confirm that the piece of paper is original to the work, the attribution and dating should stand.³

Lemmonier offers a fascinating provenance for the secretaire, which includes the Château de Versailles



No. 136



No. 136, open

in 1789, as part of the collection of the duchesse de Polignac. Yolande Martine Gabrielle de Polastron, duchesse de Polignac (1749–1793), a favorite of Marie Antoinette, was appointed governess to the royal children in 1782. Indeed, the 1787 inventory of her apartment at Versailles lists in the boudoir a mahogany *secrtaire en armoire* with candleholders of gilt bronze closely resembling this piece.⁴ In addition, the matching corner cabinets (*encoignures*) owned by the duchesse de Polignac and now in the Musée de Versailles have similar composite balusters that at the time were considered to be in the Chinese taste.⁵ It was allegedly later owned by Charles-Maurice de Talleyrand, Paul Ernest Boniface, comte de Castellane, and Anna Gould. This information has not yet been substantiated.⁶

WR

NOTES:

1. Hans Stiebel invoice dated 7 October 1959 (Robert Lehman Collection files).
2. Sale, Galerie Jean Charpentier, Paris, 24 June 1937, lot 5, pl. 11; F. J. B. Watson 1960, pp. 122–23, no. 91; Lemonnier 1983, pp. 177–78, no. 51.
3. Of the several elements on the *secrtaire* that relate closely to other works by Weisweiler, the most prominent are the composite columns in the Chinese taste that are found on several pieces stamped by Weisweiler and made in the 1780s: a pair of cabinets with Japanese lacquer in the Louvre, Paris (Pradère 1989, ill. no. 476), a *secrtaire* with Japanese lacquer in the Huntington Library, San Marino, California (Pradère 1989, ill. no. 482), and a corner cabinet with mahogany veneer at Versailles (Pradère 1989, ill. no. 494). The use of a beaded gilt-bronze frame on a vertical rectangle with curved top and bottom in conjunction with plain mahogany veneer was used again by Weisweiler on a commode delivered in 1788 for the comtesse de Provence at Versailles (Pradère 1989, ill. no. 495).
4. Archives Nationales, Paris, O¹3470, pp. 281–82.
5. See Pradère 1989, ill. no. 494; Arizzoli-Clémentel 2002, p. 115, no. 35.
6. Lemonnier 1983, pp. 177–78, no. 51.

Attributed to Martin Carlin (ca. 1730–1785); soft-paste porcelain plaques from the Sèvres Manufactory, painted by various artists, Paris, ca. 1781–85

137. Secretary

1975.1.2026

H. 120.3 cm, w. 80 cm, d. 45.7 cm. Oak veneered with tulip-wood, amaranth, holly, ebonized holly, and other marquetry wood; brass; green-colored metal; gilt-bronze mounts; marble top. Unstamped. Branded beneath the right rail with a crowned Cyrillic c. Porcelain plaques marked as noted.



No. 137

Inscribed on carcase in ink behind plaque no. 1: *Coffre . . . 52 livres*, with illegible signature.

Porcelain plaques (see detail ills.):

1. Painted on the reverse with the factory mark of crossed LLs, the date letters AA for 1778, and the mark (VD in monogram) of the gilder, burnisher, and painter Jean-Baptiste-Emmanuel Vandé père (1716–1779). Pasted to the reverse is the factory's price ticket: a paper label engraved with crossed LLs and inscribed in ink with the cost of the plaque: 216 (livres).
2. Painted on the reverse with the factory mark of crossed LLs and the mark (script LG) of the gilder, burnisher, and painter Etienne-Henry Le Guay l'ainé, later père, 1719/20–ca. 1799). Pasted to the reverse is the factory's price ticket.
3. Same marks as no. 2. Pasted to the reverse are the remains of the factory's price ticket.
4. Same marks as no. 1. Pasted to the reverse are the remains of the factory's price ticket.
5. Painted on the reverse with the factory mark of crossed LLs, the date letters dd for 1781, the inscription no. 2, the letter y for the painter Edmé-François Bouillat, called Bouillat père (1739/40–1810), and the mark of the gilder Michel-Bamabé Chauvaux l'ainé or père (operated 1752–88).
6. Same marks as no. 5. Pasted to the reverse is the factory's price ticket inscribed in ink with the cost of the plaque: 8 (livres).



No. 137, porcelain plaque no. 2



No. 137, porcelain plaque no. 3

- 7. Same marks as no. 5.
- 8. Same marks as no. 5.
- 9. Same marks as no. 5. Pasted to the reverse is the factory's price ticket inscribed in ink with the cost of the plaque: 10 (livres).
- 10. Same marks as no. 5.

PROVENANCE: Baron Lionel de Rothschild (1808–1879), London; Baron Nathaniel Mayer de Rothschild (1840–1915); Baron Victor Rothschild (1910–1990); Victor Rothschild sale, Sotheby's, London, 21 April 1937, lot 400; [Duveen Brothers, New York]. Acquired by Robert Lehman through Duveen in May 1956.¹

LITERATURE: "Carlin Secrétaire" 1937, ill.

This upright, rectangular drop-front secretaire has Ionic fluted columns in the indented fore corners and Ionic pilasters on the rear corners, resting on a lower stage with a slightly projecting top of conforming shape. This stage is supported by four straight tapering and fluted octagonal legs fitted with gilt-bronze *chandelles*. The white marble top of the upper section is surrounded by a gilt-bronze molding chased with laurel leaves and berries surmounted on the sides and back by an openwork gilt-bronze gallery. The frieze consists of three recessed panels with green colored metal mounted with gilt-bronze floral garlands tied with flower heads and

ribbons interspersed with shaped cartouches, the center one of which on the front houses the lock for the shallow drawer that fills the entire width of the frieze. The fall front is mounted with two rectangular porcelain plaques, each decorated with a basket of flowers and leaves suspended from a knotted ribbon painted in a white reserve, edged with a gilded band and a gilded border over green ground, and framed with a gilt-bronze waterleaf molding. Each side of the upper section is mounted with a rectangular porcelain plaque decorated with a bunch of flowers and leaves, tied at their stems by a bow, similarly framed (see detail ills.).

The interior is fitted with six pigeonholes and six drawers, the fronts of which are veneered with tulipwood. The lower right drawer has a loose tray fitted for writing materials. The lower part of the secretaire below the fall front is fitted with a single drawer with a break-fronted central panel mounted with two porcelain plaques decorated with floral sprays framed with gilt-bronze waterleaf moldings, with two smaller, similarly decorated porcelain plaques and frames at either end. Each side of the frieze in the lower stage is mounted with a rectangular porcelain plaque similarly decorated and framed. The fore corners of the lower stage are mounted with gilt-bronze female masks enframed with leaves,

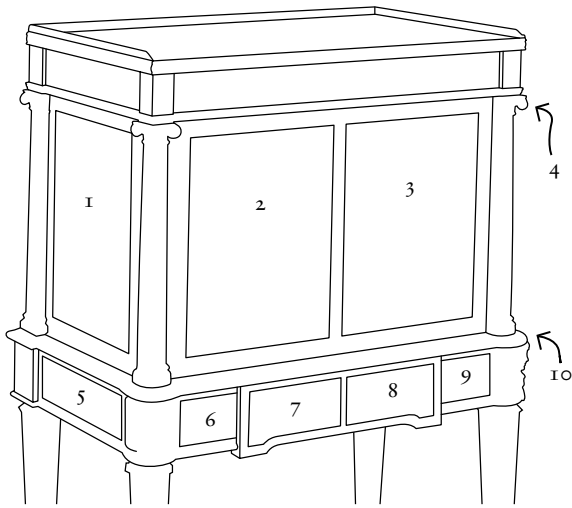


Fig. 137.1. Diagram of No. 137

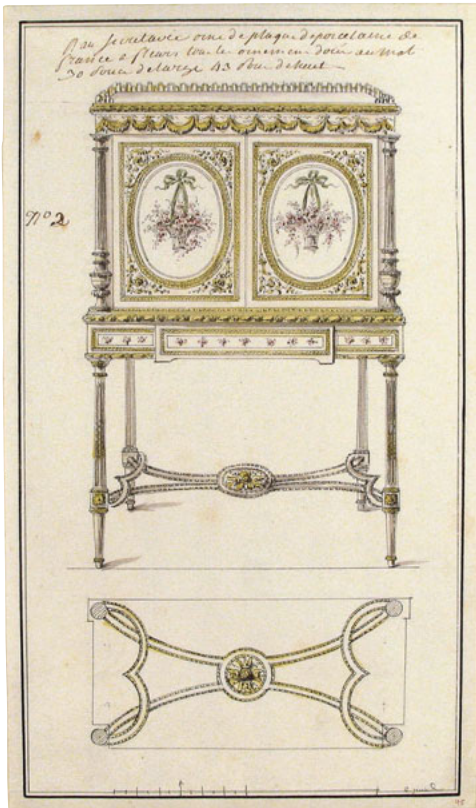


Fig. 137.2. Design for an upright drop-front secretary. France, ca. 1780. The Metropolitan Museum of Art, New York, Gift of Raphael Esmerian, 1959 (59.611.4)

berries, and garlands of beads; the rear corners are mounted with gilt-bronze lion masks.

Martin Carlin made several drop-front secretaires of similar design mounted with Sèvres plaques decorated with baskets of flowers on the front. Representatives in public collections are in The Metropolitan Museum of Art (ex coll. Samuel H. Kress),² Waddesdon Manor, Buckinghamshire,³ and the Palacio Real, Madrid.⁴ The present work, which was created between about 1781 and 1785, may be the latest in the series and is the only one with rectangular plaques on the drop-front section; the other three have oval plaques on the upper part. The plaques mounted on the piece in the Metropolitan Museum are dated 1773, those on the secretaire at Waddesdon are thought to have been painted in about 1775, and those in Madrid are of unknown date. Carlin probably first produced these secretaires for the dealer Simon-Philippe Poirier, who was working in partnership with Dominique Daguerre at their shop *à la Couronne d'or* on the rue Saint-Honoré. Poirier, however, retired in 1777, leaving the firm to Daguerre, who must have designed and commissioned the present piece. A drawing of the sort that Daguerre would have shown to prospective clients for a similar work is from the illustrated inventory of Duke Albert of Sachsen-Teschen in the Metropolitan Museum (Fig. 137.2).⁵ Secretaires of this type belonged to Madame du Barry (possibly the Kress work), the comte de Provence at the Palais du Luxembourg, and the comtesse d'Artois. Carlin repeated some of the mounts, most notably the female and lion masks, on other pieces of furniture.⁶

This secretaire was probably acquired by Baron Lionel de Rothschild in the 1850s when he was rebuilding and furnishing his house at 148 Piccadilly in London.

WR

NOTES:

1. Duveen Brothers invoice dated 11 May 1956 (Robert Lehman Collection files).
2. Metropolitan Museum, 58.75.44 (ex coll. Samuel H. Kress; Metropolitan Museum of Art 1964, pp. 144–49, no. 26 [entry by Parker and Dauterman]).
3. Bellaigue 1974, vol. 1, pp. 342–47, no. 68.
4. Niño Mas and Junquera de Vega 1956, p. 40, pl. LIV.
5. Metropolitan Museum, 59.611.4 (Metropolitan Museum of Art 1964, fig. 127).
6. Both mounts are on the famous set of furniture in the Louvre, Paris, decorated with lacquer panels made by Carlin in 1781–82 for the dealers Charles Darnault and his brother and supplied to Madame Adélaïde and Madame Victoire, Louis XV's daughters, for the Château de Bellevue at Meudon. See Alcouffe, Dion-Tenenbaum, and Lefébure 1993, vol. 1, pp. 250–53, nos. 79, 80.

CABINETS

United States, originally Umbria, ca. 1400;
twentieth century (rebuilt)

138–39. Two cabinets

1975.1.2017, 2018

No. 138: h. 92.7 cm, w. 56.3 cm, d. 33.3 cm; No. 139:
h. 93.3 cm, w. 75.3 cm, d. 48.5 cm. Walnut, iron. *Condition:*
No. 138: The cabinet has been rebuilt with an added pilaster
strip and pieced-in sections; the left door is sawn out.
Condition: No. 139: There are visible marks of the former
hinges. Original tops possibly reshaped or replaced.

PROVENANCE: No. 138: Not established. No. 139: [Elia
Volpi, Palazzo Davanzati, Florence]; Volpi sale, American Art
Association, New York, 21–23 November 1916, lot 425, ill.;
[F. Kleinberger Galleries, New York]. Acquired by Philip
Lehman through Kleinberger Galleries in July 1920.¹

LITERATURE: No. 139: Odom 1918–19, vol. 1, pp. 39–40
and fig. 23; Hunter 1920, vol. 2, pl. 179; Eberlein and
Ramsdell 1927, fig. 3b (line drawing).

The two cabinets have been installed into the wall of a
gallery in the Robert Lehman Collection at The Metro-



No. 138

politan Museum of Art in much the same way they
appeared in the Lehman residence at 7 West Fifty-fourth
Street in New York. They are key pieces, as they demon-
strate that the collector prioritized the decoration of his
house over any concern to preserve historical furniture.

No. 139





Fig. 139.1. Number 139 as seen in *Art Treasures and Antiquities Formerly Contained in the Famous Davanzati Palace, Florence, Italy*, sale cat., American Art Association, New York, 21–23 November 1916, lot 425

Both cabinets were altered to fit the spaces flanking the fireplace in the so-called “vaulted room.” No evidence has been found as to how No. 138 originally appeared; however, No. 139 was frequently published as an Umbrian credenza of about 1400 and was considerably famous in connoisseur circles (see Fig. 139.1). Therefore it is astonishing that this icon of early Italian woodwork was refashioned for the Lehman home. There are hardly any publications dating before the middle of the last century that do not illustrate this piece in its former state as an outstanding document of Italian Gothic furniture.²

WK

NOTES:

1. F. Kleinberger invoice dated 24 July 1920 (Robert Lehman Collection files).
2. See, for example, Odom 1918–19, vol. 1, pp. 39–40 and fig. 23; Hunter 1920, vol. 2, pl. 179. See also Ferrazza 1994, ill. no. 193.

Italy, nineteenth or first half of the twentieth century (with Renaissance parts)

140. Cabinet (credenza)

1975.1.2014

H. 63.8 cm, w. 99.8 cm, d. 45 cm. Walnut, iron, bronze.

PROVENANCE: Not established.

Two boards with molded edges form the top that has a dentiled cornice drawer frieze with applied corbels. Two cupboard doors with added moldings that imitate a frame and panel construction are flanked by pilasters

with carved acanthus and palmette leaves and turned, swelling Tuscan corner columns. The base has stylized gadrooning on carved paw feet in the front and brackets in the back. The handles in the form of a pair of dolphins meet at a scallop shell and are suspended from a rosette back plate.

The cabinet was constructed using old parts and new carved elements, the latter with no signs of usage. The pilasters and columns are unrelated. These factors may indicate that a simpler cabinet was taken apart and rebuilt to improve its appearance and value.¹ The size and mode suited the “Renaissance style,” as a vertical painting could be hung above, and a small painting or cherished item could be displayed on top. WK

NOTE:

1. For comparable Renaissance models and later versions, see sale, Sotheby’s, New York, 9–10 January 1990, lot 225; Paolini 2002, pp. 99–100, no. 32, pp. 101–2, no. 34; Frick Collection 2003, pp. 469–73; sale, Sotheby’s, London, 29 October 2003, lot 3; sale, Christie’s, New York, 22 April 2008, lot 140.



No. 140

Italy, nineteenth or first half of the twentieth century (with Renaissance parts)

141. Cabinet (credenza)

1975.I.2015

H. 90.6 cm, w. 69.4 cm, d. 36 cm. Walnut, oak.

PROVENANCE: Not established.

The rectangular molded top sits above a dentiled cornice and frieze drawer flanked by carved volutes. The door has a central knob pull and opens to a single-shelf compartment; guilloche pilasters are on either side. The chest-shaped understructure has a gadrooned base zone on claw feet in the front and is supported by bracket feet in the back. The cabinet was constructed using some old parts. The top is partly from the sixteenth century, as is the central door that shows signs of a previous mounting with strap hinges now filled in. For the type, see No. 140.

WK



No. 141

Northern Italy(?), late nineteenth or early twentieth century (using older parts)

142. Small cabinet

1975.I.2016

H. 87 cm, w. 67 cm, d. 28.3 cm. Walnut, carved.

PROVENANCE: Not established.

EXHIBITED: Tokyo 1977, no. 78, ill.; New York 1984b.

The overhanging rectangular top with molded dentiling rests above the drawer frieze framed by applied grotesque masks. One door with a turned knob pull is flanked by boards with added scrolling caryatid volutes, opening to a compartment with one shelf. The high paneled base with gadrooned front plinth rests on bracket feet. The vernacular style recalls furniture from regions in northernmost Italy, possibly the Trentino, an independent prince-bishopric that was under shifting Venetian and Austrian influences.¹

WK

NOTE:

1. Trent-Riva del Garda 1993, pp. 382-83, no. 126, pp. 390-91, nos. 136, 137.



No. 142

Italy, mostly late sixteenth century

143. Praying stool (prie-dieu)

1975.1.2013

H. 91.5 cm, w. 72.8 cm, d. 57.5 cm. Walnut. The dentiled cornice and plain top have molded edging. Paper label on the back: C 4079

PROVENANCE: Not established.

EXHIBITED: New York 1984b.

The rectangular low chest base with hinged lid serves as a kneeling board. The deeply recessed superstructure is closed by two doors. Each door is a single board with attached decorative moldings to give the appearance of mitered and tenoned paneling. The doors are mounted with lotus leaf rosettes with bronze knob handles. The lock is missing. The doors are hinged with bent nails to the corner stile panels. The left door has an iron ring at the back that engages with a hook mounted under the single shelf inside. The pilaster strips and capitals are decorated with carved oak leaves. The fluted and reeded frieze front has a small central drawer that reveals, when pulled out completely, secret side compartments (see detail ill.).

Depictions of Renaissance interiors document that the prie-dieu, or *inginocchiatoio*, was a requisite object for a well-appointed bedroom.¹

WK

NOTE:

1. P. Thornton 1991, pls. 261, 379. See also Massinelli 1993, p. 48; and No. 144.



No. 143



No. 143, detail

Italy(?), partly seventeenth century, and later

144. Praying stool (prie-dieu)

1975.1.2012

H. 89 cm, w. 65.5 cm, d. 62.7 cm. Walnut, poplar.

PROVENANCE: [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen in April 1925.¹

EXHIBITED: Tokyo 1977, no. 84, ill.; New York 1984b.

The rectangular lower chest structure with base molding and hinged lid opens to a well that stores the cushion, and closes to form a kneeling board. Four composite columns with carved spiral sprays and fluting support the upper part with a drawer flanked by stylized floral carvings, dentiled cornice, and molded top. There are a carved cherub apron and an iron escutcheon and mounts. There is no lock nor signs for a lock engagement on the lid of the chest base. The two front columns and dentiled cornice have been replaced; the cherub head, floral carvings, and mounts were added later. The style of the carved decoration varies and indicates different hands. During private devotion the prayer book could be taken out of the top drawer, and a kneeling cushion from the base compartment.

This piece is an example where the decorative appearance and monetary value of a simple and rather provincial object were enhanced by the addition of carved decoration and metal mounts. Collectors could display a religious painting or sculptural relief above; a colorful cushion with embroidery would add an aristocratic air.²

WK

NOTES:

1. Duveen Brothers invoice dated 10 April 1925 (Robert Lehman Collection files).
2. See No. 143. See also New York 2008a, pp. 200–201.



No. 144

Italy(?), late nineteenth century or early twentieth century(?) (with earlier parts)

145. Praying cabinet (prie-dieu)

1975.I.2011

H. 88.3 cm, w. 65.4 cm, d. 48 cm. Walnut.

Inscribed twice on the inside, with pen and black chalk: 2690

PROVENANCE: Not established.

The paneled chest base structure rests on claw (front) and bracket (back) feet, with a kneeling board forming a lid of the base's compartment. The narrow cabinet has one door; applied moldings imitate a paneled construction on the front and the sides. The wide frieze is disguised as a drawer, but the top can be lifted up to access a chestlike space. The top is plain with a molded edge.

The prie-dieu was possibly rebuilt in the late nineteenth or early twentieth century using old veneer and a much earlier cabinet door. The back shows signs of recutting from a larger structure. See also Nos. 143, 144.

WK



No. 145



No. 146

France, ca. 1510–20

146. Cabinet door

1975.1.1633

H. 20.5 cm, w. 18.8 cm, d. 2.7 cm (with frame and back panel).
Leather, backed with linen; residue of a varnish; oak; iron.

PROVENANCE: [Galleria Bellini, Florence]; acquired by Robert Lehman through Galleria Bellini in October 1955.¹

The rectangular panel represents a rare survival of early Renaissance leatherwork in the French cuir bouilli technique. The wet material was manipulated and shaped by beating and pressing it into a mold. The surface refinement was achieved by cutting and tooling. Leather was often applied to bindings, as well as cases for small luxury items, but extant flat panels or furniture parts are uncommon.² The spandrels of the central egg-and-dart roundel showing a flat relief of a Roman emperor bear acanthus blossoms. Some sections of the upper face of the profile, such as the lips and nose, are missing, including an area that may have contained an escutcheon with a lock on its back that was forcefully broken off. Two round bent hinges and the iron handle hanging down like an oversize earring, nicely integrated into the elaborate helmet, point to the panel's former use

as a door. It may have been part of a small cabinet to store valuables, hence the aforementioned lock mechanism.³ The ancient hero or warrior subject was a favorite Renaissance theme, and comparable designs in woodwork suggest a French origin for this piece.⁴ WK

NOTES:

1. Galleria Bellini invoice dated 29 October 1955 (Robert Lehman Collection files). According to the invoice, the dealer purchased the panel in Florence in 1936. It is said to have come from the Palazzo Davanzati, Florence.
2. See Gall 1974; see also Metropolitan Museum, 2006.71 ("Recent Acquisitions" 2006, p. 30). For a French cabinet covered in tooled leather, see Paris 2002, pp. 420, 421, no. 299.
3. For cabinets with such door configurations, see Riccardi-Cubitt 1992, pp. 186–87.
4. Boccador 1988, figs. 60–62; Thirion 1998, pp. 71–75; Wardropper 2004, p. 4. An English work was included in the sale at Sotheby's Olympia, London, 22 May 2002, lot 296.

Italy, late seventeenth century(?)

147. Door from a cupboard

1975.1.2087

H. 34.5 cm, w. 38 cm, d. 4.7 cm. Poplar.

PROVENANCE: Prince Orsini, Villa Mezzomonte, Impruneta; [Galleria Bellini, Florence]. Acquired by Robert Lehman through Galleria Bellini in October 1955.¹

The proportions of this small door and frame suggest that the unit was intended to cover and enclose a wall niche. However, the later date of the decoration's main elements disallows an attempt to accurately establish the original configuration. WK

NOTE:

1. Galleria Bellini invoice dated 29 October 1955 (Robert Lehman Collection files). On the invoice, the door is described as sixteenth century and is said to have been purchased from Prince Orsini of Villa Mezzomonte, Impruneta, in 1948.



No. 147



No. 148

Italy, partly seventeenth century and later nineteenth century

148. Miniature door

1975.I.2226

H. 66 cm, w. 51 cm, d. 16 cm. Walnut, softwood, glass, and iron. *Condition*: Several moldings are missing, and the plinth board has been added.

PROVENANCE: [Galleria Bellini, Florence, by 1938]. Acquired by Robert Lehman through Galleria Bellini in October 1955.¹

On a stepped plinth sits a double-winged coffered door crowned by a four-parted lunette with two wings each filled with two glass panels, and a stylized keystone flanked by two fluted pilaster strips, dentiled cornice (*gaison*), and stepped top edge. The doors are panels with stepped moldings that imitate a frame-and-panel construction.

The proportions evoking monumentality and the missing architectural features, such as the capitals (which may never have existed), as well as the plain entablature that does not correspond with its architrave to the order below, suggest a purely decorative purpose for this object. The work may have been the creation of a journeyman to demonstrate his abilities as a carpenter. Similar types of Renaissance and Baroque palazzi architecture have been highly sought after by collectors. However, models for facades and building annexes,² as well as maquettes and miniature staircases, have survived in greater numbers.³ WK

NOTES:

1. Galleria Bellini invoice dated 29 October 1955 (Robert Lehman Collection files). On the invoice, the piece is described as "collection Pisa, XVI cent., bought in Venice 1938."
2. Turin and other cities 1999–2001 (with literature).
3. New York 2006–7.



No. 149

France, middle of the nineteenth century

149. Credence

1975.I.2019

H. 68 cm, w. 36.7 cm, d. 63 cm. Walnut.

PROVENANCE: Not established.

LITERATURE: Koeppe 1994b, p. 64.

A number of stylistic and technical details connect this sideboard, or credence, with an extensive group of related objects made about the middle of the nineteenth century. One of the most elaborate and decisive comparisons is a cabinet in the Cleveland Museum of Art with the false date of 1576, and inscriptions in a variation of sixteenth-century French writing referring to virtues that are part of the carved pictorial program.¹ The sumptuously sculpted fruit and blossom swags, as well as the nearly identical molding, are common to both objects. Such pieces were likely created in a specific workshop that remains hitherto unidentified.

Given the preference for Renaissance furniture from the Burgundo-Lyonnaise cultural area, the Lehman

credence and its companions may be associated with furniture making in Lyon, Dijon, or Marseille during the mid-nineteenth century.² The use of previously insect-damaged wood does not necessarily indicate that these objects were produced as outright fakes. Rather, the furniture has a distinctive appearance that may be the result of a nineteenth-century workshop likening its capabilities to those of the Renaissance masters. The commercial market in the following two generations assigned such pieces the cachet of the sixteenth-century French Renaissance, and many of them entered celebrated collections.

WK

NOTES:

1. Koeppe 1994b, pp. 64, 66, n. 37, fig. 10.
2. A paper label dated 1855 from a Marseille workshop is attached to an extensively reconstructed *dressoir* in the Frick Collection, New York, documenting the skill of such nineteenth-century masters (DuBon 1992, p. 102; Koeppe 1993, fig. 3).

SEATING FURNITURE

Italy (Spain?), mostly late fifteenth century with later alterations

150. Folding armchair (*sedia a Savonarola*)

1975.1.2076

H. 81.8 cm, w. 64 cm, d. 49 cm. Walnut, carved.

PROVENANCE: Not established.

Several factors point to a substantial restoration: the later runner feet have brace-shaped undersides; the backrest is of a more recent date; and the back ends of the armrests are renewed, as are the seat splats. There are stylized fluting and rosette designs. The carving of the later backrest is significantly more refined and sharp than the other parts of the chair. The S-shaped carved notches on the first splat and the large wheel motif decorating the disk of the intersection are unusual.¹ For the type, see No. 151.

WK

NOTE:

1. See Schottmüller 1928, p. 175, fig. 405, p. 178, fig. 416 (similar decoration); Quaglino 1966, p. 20; Toronto 1981–82, p. 187, no. 227; Paolini 2002, pp. 94–96, no. 28 (with references to additional works).



No. 150

Italy, nineteenth century (with earlier parts) (chair); Italy, fifteenth century (textile)

151. Folding armchair (*sedia a Savonarola*)

1975.1.1980a,b

H. 95 cm, w. 65.4 cm, d. 58.4 cm. Walnut, partly turned.

Condition: Repairs at the turned bridges from the hand piece to the armrest demonstrate that the left turned ring has been replaced. The original ring is missing.

PROVENANCE: Not established.

LITERATURE: Thurman 2001, p. 251, no. 188 (for discussion of the textile).

The scissorlike mechanism of this type of folding chair revolves around a central pin hinge that holds two opposed and interlocking sets of reverse-curved staves fitted into the armrests and runner bases. The chair can be folded up by disengaging the back that is pegged on one side to the arm and slotted at the other. Straight staves attached with three pins form the seat. The back is carved with a stylized heraldic device. It was constructed using two older (sixteenth-century) armrests.

This chair is part of a group of related works in the Robert Lehman Collection. Whereas the type is customarily displayed without a cushion, to preserve the



No. 151



Fig. 151.1. Bernardino Corio. Frontispiece from *Viri clarissimi mediolanensis patria historia*, 1503. Houghton Library, Harvard University, Cambridge, Massachusetts

appearance of its stately stave construction many of the Lehman pieces received flat silk velvet decoration. The choice reflects a particular taste and documents the use of contemporary textiles as an important part of the collection concept.

The term *sedia a Savonarola*, or “Savonarola chair,” derives from a work in the Museo Nazionale di San Marco, Florence, that traditionally belonged to Giacomo Savonarola.¹ The model has a lighter design than the Dantesca type (see Nos. 161–68) and, in most cases, is still foldable. Its appearance in many depictions of early Italian Renaissance interiors afforded the chair a special status. In the nineteenth and twentieth centuries, the aesthetic effect of its simplicity of form and harmony of proportions contributed to its popularity with collectors. The chair was further appreciated for its role as a symbol of dignity in the antique manner, as attested by pictorial evidence (see Fig. 151.1).² The seat was often reserved for the lord of the house or an eminent guest.³

Moreover, this fashionable Renaissance furnishing item may be seen in several depictions of the Annunciation.⁴ The model’s iconic character is additionally supported by its prominent placement on a tin-glazed earthenware birth set of about 1525–30, where a woman in labor is represented on such a seat.⁵ WK

NOTES:

1. See Schottmüller 1928, p. 247, under no. 406.
2. P. Thornton 1991, pl. 196.
3. See Dennis 2006, pl. 2.2, a woodcut set of about 1550 by Giacomo Rufinelli illustrating stages of the Jewish Passover feast, and pl. 2.14, *Supper at Emmaus*, a painting of about 1576–77 by Jacopo (ca. 1510–1592) and Francesco II Bassano (1549–1592) (private collection).
4. See, for example, *The Virgin at the Annunciation* from a diptych by Gaudenzio Ferrari (1475/80–1546), Venice,

ca. 1510–20 (Palazzo Layard, Venice; Halsey 1904, ill. following p. 40).

5. Victoria and Albert Museum, London, 2258-1910 (Currie 2006, pl. 51). A related chair was included in the sale at Sotheby Parke Bernet, New York, 10–11 November 1972, lot 15. See also the chair illustrated in *Kunst und Antiquitäten* 84, no. 5 (September–October 1984), p. 95.

Italy, nineteenth century (with various old parts) (chair); Italy, fifteenth century (textiles)

152–55. Four folding armchairs (*sedia a Savonarola* type)

1975.1.1982a,b, 1983a–c, 1984a,b, 1985a,b

Average of each: h. 98.2 cm, w. 64 cm, d. 55.2 cm. Walnut, partly turned and carved; red plain velvet. *Condition:* The associated red and green cut velvet and fringes are badly worn and abraded.

PROVENANCE: No. 152: Acquired by Philip Lehman, by 1918. Nos. 153–55: Not established.

LITERATURE: No. 152: Odom 1918–19, vol. 1, p. 118 and fig. 94. Nos. 153–55: Thurman 2001, p. 251, nos. 188–93 (discussion of the textiles).

Each chair shows a pair of eight or nine S-curved staves fitted into the runners or the base and the armrests. The silhouetted back with an incised outline of an empty coat-of-arms shield on the front and markings on the



No. 152



No. 153

back is engaged with a peg on one side and slotted at the other holding the folding X-construction; the hinge point is formed by a wood pin threaded laterally through the center. The feet runners are slightly vaulted on the underside and terminate at the front in stylized channeling. The solid armrests with zigzag lines are shaped at the top and end in rounded hand pieces with carved



No. 154

rosettes on either side. Incised lines enhance the silhouette's overall appearance.

Close study reveals differences in the chairs' designs that would have been hardly noticeable in a gallery or private room among other furnishings, sculpture, and paintings. A related chair model, referred to as a "Savonarola folding armchair," is at the Philadelphia Museum of Art,



No. 152, side



No. 155

and another variation came with the Michael Friedsam Collection in 1931 to the Metropolitan Museum, the display of which may have inspired the Lehmans to add similar objects to their collection.¹ WK

NOTE:

1. Philadelphia Museum of Art, P1977-167-1128; Metropolitan Museum, 32.100.327 (ex coll. Friedsam). See also Angerer 1995, pp. 108–9, no. 14.7. See also Paolini 2002, pp. 94–96, no. 28.

Italy, nineteenth century (with earlier parts)
(chairs); Italy, fifteenth century (textiles)

**156–57. Pair of associated folding armchairs
(*sedia a Savonarola* type)**

1975.1.1986a,b, 1987a,b

Each: h. approx. 98.2 cm, w. 64 cm, d. 55.2 cm. Walnut, turned and carved. *Condition:* The turned rings between the armrests and the hand pieces were partly later replaced or are missing.

PROVENANCE: No. 156: Probably George H. Hann, Pittsburgh; Hann sale, Parke-Bernet Galleries, New York, 24 February 1945, lot 22(?), ill. (to [French & Company, New York]). Probably acquired by Robert Lehman through French & Company from the Hann sale.¹ No. 157: [Elia Volpi, Florence]; Volpi sale, American Art Association, New York, 31 March–2 April 1927, lot 421, ill.

LITERATURE: Thurman 2001, p. 251, nos. 194, 195 (for discussion of the textiles).

EXHIBITED: New York 1984b.

Schottmüller illustrated in 1928 a similar chair that very likely originated from the same workshop;² however, its backrest has more carved ornament flanking the central roundel. It may be possible that these chairs, which were highly celebrated and costly works of art in the first third of the twentieth century, were aimed toward an American clientele able to afford such luxurious “antique furniture.”

WK

NOTES:

1. French & Company invoice dated 5 March 1945 (Robert Lehman Collection files).
2. Schottmüller 1928, p. 175, fig. 403. It is not clear if the buyer of lot 421 at the 1927 Volpi sale acquired the “Superb Carved Walnut Savonarola Chair, Florentine, XVI Century” with the intent to form a pair or if the buyer already owned a chair that could be associated with it. The chair sold for \$1,900 at the Volpi sale (annotated copy of the sale catalogue, Elia Volpi collection, American Art Association, New York, 31 March–2 April 1927, Thomas J. Watson Library, The Metropolitan Museum of Art).



No. 156



No. 157

Possibly Italy, nineteenth century (with earlier parts) (chair); Italy, fifteenth century (textile)

158. Folding armchair (*sedia a Savonarola*)

1975.1.1981a,b

H. 106.7 cm, w. 50.2 cm, d. 76 cm. Walnut, carved and incised; red silk cut velvet.

PROVENANCE: [Stefano Bardini, Florence]; [Elia Volpi, Florence]; Volpi sale, American Art Association, New York, 31 March–2 April 1927, lot 130.

LITERATURE: Thurman 2001, p. 251, no. 189 (discussion of the textile).

The chair is a nineteenth-century production incorporating two sixteenth-century armrests with incised lines on the top. Similar cut lines decorate the seating splats in a diaperlike arrangement in the form of lozenges that simulate the look of a textile pattern, particularly the type of linen called *alla parigina* (in the Parisian style).¹ Other constructional elements are also pronounced with incised line decoration or punched outlines, such as the two stylized dolphins on the back rest. WK

NOTE:

1. P. Thornton 1991, pp. 218–19.



No. 158

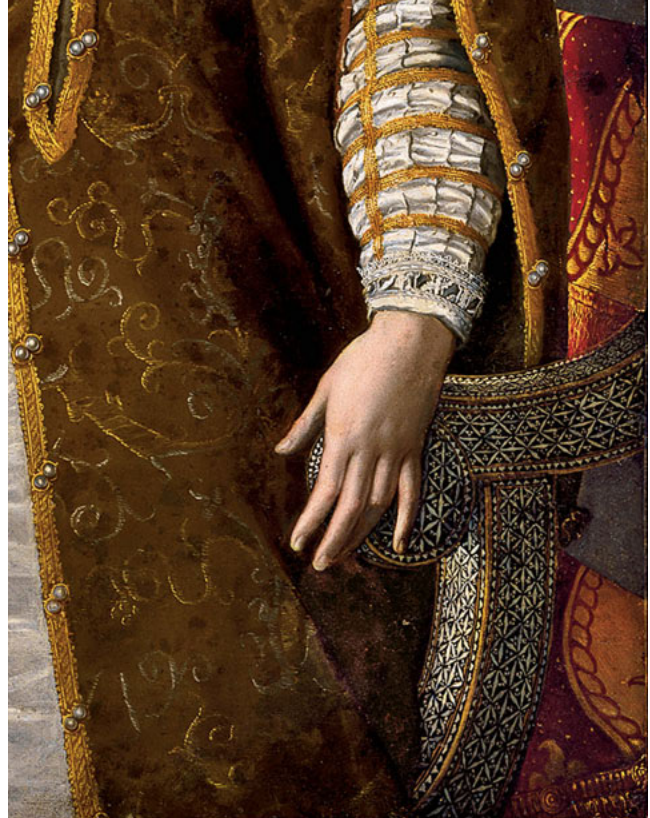


Fig. 159.1. Alessandro Allori. Detail of *Portrait of Grand Duchess Bianca Cappello de' Medici with Her Son*, ca. 1580–1614. Dallas Museum of Art, 1987.11

Spain (Granada?), Hispano-Moresque, ca. 1480s

159. Hip-joint armchair (*sillón de cadera* or *jamuga*)

1975.1.1978

H. 95.2 cm, w. 71.1 cm, d. 50.8 cm. Walnut, elm, other woods, ivory, mother-of-pearl, pewter, parchment. Downward-curving arms end in voluted hand rests. The S-curved front and back staves are mortised into the arms and runners; there are disks at the intersections. The undersides of the base rails are cut out, forming rectangular feet. The sides of the chair's surfaces are covered with intricate marquetry displaying a geometric star pattern framed by bands of triangular pieces of ivory. *Condition:* There are large areas of losses in the marquetry that expose parchment with Kufic-style calligraphy and illegible writing (see detail ill.).

PROVENANCE: Not established.

LITERATURE: Thurman 2001, p. 208, no. 138 (discussion of the ornamented leather, attributed to "Italy, seventeenth century"); Kisluk-Grosheide, Koeppe, and Rieder 2006, p. 14, fig. 5.

The Robert Lehman Collection holds two representatives of a rare and important chair type that relates closely to two objects in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum.¹ The group of four provides an opportunity to study this specific type of southern European furniture.² The conspicuous decoration and imposing, thronelike appearance identify such seating as accoutrements of powerful owners from the late fifteenth century well into the seventeenth century, during which time the type never fell out of fashion. The chairs' shape and the materials embellishing them influenced *ébénistes* around the Mediterranean, including, in the nineteenth century, Syria and Egypt.³ This furniture was generally classified as originating from "Upper Italy" and dated to the sixteenth or seventeenth century.⁴

The design of the precious *tarsia a toppo* marquetry on the chairs' frames consists of tiny polygonal pieces of differently colored woods, bone, and metal arranged in geometric patterns. Some of the configurations on the present chair can be fully appreciated only with the aid of a magnifying instrument. The pattern may have evolved from the medieval creations of colored stone and glass mosaics collectively given the name "Cosmati work," after the family with the greatest known production. The Lehman chair reveals a Moorish influence in the inverted Gothic "pinnacle pendants" on the front legs that form crescents resembling ogee arches. These recall the arcades surrounding the Court of the Lions (begun before 1391) in the Alhambra at Granada and others on the Moorish-Renaissance facade of the Palacio de Jabalquinto in Baeza of the 1490s.⁵

The Spanish terms for this descendant of the ancient Roman curule chair are *sillón de cadera* (hip-joint chair) and *jamuga* (a woman's saddle, that is sidesaddle). As the type spread throughout Europe and parts of Spanish America it acquired many other names: during the Renaissance Revival it was described as "Dantesque" or "Dantesca" (after Dante Alighieri, 1265–1321).⁶

The key piece indicating a Hispano-Moresque attribution and a date in the late fifteenth century for the present chair is a work formerly in the collection of Paul d'Almeida of Madrid and Tegersee (Germany). The d'Almeida backrest retains its original leather cover, which is embossed with an inscription in Kufic calligraphy referring to the last Muslim ruler of Granada, Muhammad XI, called Boabdil by Spanish historians, who ascended the throne in 1482, and was forced to abdicate in 1492 after the battle of Lucena (he died in 1527).⁷



No. 159



No. 159, detail of marquetry

Symbolizing ecclesiastical as well as secular power, the type became an established seat of the higher clergy: a commission from the Toledo cathedral for three *sillónes de cadera* is documented in Granada (one work is still part of the cathedral's treasury). In the flourishing market for luxury goods—for example, Hispano-Moresque ceramics were exported in quantities to Italy—similar seats not only were sold to other countries

but also may have served as an inspiration for local craftsmen, who then created variations in Italy.

The impressive list of surviving works, among them pieces in the Louvre, Paris, the National Gallery of Art, Washington, D.C., the Museo Arqueológico Nacional, Madrid, and a pair in the Lemmers-Danforth collection, Wetzlar, Germany, is astonishing.⁸ The style was popular, entering various princely collections throughout Europe and Britain and appearing as a symbol of power in a number of sixteenth- and seventeenth-century portraits, thereby documenting its dates. Among the most outstanding is a portrait by Gerlach Flicke (died 1558) of Thomas Cranmer (1489–1556), archbishop of Canterbury, ten years before he was burned at the stake (National Portrait Gallery, London).⁹ One by Girolamo Siciolante da Sermoneta (1521–1575) of the papal nuncio Girolamo Verallo, who was appointed a prince of the Church (1549; Galleria Spada, Rome),¹⁰ and another by Alessandro Allori (1535–1607), a portrait of Bianca Cappello de' Medici (1548–1587) and her son, Antonio de' Medici (1576–1621), show the subjects in these chairs (Fig. 159.1).¹¹

Documentary evidence exists as well: five chairs of this type are described in the will of Sir John Gage of Firlle Place in Sussex in 1556.¹² It is difficult to determine whether the leather on the present chair is of Italian origin, as suggested by Thurman,¹³ and not of Spanish manufacture, as workers in both areas used similar tools and techniques. The *tarsia a toppo* is slightly less complicated than in some of the works mentioned above; specifically, the inlay does not contain the configuration of the “nine squares” (see No. 160). WK

NOTES:

1. The present work and No. 160; Metropolitan Museum, 45.60.40a and 45.60.41a,b.
2. See Kisluk-Grosheide, Koepppe, and Rieder 2006, pp. 12–15, no. 3.
3. See Nos. 177, 178 in the present catalogue; see also Metropolitan Museum, 27.225.2.
4. Schottmüller 1928, pp. 176–77, 247, figs. 407–13 (the Louvre work and those then in the Figdor Collection, Vienna, are likely of Spanish origin).
5. Kisluk-Grosheide, Koepppe, and Rieder 2006, p. 14.
6. See also No. 161.
7. In 1991, Peter Dreyer made the examination of this object in a New York collection possible; the type's genesis is extensively discussed in Koepppe 1992, pp. 75–76, no. M8a, b; Kisluk-Grosheide, Koepppe, and Rieder 2006, pp. 12–15, no. 3.
8. National Gallery of Art, Washington, D.C., C251; Museo Arqueológico Nacional, Madrid (Szondy 1974, fig. 31); Lemmers-Danforth collection, Wetzlar, Germany (Koepppe 1992, pp. 75–76, no. M8a, b).

9. National Portrait Gallery, London, NPG 535 (Wells-Cole 1997, fig. 41).
10. Haidacher, Pastor, and Wodka 1965, p. 365.
11. Dallas Museum of Art, 1987.11; Musacchio 2008, fig. 28.
12. Beard 1997, p. 28.
13. Thurman 2001, p. 208, no. 138.

Spain (Granada?), Hispano-Moresque, late fifteenth or early sixteenth century (chair); Italy, fifteenth or sixteenth century (textiles)

160. Hip-joint armchair (*sillón de cadera* or *jamuga*)

1975.1.1979a,b

H. 93.4 cm, w. 67.9 cm, d. 51.4 cm. Walnut, ivory, mother-of-pearl, pewter.

PROVENANCE: Not established.

LITERATURE: Thurman 2001, p. 100, no. 40 (discussion of the textiles); Kisluk-Grosheide, Koepppe, and Rieder 2006, p. 14.

The chair is a better-preserved version of No. 159. The main difference is that the present chair has a more complex and tight arrangement of the *tarsia a toppo*



No. 160



No. 160, detail of seat

marquetry on the frame. The marquetry consists of similar tiny polygonal pieces of variously colored woods, bone, and metal arranged in geometric patterns, and includes a motif of a square that is assembled by nine tiny squares that need magnification to be fully appreciated. This tour de force of marquetry cutting can be observed in several other models as well and may represent the most intriguing pattern that Hispano-Moresque artisans produced in Granada or the very south of Spain.¹

The back and the seat cushion are covered in silk cut velvet made in fifteenth- or sixteenth-century Italy.² The seat, however, is formed by joined pieces of an orphrey band with the IHS monogram within sunrays (see detail ill.). The back was most likely covered by a matching piece when the chair entered the Robert Lehman Collection.³

WK

NOTES:

1. In addition to the works listed in No. 159, see Colman 1999, p. 48, no. 8. For the marquetry, see Michaelsen and Buccholz 2006, fig. 31.
2. Thurman 2001, p. 100, no. 40.
3. A related design can be seen on the reverse of another chair back in the Robert Lehman Collection (1975.1.2438). Thurman attributed the piece to seventeenth-century Italy or Spain (Thurman 2001, p. 210, no. 141).

Italy, sixteenth century (chairs); Italy, fifteenth or sixteenth century (textiles)

161–62. Hip-joint armchairs (Dantesca type)

1975.1.1970a,b, 1971a,b

No. 161: h. 91.3 cm, w. 68 cm, d. 53 cm; No. 162: h. 91.5 cm, w. 74.5 cm, d. 49 cm. Walnut, carved; embroidery, silk velvet, metal.

PROVENANCE: [Elia Volpi, Palazzo Davanzati, Florence]; Volpi sale, American Art Association, New York, 21–28 November 1916, lots 362, 363 (to [Duveen Brothers, New York]). Acquired by Philip Lehman through Duveen from the Volpi sale.¹

LITERATURE: Thurman 2001, p. 186, nos. III, 112 (discussion of the textiles).

The two associated chairs differ in small details. Each has S-curved arm supports and legs with a turned disk at the intersection; No. 161 has incised band edging at the front. The arms are shaped and decorated on the top with acanthus leaves, and end in volute hand pieces with carved rosettes at the side. The base rails are shaped on the underside and end in stylized claw feet (No. 161) or a gadroon and pearl pattern (No. 162). The embroidered blue silk velvet cushioned seat has green fringing; each back has an applied, embroidered cartouche.

These two “folding armchairs” are among the best preserved pieces of furniture in the Robert Lehman Collection and reflect the appreciation of the Italian Renaissance among American’s wealthy elite during the last century and a half. The deliberate application of similar upholstery and embroidered parts helped unify the appearance of both chairs, and mask the differences in the woodwork, which can be detected only through close examination. On each, the disk that joins the two supports at the front and two more at the back suggests the possibility of folding up the seat, but this “mechanism” is deceptive, as any attempt to engage it would result in the supports colliding above the turning point.

The X-shape, or *sella curulis*, or curule, derives from the ancient Roman seat primarily used by high officials.² The form continued as the *faldistorium* through the Middle Ages, and then experienced enormous popularity among the affluent during the Renaissance in nearly all of Europe, which led to numerous imitations in the nineteenth century. Thornton illustrates a *sechia* of the Dantesca type, a term that was romantically applied to this specific form, as the name “Savonarola” was given to a second fashionable seat design.³

Covered with precious marquetry (see Nos. 159, 160) or elaborate upholstery with gilded decoration, the “fossilized” form, as Thornton called it, remained a symbol of power and riches well into the seventeenth century.⁴ Its importance is attested by its presence in portraits from this period and also by its inclusion in high feast-day processions. The *Opera* by Bartolomeo Scappi of 1570 illustrates the rarely documented ceremony in which cardinals gathered in the conclave to select a new pope (see Fig. 161.1). Four “princes of the church,” who preside at a table to control the access, are seated in similar “folding chairs” as signs of their elevated status.⁵ It is nearly exclusively in noble palaces that such chairs are available not only to a royal host or guest but also to aristocratic visitors in recognition of their ranks.⁶ Various similar works have survived.⁷

WK

NOTES:

1. Duveen Brothers invoice dated 13 December 1916 (Robert Lehman Collection files).
2. Wanscher 1980.
3. P. Thornton 1991, pl. 279, illustrates a *sechia* of the “Dante type” that is no longer foldable; see also No. 151 in the present volume.
4. *Ibid.*, pl. 198.
5. Metropolitan Museum, 52.595.2(20); P. Thornton 1991, pl. 372.
6. P. Thornton 1991, pl. 313 (ca. 1520 fresco by Marcello Fogolino [1483/88–after 1548] showing a row of such chairs during a banquet in Malpaga Castle near Bergamo in honor of King Christian I of Denmark in 1474).
7. Flint Institute of Arts, Michigan (DeWaters Art Center 1963, n.p.); see also No. 163 in the present volume. In addition, the celebrated furniture designs of Duncan Phyfe (1770–1854) include a derivation of this model.



Fig. 161.1. Detail of engraving in *Opera di M. Bartolomeo Scappi, cuoco secreto di Papa Pio V, 1570*. Written by Bartolomeo Scappi. Published by Michele Tramezzino. The Metropolitan Museum of Art, New York, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1952 (52.595.2[20])



No. 161



No. 162



No. 163

Italy, partly sixteenth century (chair); Italy, fifteenth or sixteenth century (textiles)

163. Hip-joint armchair (Dantesca type)

1975.1.1973

H. 95 cm, w. 68.5 cm, d. 51 cm. Walnut, carved; red silk cut velvet. Knotted silk fringe on sides of seat and along bottom edge of back.

PROVENANCE: Not established.

LITERATURE: Thurman 2001, p. 252, no. 202 (discussion of the textiles).

The Dantesca-type chair has curved arm and leg supports forming an X-shaped curule frame. The intersection is decorated with a multimolded turned disk. The base rails end in deeply carved stylized claw feet.¹

WK

NOTE:

1. For similar pieces, see Nos. 161, 162 in the present volume; sale, George R. Hann collection, Christie's, New York, 19 May 1980, lot 310.



No. 164

Italy, partly sixteenth century (chair); Italy, fifteenth or sixteenth century (textiles)

164. Hip-joint armchair (Dantesca type)

1975.1.1974a,b

H. 94.5 cm, w. 71.5 cm, d. 56 cm. Walnut, carved; embroidery, silk velvet, metal.

PROVENANCE: [Elia Volpi, Palazzo Davanzati, Florence]; Volpi sale, American Art Association, New York, 21–28 November 1916, lot 378, ill. (to [Duveen Brothers, New York]). Acquired by Philip Lehman through Duveen from the Volpi sale.¹

LITERATURE: Odom 1918–19, vol. 1, pp. 117–18 and fig. 93; Hunter 1920, vol. 2, pl. 96; Ferrazza 1994, p. 186, ill. no. 183;² Thurman 2001, p. 252, no. 203 (discussion of the textiles).

EXHIBITED: New York 1923, no. 102 or no. 103.

The Dantesca-type chair has curved arms ending in volute hand pieces with carved rosettes at the side; the curved supports on two base rails have accolade-shaped undersides. The front and the tops of the arms are decorated with three inlaid stripes of yellowish brown maple wood. The cushioned seat and the back are crafted of red silk cut velvet.³

WK

NOTES:

1. Duveen Brothers invoice dated 13 December 1916 (Robert Lehman Collection files).
2. Early photographs of the chair show three rows of knotted silk fringe on the chair back, not two, as in its present state; the chair back was possibly exchanged with that of No. 163.
3. See No. 163 with similar textiles.

Italy, partly sixteenth century (No. 165); Italy or United States, late nineteenth or early twentieth century (No. 166); Italy, fifteenth or sixteenth century (back and seat textiles); twentieth century (cushions)

165–66. Hip-joint armchairs (Dantesca type)

1975.1.1975a,b, 1976a,b

No. 165: h. 91.5 cm, w. 67 cm, d. 50.5 cm; No. 166: h. 93.5 cm, w. 68 cm, d. 51 cm. Walnut, carved; silk cut velvet, metal.

PROVENANCE: Not established.

LITERATURE: Thurman 2001, p. 252, nos. 204, 205 (discussion of the textiles).

EXHIBITED: No. 165: Tokyo 1977, no. 80, ill.

The two Dantesca-type chairs with S-curved arm supports and legs have been associated as a pair through the application of textile pieces with an identical repeat pattern. Number 165 is carved on the arms with an overlapping nailed rosette motif; the hand pieces have carved rosettes; and a lion's mask is applied to the round intersection. There are carved leaf ornaments and stylized claw feet on the front. Number 166 is molded on



No. 165



No. 166



No. 165, cushion

the curved arms and carved on the front with an interlaced band ornament; a large rosette decorates the intersection. The arms end in volute hand pieces with carved rosettes at the side. The base rails are shaped on the underside. See Nos. 162, 167. WK

Italy, sixteenth century with later repairs

167. Hip-joint armchair (Dantesca type)

1975.1.1972

H. 84.5 cm, w. 45.4 cm, d. 65 cm. Elm(?), bone, carved; leather(?), tooled embroidery, silk velvet, metal.

PROVENANCE: Acquired by Philip Lehman, by 1923.

EXHIBITED: New York 1923, no. 100, ill.

The curved arm and leg supports have a disk intersection with geometric intarsia. Small inlaid geometric designs decorate the front and the top of the curved arms. The rounded base rails have accolade-shaped undersides. The leather seat and back have tooled ornamentation.

This chair is the third variant of the X-shaped “folding” armchairs in the Robert Lehman Collection that document the history of a valuable type. Two early works (Nos. 159, 160) were likely made in Spain by Hispano-Moresque craftsmen before or about 1500. The present one is covered with a much simpler decoration that seems to be the Italian interpretation of medieval Cosmati work, but its shape is a diluted version of the Spanish masterpieces. Only the front “facade” and arms of this chair are ornamented with inlaid, stylized star motif roundels that contrast with the vivid grain of the elm wood.¹ The type seen here was produced in great numbers during the Renaissance.² The decoration corresponds to a group of Italian chests and is often cited as *certosina intarsia*, which has its roots in the medieval period. It derives from embellishments in stone mosaic or wood and other materials produced in Lower Italy and Sicily where the Moorish tradition was employed by Western artisans, the latter inspired by *taracea*.³

WK



No. 167

NOTES:

1. P. Thornton 1991, pl. 379, illustrates a type of Annunciation by Filippo Lippi (ca. 1406–1469) depicting the Virgin Mary on an elegant combination furnishing (perhaps a *letuccio* with an integrated praying bench or prie-dieu). The seat’s back is inlaid with friezes of geometric ivory or bone *intarsia a toppo*.
2. See, for example, Schottmüller 1928, p. 177, fig. 412.
3. Fuga 2006.

Italy(?), nineteenth century(?), with earlier parts (chair); Italy, fifteenth or sixteenth century (textiles)

168. Hip-joint armchair (Dantesca type)

1975.1.1977a,b

H. 91.6 cm, w. 71 cm, d. 58.5 cm. Walnut, carved; silk cut velvet, metal.

PROVENANCE: Not established.

LITERATURE: Thurman 2001, p. 252, no. 206 (discussion of the textiles).



No. 168

This Dantesca-type chair has two stretched S-shaped curved arm supports and legs with a turned and carved rosette roundel applied to the intersection, surrounded by four small rosettes bulging out of the curved supports. The arms are carved in the back with acanthus decoration; carved rosettes adorn the sides of the hand pieces. The base rails are shaped on the underside and end in acanthus. The cushion-covered seat and the back are applied with pieced red silk cut velvet with knotted fringe.

For the type of chair, see Nos. 161, 162. For the textiles, see Nos. 163, 164.

WK

France, second half of the sixteenth century (woodwork), and Italy or Spain, sixteenth or seventeenth century (textiles)

169–70. Two armchairs (*chaises à bras*)

1975.I.2000, 2001

No. 169: h. 102 cm, w. 58 cm, d. 56 cm. No. 170: h. 103, w. 59.5 cm, d. 56.5 cm. Walnut, turned and carved; dark blue silk cut velvet with embroidery. Number 169 has a rectangular rear and turned front uprights supporting a rectangular seat with rectangular frame and upholstery. Stretchers combine the base blocks that have ball feet in the front. The arms are tenoned into the rear uprights and are supported by scrolling posts and carved ram's-head terminals. There are modestly carved and incised patterns on the curved armrests. Number 170 is of similar form with an overall richer decoration, including an ornamented seat structure and feather-shaped palmette leaf motifs behind the ram's-head hand pieces that rest on turned column supports with entasis.

PROVENANCE: Not established.

LITERATURE: Thurman 2001, pp. 128–29, nos. 62, 63 (discussion of the textiles).



No. 169



No. 170



No. 170, cushion

Both chairs are upholstered with sections of a gilt-metal embroidered orphrey from a parade vestment applied to velvet, thus combining the ecclesiastical purpose of the textiles with a secular, purely decorative piece of furniture.¹ These elegant chairs are remarkable within the Robert Lehman Collection for their quality and general state of preservation and reflect the original

late sixteenth- or early seventeenth-century chair type favored in France.² Thurman has discussed the prized appliquéd and gilt-metal thread embroidered textiles that were likely applied in the twentieth century, giving the chairs an ornate appearance when seen from a distance. Only after close inspection of the additive placement of images of saints and ecclesiastical plates does the later marriage of the frames with the upholstery become obvious. The ram's head was a typical Renaissance element influenced by ancient prototypes and also used on cabinets and other furnishings.³ WK

NOTES:

1. See also Nos. 171, 172.
2. P. Thornton 1984a, pl. 34.
3. Holm 1978, p. 15, ill. no. 12, pp. 73, 74, ill. nos. 72, 73; Boccador 1988, figs. 171, 202; Thirion 1998, ill. p. 144.

France, second half of the sixteenth century (chairs), and Italy, fifteenth or sixteenth century (textiles)

171–72. Two Armchairs (*chaises à bras*)

1975.I.1994, 1995a–d

No. 171: h. 100.5 cm, w. 60.5 cm, d. 55 cm. Walnut, turned, silk velvet. This chair has rectangular rear and turned-front uprights and a rectangular seat with upholstery. Rectangular stretchers connect the feet blocks. The front has applied molding stretchers under upholstery. The front left arm volute incorporates a replaced part. The arms are tenoned into the rear uprights and are supported by the scrolling front uprights. The latter are decorated at the front with an incised palmette leaf motif.

No. 172: h. 100.3 cm, w. 56.5 cm, d. 58 cm. Walnut, carved and turned; upholstered with various fragments of silk and gilt-metal embroidered fragments, silk, and brocatelle and knotted silk fringe (on No. 172). This chair has a similar structure to No. 171, with rectangular rear and turned columnar front legs and rectangular stretchers. The front stretcher is molded and set on turned ball feet. Seat aprons are molded on the three show sides and are partly covered by the cushioned, shaped seat upholstery. There are turned front baluster supports under scrolling arms with palmette decoration. The foot structures have been replaced, including the bases of the turned columns and the lower part of the rear stiles and stretchers. The molded front stretcher may be adopted from a late sixteenth-century armchair and reconfigured to accommodate the gilt- and silvered-metal embroidery. On the back is a bishop's miter. The seat and back are upholstered with different fabrics. Paper label on underside of seat frame: PAULINE / ICKELHEIMER

PROVENANCE: Pauline Ickelheimer;¹ Robert Lehman.



No. 171

LITERATURE: Thurman 2001, pp. 182–83, nos. 107, 108a (discussion of the textiles).

At the turn of the sixteenth century in France, the loose cushion that was placed on earlier chair types was made more permanent and comfortable and was enhanced by a padded back.² This graceful form with refined, turned column legs with entasis and large rectangular upholstery areas that could accommodate treasured show covers was a common type in French-influenced areas and in southern Flanders since the first third of the sixteenth century. The entasis of the columns is fully developed in wood turning and documented in Gilles Corrozet's treatise on furniture of 1539.³ Even in progressive urban centers such as Paris the taste for comfortable side chairs continued at least until the mid-seventeenth century.⁴ In contrast, the more robust Iberian or Italian versions of such chairs with rectangular stiles and front stretchers eschewed decoration in favor of a frontal, facade-like line.

The two Lehman chairs are linked by the use of matching historical fabric to unify their appearance. The seat and back of No. 171 and the seat of No. 172 are



No. 172

covered with fragments of the same textile pattern, made in fifteenth- or sixteenth-century Italy. The choice of such delicate embroidery must have been deliberate so as to achieve a lighter look. The Lehmans attempted to collect such pieces in pairs, although they were rarely available. The trade catered to the demand by placing show covers with the same pattern on disassociated frames in order to create a set.

WK

NOTES:

1. Pauline Lehman, daughter of Philip Lehman and sister of Robert, married Henry R. Ickelheimer in 1905 (see *New York Times*, April 2, 1905; Gurock 1998, p. 182).
2. The firm construction with valuable upholstery appears in Gilles Corrozet's treatise on furniture of 1539 in connection with a stool "tout cou[v]ert de tapisserie." Corrozet 1539, p. 26. See also DuBon 1992, p. 178.
3. Corrozet 1539, p. 36.
4. The type is documented through various representative works and pictorial evidence. See Buffet-Challié 1965, ill. no. 126; Holm 1978, p. 77, ill. no. 81; sale, Ernest Brummer collection, Galerie Koller, Zurich, 16–19 October 1979, lot 317; P. Thornton 1984a, pl. 34; Koeppe 1992, pp. 91–92, nos. M23a, b, M24.



No. 173

France, second half of the sixteenth century and nineteenth century

173. Armchair (*caquetoire*)

1975.1.2036

H. 125.7 cm, w. 62 cm, d. 42.2 cm. Walnut; cut silk velvet (cushion).

PROVENANCE: Not established.

EXHIBITED: New York 1984b.

The form of this armchair reflects a late sixteenth-century model, but subsequent reconstruction has stabilized and improved its appearance. Most of the stretchers, the seat, and the proper right armrest, as well as its baluster support, are late nineteenth-century elements. The surviving older parts may originate from an armchair dating to the second half of the sixteenth century. Since the nineteenth century the type has been associated

with the word *caquetoire* (from the French *caqueter*, meaning “cackle”). The term appears in contemporary inventories: a document of 1583 lists “4 chaires faictes en façon de caquetoire,”¹ and a 1589 inventory of Queen Catherine de Médicis describes “Deux petites chaises caquetoires de tapisserie à gros pointz, garnyes de franges de soye verte et crespines d’or.”²

For nineteenth- and early twentieth-century collectors of French Renaissance objects, this unusual type with a trapezoidal seat and curved armrests was highly desirable.³ The chair seat, curved arms, and leg supports are common characteristics; the wide front welcomes a potential user. The shape endured for centuries and may have inspired the eighteenth-century *confidante*.⁴ E. W. Godwin’s “Shakespeare” armchair of about 1881 is a celebrated variant.⁵

WK

NOTES:

1. Gay 1887–1928, vol. 1, p. 305.
2. Bonaffé 1874, pp. 96–97, no. 380. See also Boger 1969, p. 88; DuBon 1992, p. 160.
3. Holm 1978, p. 73, ill. nos. 71, 72; Boccador 1988, figs. 250–55; DuBon 1992, pp. 158–64; Thirion 1998, ill. pp. 144–45.
4. Havard 1887–90, vol. 1, cols. 950–51.
5. Soros 1999, p. 254, fig. 8-43.

Iberia or Flanders, second half of the sixteenth century (woodwork), and Italy (or Spain?), late fifteenth or sixteenth century (textiles)

174. Armchair

1975.1.1996

H. 106.4 cm, w. 61.6 cm, d. 56 cm. Walnut, carved and turned; dark red silk and satin cut velvet; gilt metal tape with fringe gilt-metal thread. *Condition:* The armchair is basically original, but extensively restored; the sliders, stretchers of the base, lower stretcher of the back, and scroll acanthus finials on the back stiles are replacements. Three of the lower parts of the legs are reinforced with new inserts. The adapted silk cut-velvet upholstery is from late fifteenth- or sixteenth-century Italy, or possibly Spain.

PROVENANCE: Not established.

LITERATURE: Thurman 2001, p. 185, no. 110 (discussion of the textiles).

Chairs like this were produced in quantities, and the type makes identifying a location difficult. Similar armchairs were found in the homes of burghers and the



No. 174

aristocracy alike. In fact, a portrait of Philip II of Spain by Juan Pantoja de la Cruz (1553–1608) depicts the king standing next to a related work in the Escorial Palace.¹ The form was popular throughout Italy and Spain and—like paintings of saints and small altarpieces—even exported in large numbers from Antwerp and other cultural centers in the Lowlands to Spain, especially Seville, and subsequently the Americas. This phenomenon is not heavily researched, but is known through documents and especially through the registers of merchants who dominated this prosperous and influential trade.²

WK

NOTES:

1. Szondy 1974, fig. 10 (a similar type is shown in fig. 37). See also No. 176; Fayet 1961, p. 28, fig. 35.
2. North and Ormrod 1998; Gontar 2003.



No. 175

Italy, rebuilt with late sixteenth- or early seventeenth-century and later parts (chair); Italy, sixteenth or seventeenth century (leather)

175. Armchair (*segglione*)

1975.1.2077

H. 113 cm, w. 62.2 cm, d. 61 cm. Walnut, partly gilded; tooled leather, embossed; green silk; brass. *Condition:* The armchair is extensively restored. The back rail and front seat-rail appear to be reused from another piece. Formerly used upholstery brass tacks on the backrest serve as models for modern replacements that hold the leather and wide green silk braid.

PROVENANCE: Not established.

LITERATURE: Thurman 2001, p. 191, no. 120 (discussion of the leather).

The unusually modest height of the backrest, which was lowered, indicates that the structure was made to accommodate the decorative leather covers. However, the form closely follows a type of Italian armchair meant for

display along the walls of a room. The alignment of the gilded leather ornaments with the stylized heraldic cartouche in the center, as well as the braid and fringes, all pronounce a frontal disposition. Comparable chairs are numerous and include similar works with compressed proportions that were made on the Iberian Peninsula under Italian influence.¹ WK

NOTE:

1. Schottmüller 1928, p. 186, figs. 444, 446, pp. 188, 248, fig. 450; Berlin 1988, p. 69, no. 94; Koepppe 1992, p. 77, no. M10; Massinelli 1993, p. 165, pl. LV, p. 166, pl. LVII.

Italy(?) (or United States?), late nineteenth century (with earlier parts) (woodwork); Italy, fifteenth or sixteenth century (textiles)

176. Armchair

1975.1.1993

H. 99.3 cm, w. 60.2 cm, d. 45 cm. Walnut, carved and turned; silk cut-velvet braided tape with fringe of green silk and gilt-metal thread. Rectangular paper labels on the underside: EE / 21050 and C. 12975

PROVENANCE: Mrs. Albert E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.¹

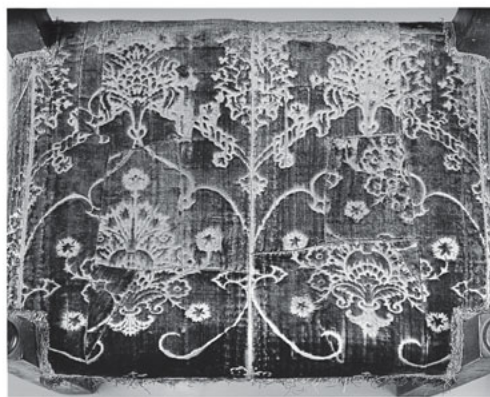
LITERATURE: Thurman 2001, p. 184, no. 109 (discussion of the textiles).

The armrest hand pieces with carved rosette decoration on the sides and the simple form with modest balusters as arm supports indicate that the frame was specifically made to accommodate the precious Renaissance cut velvet.² The paper labels are similar to those of the firm of French & Company, New York, which employed Italian-style cabinetmakers. The chair's form is based on southern European pieces that were popular on the Iberian Peninsula and in Italy.³

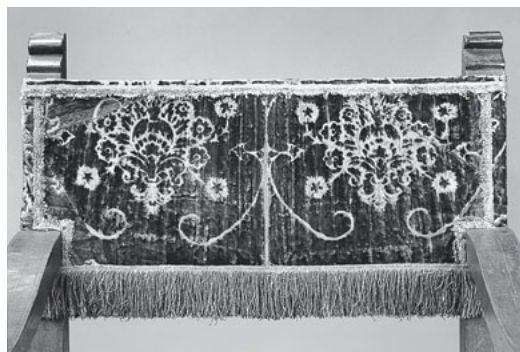
During the 1890s, great American collectors Philip Lehman, J. Pierpont Morgan, Henry Walters, and Henry Clay Frick, among others, demanded museum-quality pieces with which to furnish their town houses and country mansions. In addition to French & Company, there were Parisian decorating and furniture-making companies such as Etienne-Simon-Eugene Roudillon, Jacques Seligmann & Co., and Duveen Brothers that had offices in New York to specifically cater to wealthy American clients. WK



No. 176



No. 176, detail of seat



No. 176, detail of back

NOTES:

1. Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. Thurman 2001, p. 184, no. 109 (discussion of the velvet).
3. For the chair type, see No. 174; see also “Reproduction Furniture” 1918; Fayet 1961, p. 28, fig. 35; Ciechanowiecki 1965, ill. no. 192 (for a Spanish variation called *sillón de fraileros*); Holm 1978, p. 77, ill. no. 83.

Northern Africa (Morocco?), or Syria(?), late nineteenth or early twentieth century

177–78. Pair of armchairs

1975.1.1998, 1999

No. 177: h. 138.4 cm, w. 62.5 cm, d. 66 cm; No. 178: h. 124.8 cm, w. 63.6 cm, d. 65 cm. Various hardwoods, bone and ivory.

PROVENANCE: Not established.

The type follows Hispano-Moresque aesthetics with an intricate inlay of precious materials such as various metals, ivory and bone, and mother-of-pearl applied to furniture forms from the Italian peninsula and especially Sicily and Spain.¹ The delicate inlay, reflecting a high level of local craftsmanship, has appealed to the tourist trade for centuries. A group of furniture including folding chairs, tables, and cabinets that originated from the Collection of Mulay ‘Abdu’l-Hafiz, sultan of Morocco (r. 1908–12), was auctioned in New York in 2004 and classified as North African, late nineteenth–early twentieth century.²

WK

NOTES:

1. See Nos. 159, 160, 167. See also Odom 1918–19, vol. 1, fig. 33; DeWaters Art Center 1963, n.p. (fall-front cabinet on the final page of the furniture section, where it is called an “important piece of Certosino work. . . about 1500”); Kurz 1972, p. 304, fig. 9 (note that 27.225.2 is a nineteenth-century work; Kurz dates it to the sixteenth century); Prague 1997, no. 51.
2. Sale, Christie’s, New York, 23 April 2004, lots 156–64.



No. 177



No. 178



No. 179

Italy, Rome or Florence(?), partly late sixteenth century

179. Side chair (*sgabello a dorsale*)

1975.1.1988

H. 100.3 cm, w. 3.8 cm, d. 42 cm. Walnut, carved. *Condition:* The octagonal seat appears to be later than the rest of the chair, and the heads of the nails with which it was attached protrude through its surface. The chair has been completely rebuilt, and the stretcher, now lost, is documented by the fillings in the canted stand slabs. Its location is disguised on the lyre-shaped front by a turned disk that occupies the center of an ornament evoking a stylized lily. The stretcher may have been part of an earlier restoration campaign to strengthen the seat. Narrowing rows of nailed coin motifs accentuate the shape of the back and decorate the small volutes on the front footboard. Paper label: C.12976

PROVENANCE: Mrs. Albert E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.¹

The chair may not differ much from its original appearance when it was produced by a sixteenth-century workshop in one of Italy's cultural centers.² The urn-shaped silhouette of the back is unusually pronounced. The elegant way in which the ancient Roman technique of overlapping nailed coins is assimilated and applied to this utilitarian object is remarkable. WK

NOTES:

1. Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. Schottmüller 1928, pp. 172, 247, fig. 395, and pp. 173, 247, fig. 398.

Italy, Rome or Florence, partly late sixteenth century

180–81. Pair of side chairs

1975.1.1989, 1990

No. 180: h. 102 cm, w. 32.2 cm, d. 37 cm. The back splat and the front support seem to be original; replacements to the claw feet and scrolls above the back support are pieced on. The right outer side has a new back with insect damage; the seat board has small repairs. No. 181: h. 100.8 cm, w. 40 cm, d. 34.4 cm. Walnut, carved. The new front and back supports were constructed with wood that was previously insect-damaged. The right front claw feet and scroll were repaired (possibly to disguise the new fabrication). The only original sixteenth-century part is the back, up to the volutes. The crest and the gadrooned molding are new. The back has a rejoined split throughout. Paper label: C 385[7?] / 2

PROVENANCE: Acquired by Philip Lehman, by 1923.

EXHIBITED: No. 180: New York 1923, no. 109, ill.; Tokyo 1977, no. 81, ill. No. 181: New York 1923, no. 109.

The quality of the original parts in these chairs reflects the high level of craftsmanship that was employed for special commissions. Thornton pointed out that the word *sgabello* could be applied to any kind of stool. It is likely that the terms *scagno col pozzo* and *da poggio*, which imply that it had a feature one could lean on, or back upon, are more appropriate in this instance. Additional comfort could be provided by an ornamented seating cushion that could rest on the plate-shaped center of the seat board.¹ WK

NOTE:

1. P. Thornton 1991, pl. 183.



No. 180



No. 181

Italy, possibly nineteenth or early twentieth century (with reused footboards, possibly sixteenth or seventeenth century)

182–83. Pair of side chairs (*sgabelli*)

1975.1.2037, 2038

Each: h. 101.6 cm, w. 34.3 cm, d. 35.6 cm. Walnut, carved.

PROVENANCE: Nos. 182, 183: Palazzo Davanzati, Florence; George R. Hann, Pittsburgh; Hann sale, Parke-Bernet Galleries, New York, 24 February 1945, lot 57 (to [French & Company, New York]). Acquired by Robert Lehman through French & Company from the Hann sale.¹

LITERATURE: No. 182: DeWaters Art Center 1963, n.p.; Szabo 1983, p. 29, ill. no. 36. No. 183: DeWaters Art Center 1963, n.p.; Szabo 1975, p. 77, no. 139, ill.

EXHIBITED: No. 182: New York 1984b. No. 183: Tokyo 1977, no. 83, ill.; New York 1984b.

The flamboyant form and relief decoration of the chair-backs derive from late Mannerist Italian side chairs, or *sgabelli*. The creator enhanced the original design by adding his interpretation of how nineteenth- or early twentieth-century collectors envisioned Italian Renaissance furniture. The powerfully carved grotesque ornaments combined with Michelangelesque figures are highly expressive. The flat seat with shaped front corners that can support an embroidered silk-velvet cushion with gilded metal-threaded tassels, furthers the appearance of abundance. The divergent and angled carved supports with a central cartouche framed by scale-decorated S-shaped scrolls on hairy paw feet, are possibly



No. 182



No. 183

survivals from sixteenth-century prototypes that may have originated from Renaissance *sgabelli* or stools. The two Lehman works are part of a set of at least four: another pair is in the Flint Institute of Arts, Michigan.² All pieces came from the Palazzo Davanzati in Florence and were likely assembled in the workshop of Elia Volpi.³

WK

NOTES:

1. French & Company invoice dated 5 March 1945 (Robert Lehman Collection files).
2. Flint Institute of Arts, Michigan (DeWaters Art Center 1963, n.p.).
3. Ferrazza 1994, pp. 75–143, 223–54.

Probably by Alois Überacher, Bolzano, or Fratelli Mora, Milan, late nineteenth century

184–85. Pair of side chairs (*sgabelli a dorsale*)

1975.1.1991, 1992

No. 184: h. 98.7 cm, w. 49 cm, d. 39.4 cm. No. 185: h. 98.6 cm, w. 49 cm, d. 39 cm. Walnut. The frontal view of the chairs is characterized by a horror vacui of ornamental decoration that leaves only the seat relatively plain. The seat is embellished with a fluted molding, broken at the corners to form an octagonal board, and a turned, sunken-in, plate-shaped center. The lower slanted front board is dominated by griffins over dolphin bracket feet that are tied together by a classical band motif. The abundance is enriched by fruit festoons and a grotesque mask. Sirens with lower bodies formed by stretched acanthus scrolls support the sides of the backrest foliage. Bacchic vine sprays fill the central boards and upper rail that is surmounted by a stylized heraldic cartouche held on each chair by a pair of winged sirens.



No. 184

PROVENANCE: Not established.

EXHIBITED: No. 184: Tokyo 1977, no. 82, ill.; New York 1984b.

The wealth of ornamental details applied to this chair type emulated late Mannerist works from the Veneto and Upper Italy that made such *sgabelli* a decorative statement of the patron's affluent position. The present models closely follow a pair in the Metropolitan Museum that was formerly in the collection of Count Contini Bonacossi in Florence (see Fig. 184.1).¹

Despite the use of insect-damaged wood, the true age of the objects—from the late nineteenth century—is readily apparent. This conclusion is supported by certain technical details; for example, the back is attached with metal screws, and the seat with modern nails. These methods are sometimes used to restabilize older pieces of



No. 185



Fig. 184.1. Pair of *sgabelli*. Italy (Florence), ca. 1575–1600. The Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 1963 (63.161.1,2)

furniture but are employed too consistently here to attest to such a function.

Authentic sixteenth-century *sgabelli*, as well as those in the Renaissance style, were greatly desired collector's items. Moreover, some of the latter were effectively used as stage decor in theaters to evoke the historical period.² The firms of Alois Überacher in Bolzano and Fratelli Mora in Milan offered a wide variety of highly attractive objects in this mode.³

WK

NOTES:

1. Metropolitan Museum, 63.161.1, 2 (ex coll. Count Contini Bonacossi, Florence, by 1951). This pair of *sgabelli* documents the tradition of updating the coat of arms when ownership changed. The present arms relate to the marriage of Count Pietro Leopoldo Galli-Tassi to Elisabetta, daughter of Antonio Ganucci, on 19 September 1790 (see the note by Olga Raggio, Department of European Sculpture and Decorative Arts departmental file, The Metropolitan Museum of Art). At that time such "Renaissance" chairs were regarded as family heirlooms and were highly appreciated. See Hunter 1920, vol. 2, pl. 102 (works in the Victoria and Albert Museum, London); Schottmüller 1928, pp. 171–73.
2. Notably, Aesthetic Movement artists such as E. W. Godwin concerned themselves with the importance of Italian Renaissance furniture. See Baldwin 1999, pp. 317–18, fig. 12-4, which shows *sgabelli*, cassone, casket, and table designs in that style.
3. See Renaissance-style furniture of extraordinary quality in Nagel 1979, p. 18; Paolini, Ponte, and Selvafoita 1990, p. 466; Koeppel 1992, p. 76, no. M9a, b.



No. 186

Italy, Tuscany (Florence?), partly early sixteenth century, and later

186. Choir chair

1975.1.1997

H. 169 cm, w. 98.5 cm, d. 52.4 cm. Walnut, maple, poplar. The sides are decorated with hanging acanthus bundles and seeds. The seat, which was reconfigured during the nineteenth century, originally may have been hinged for lifting. Paper label on the back: 27185; paper label on the right side: *An old Italian Large Carved Wood Chair / Venetian Work of the 16th Century / The plinth is modern*; and 27185

PROVENANCE: Not established.

LITERATURE: Szabo 1975, p. 19, no. 134, ill.

EXHIBITED: New York 1984b.

The impressive, thronelike seat is modeled after choir chairs that were independently conceived, rather than separated from choir stalls.¹ This type of single seat united with two finished sides may have been the centerpiece of a choir furnishing reserved for the abbot or head of the congregation during important gatherings. It is influenced by the famous pieces in the Palazzo Medici Riccardi² that were designed by Giuliano da Sangallo (1443–1516) about 1469, and other well-known choir stalls that had been on public display in Italian museums by the nineteenth century.³ A similar chair was acquired in 1859 from the Minutoli Collection for the Royal Kunstkammer in Berlin and was later transferred to the Kunstgewerbemuseum.⁴ Stiegel observes that both objects are related to an item formerly in Vienna that has been lost since World War II.⁵

WK

NOTES:

1. Eberlein 1916, ill. p. 41; Comolli Sordelli 1967, p. 61, ill. no. 3.
2. Schottmüller 1928, pp. 71, 244, fig. 169; Gregori, Ruotolo, and Bandera Gregori 1981, ill. p. 6; Massinelli 1993, p. 138, pl. XVIII. For other works, see Scantamburlo 2003, fig. 62.
3. Massinelli 1993, p. 140, pl. XXI (on view in the Pinacoteca, Lucca, in the late nineteenth century). See also Tinti 1928, p. 73, pl. XXXVI.
4. Kunstgewerbemuseum, Berlin, K 2496. A comparable chair to the one in Berlin was acquired by the Louvre, Paris, in 1881. Achim Stiegel, Berlin, email to the author, 16 April 2012.
5. Odom 1918–19, vol. 1, fig. 92; Windisch-Graetz 1983, p. 214, ill. no. 30; Achim Stiegel, Berlin, email to the author, 2011. I am grateful for this information.

England(?), ca. 1830–60

187–97. Group of eleven papier-mâché chairs

1975.I.2060–70

Wood, papier-mâché, black lacquer, painted and gilded, mother-of-pearl, caned seats.

Pair of side chairs: No. 187: h. 82.9 cm, w. 44.4 cm, d. 39 cm; No. 188: h. 83.2 cm, w. 44.7 cm, d. 38.5 cm. Slightly damaged caning, delicate decoration with three butterflies on the back.

Side chair: No. 189: h. 81 cm, w. 45.7 cm, d. 40.5 cm. Caning recently replaced.

Pair of side chairs: *No. 190: h. 81.3 cm, w. 39 cm, d. 37.8 cm; *No. 191: h. 80.8 cm, w. 38.3 cm, d. 38 cm (caning later than on No. 190).

Side chair: *No. 192: h. 78.4 cm, w. 39 cm, d. 37.2 cm. Damage to caning, painted and inlaid decoration extended to the front part of the seat.

Side chair: No. 193: h. 80.5 cm, w. 38.3 cm, d. 37.8 cm.

Side chair: *No. 194: h. 80.5 cm, w. 38.2 cm, d. 37 cm.

Pair of side chairs: No. 195: h. 79.8 cm, w. 41.8 cm, d. 38 cm. In comparison to No. 196, the detail of the inlay is not as finely balanced, and there is no gilding around the seat. These factors may indicate that both were part of a larger set consisting of several items and that various craftsmen were involved in its production. No. 196: h. 79.5 cm, w. 42 cm, d. 38.4 cm. The closed back provides space for the intricate floral decoration, such as the lily-of-the-valley motifs.

Gondola armchair: No. 197: h. 82 cm, w. 50.8 cm, d. 40.5 cm. The unusual form possibly derives from the French *bergère*, an armchair upholstered between the arms and seat, thus “embracing” the sitter.

PROVENANCE: Not established.

In 1840 Charles F. Bielefeld published in London a substantial volume with 128 plates under the comprehensive title *Ornaments in Every Style of Design, Practically*



No. 188



No. 197

*Applicable to the Decoration of the Interior of Domestic and Public Buildings . . . Manufactured in the Improved Papier Mâché.*¹ Papier-mâché had been used for decorative objects and sculpture since early modern history.² However, experiments during the Industrial Revolution resulted in a composite material that rapidly gained in use.³

Remarkably, although the main component of the technique is paper, increasingly ambitious objects, such as extensive interior decorations like brackets, moldings, and curtain holders, as well as furniture, including chairs, tables, and cabinets, were created.⁴ One of the grandest works is a canopy bed that was given by Queen Mary to the Bethnal Green Museum of Childhood, London.⁵ The juxtaposition of divergent materials with different surfaces, such as lacquer and light-reflecting mother-of-pearl, may recall earlier veneer work and Late Baroque Boulle marquetry. The technique was most popular during the Victorian period and the reign of Napoleon III. In the United States, famous manufacturers like Tiffany Studios emulated European production with their own inventions and also obliged a specific taste for painted variations in a Russian style.

The physical lightness and airy appearance of the chairs were associated with the public rooms of upper-class homes in which hostesses and female guests would gather. They simultaneously exude a refined and

disposable character. Easily moveable from a music room to a card-playing room, for example, these highly elegant chairs served a variety of purposes. WK

NOTES:

1. The publication is catalogued as *On the Use of the Improved Papier-Mâché in Furniture, in the Interior Decoration of Buildings, and in Works of Art* (published in 1840 with a new edition in 1850). See Metropolitan Museum, 1991.1073.226 (1840); and 30.48.8 (1850).
2. Fleming and Honour 1989, pp. 606–7.
3. Berman 1987; Matthews and Rawlings 1999.
4. The material is a mixture of pulped paper, clay, and plaster combined with glue. The surface must be smoothed, painted and varnished, or lacquered in layers. The Department of European Sculpture and Decorative Arts at The Metropolitan Museum of Art holds a jewelry cabinet (1999.50.1), an étagère (1991.50.2), hand fans (1999.50.11,12), and a pair of ornamental vases (1999.50.8,9).
5. Toller 1962, pp. 80, 82, pl. 1. For the various chair types, see Toller 1962, pp. 75–77, pls. 12A–13B; Bawden 1990, pp. 12–15; Grandjean 1965, ill. no. 923, and Binet 1976, pp. 80–81 (the form in ebonized wood with mother-of-pearl inlay that was fashionable under Napoleon III; Paris, ca. 1850); Butler 1965, especially ill. no. 973 (side chair of papier-mâché painted black and gold with caned-seat and inlaid mother-of-pearl; probably English, ca. 1850); J. Aronson 1976, no. 93; Rivers and Umney 2003, pp. 205–6. For the conservation of similar objects, see Van der Reyden and Williams n.d.

Possibly United States (New York?), early twentieth century (woodwork); and Italy or Spain, sixteenth or seventeenth century (textiles)

198–99. Two collapsible chairs

1975.1.2447, 2511

Back stile of No. 198: h. 82 cm; back stile of No. 199: h. 81 cm, w. 38 cm (both). Walnut, red silk cut velvet with gilt-metal embroidery.

PROVENANCE: Not established.

LITERATURE: Thurman 2001, pp. 126–27, nos. 60, 61 (discussion of the textiles).

The style with turned balusters and X-stretchers is an adaptation of a chair form that was favored in the Netherlands, Flanders, and Spain during the late sixteenth century and first half of the seventeenth century.¹ At a time when most church floors were still used as burial ground and when strong social barriers characterized the congregation, such folding chairs were used by the affluent during parts of the divine service. Afterward, the seats could be stored in the church or taken away.²

The Lehman chairs were made in the twentieth century, specifically to accommodate two sections of a gilt-metal embroidered orphrey from a parade vestment, thus combining the ecclesiastical function of the textiles with a decorative chair deriving from a similar environment.³

WK

NOTES:

1. Jonge and Vogelsang 1922, fig. 297; Koeppe 1992, p. 180, no. M 33; Du Pasquier 1997, p. 27, nos. 4a, b.
2. Holm 1978, p. 85, ill. nos. 111, 112.
3. Thurman 2001, pp. 126–27, nos. 60, 61.



No. 198



No. 199

France, ca. 1750–60

200–206. Set of six armchairs (*fauteuils à la Reine*) and a sofa (*canapé*)

*1975.I.2051–57

Nos. 200–205 (armchairs): h. 98.1 cm, w. 75.6 cm, d. 73.7 cm. Carved and gilded beechwood; silk damask. No. 206 (sofa): h. 103.5 cm, w. 219.1 cm, d. 87.6 cm.

PROVENANCE: [René Weiller, Paris]; [Hans Stiebel, Paris]. Acquired by Robert Lehman through Stiebel in May 1955.¹

The frame of the sofa is of beechwood, carved and gilded. It is upholstered with modern silk damask of floral design. The flat rectangular back has serpentine sides and a triple bow-shaped top-rail. The serpentine seat-rail rests on eight short cabriole legs terminating in club feet. The back is raised above the seat on two short serpentine supports, each carved with an acanthus leaf. The padded arms each terminate in a scroll resting on a serpentine arm support carved at the base with an acanthus leaf. The top-rail is divided into three bowed sections, each carved in the center with a cartouche of fleurettes flanked by floral sprays and leaves, with acanthus leaves on each shoulder. The seat-rail in front is carved with three cartouches of fleurettes, each on a folded palmette. Each foreleg is carved above the knee with scrolled leaves. The armchairs are designed en suite.



No. 200



No. 206

Although unstamped, this set may have been made by the Tilliard family. Jean-Baptiste Tilliard (1686–1766), generally referred to as J.-B. I Tilliard, was one of the leading *menuisiers* of the period. He was attached to the Garde-Meuble as a *menuisier-ordinaire* and is regarded as one of the craftsmen most responsible for introducing the Louis XV style to chairs and other carved furniture. His son, Jacques-Jean-Baptiste Tilliard (1723–1798), known as J.-B. II Tilliard, became a master in 1752 and joined his father in the family workshop until 1764, when the latter retired. During these twelve years, when they were working in the Louis XV style, it is impossible to distinguish between their output. The use of a folded palmette motif on the seat-rail as well as the accentuated shoulders on the back with acanthus-leaf decoration, although not unique to the Tilliards, is often a feature of their work.² WR

NOTES:

1. Hans Stiebel to Robert Lehman, 4 May 1955 (Robert Lehman Collection files).
2. For information about the Tilliards, see Pallot 1987, p. 318; Pallot 1993, pp. 200–201. Anne Igelbrink recently pointed out parallels with the work of the Cresson family of *menuisiers*, such as the pomegranate cresting and the distinct shaped, raised panels on each side of the apron casing, and suggested a date of about 1740. Email of 17 April 2012 (Robert Lehman Collection files).

STOOLS

Italy, possibly sixteenth century

207–8. Pair of stools

1975.I.2002, 2003

No. 207: H. 53 cm, w. 41 cm, d. 30.5 cm; No. 208: h. 53 cm, w. 40 cm, d. 28.7 cm. Walnut, carved, partially gilded.

PROVENANCE: Not established.

These distinguished objects with gilding in the incised areas exemplify the ideal Renaissance stool. The *all'antica* molding decoration juxtaposed with the beauty of the plain walnut wood parts has an appealing effect. Decorated areas with carvings are mostly limited to the edges; however, incised and gilded lines further pronounce the cartouche shape of the slanted footboards. Nailheads are visible on the top.

The design of these stools without stretchers underscores the intention to have them serve as small tables for versatile use.¹ Pictorial evidence shows works in a



No. 207



No. 208



Fig. 207.1. Carved stool. Italy, sixteenth century. Formerly O. Lanz Collection, Amsterdam

multitude of shapes with slanted sides and rectangular tops that were employed as low pedestals for sculpture and as bed steps.² An inventory of the Palazzo Vecchio in Florence of 1553 describes numerous *sgabelli*, among them both simple and painted pieces.³ The type was not limited to the Italian peninsula, however. In 1539, Gilles Corrozet mentioned a French variant that he called *scabelle*, representing a stretched seat or small table.⁴

One of the stools discussed here may be identical with a piece that Schottmüller published as part of the O. Lanz collection in Amsterdam (Fig. 207.1).⁵ If so, this documentation is further testimony to the ambition of the Lehman family to purchase only outstanding objects formerly in well-known collections. WK

NOTES:

1. For various stool models, see P. Thornton 1991, pp. 168–71, especially pl. 181.
2. For the wide-ranging uses of the *sgabello*, see, for example, Currie 2006, pl. 60 (drawing by Jacopo Palma il Giovane

[1544–1628], late sixteenth century, in the Morgan Library & Museum, New York).

3. Massinelli 1993, p. 39, fig. 47.
4. Corrozet 1539, p. 25.
5. Schottmüller 1928, p. xxv, fig. 24; for the type, see also pp. xxix–xxxI and p. xxv, figs. 22, 23.

Italy, Tuscany, sixteenth century, and nineteenth or early twentieth century

209. Stool

1975.I.2004

H. 54 cm, w. 35.6 cm, d. 34.2 cm. Walnut, partly turned.
Paper label on the underside of the seat: *Pauline Ickelheimer*

PROVENANCE: Pauline Ickelheimer. Acquired by Robert Lehman.

The seat with edge moldings and retracting, rounded corners is mounted on cartouche-form silhouetted, splayed board legs with shaped hanging aprons. The associated top is likely much older and is decorated with circular, plate-shaped turning to mark the seating area that could accommodate a cushion.

For the use of stools in the Italian Renaissance household, see Nos. 207, 208.

WK



No. 209



No. 210



No. 211

France, ca. 1750–60

210–11. Pair of stools

*1975.I.2058, 2059

Each: h. 43.8 cm, w. 50.8 cm, d. 44.5 cm. Beechwood carved and gilded, upholstered with modern silk floral damask.

PROVENANCE: Not established.

Each stool has a rectangular top of serpentine form carved on the sides with floral motifs and is supported on four cabriole legs, each resting on a tapering boss. At the center of each side of the seat-rail are carved flowers flanked by sprays of leaves. Each leg is carved above the knee with flowers and leaves within a triangular-shaped

reserve and with a leaf above the foot. A number of chair-makers used the motif of flowers enclosed within a triangular reserve above the knees of the legs, most notably Jean-Baptiste II Lelarge (1711–1771; master 1738), Nicolas-Quinibert Foliot (1706–1776), and Louis Delanois (1731–1792), but the popularity of this motif together with the absence of a stamp on this pair of stools makes an attribution impossible.¹ WR

NOTE:

1. For information about these *menuisiers*, see Pallot 1993, pp. 190–91, 196–97.

Italy (or United States?), nineteenth or first half of the twentieth century (with earlier parts)

212–13. Two stools

1975.1.2005, 2006

No. 212: h. 51 cm, w. 42 cm, d. 29.5 cm; No. 213: h. 51.8 cm, w. 42 cm, d. 30 cm. Walnut, maple, and other woods. Paper label on the undersides of the seats of both stools: *NANNELLI / Florence / New York*; with no. 112 and no. 152

PROVENANCE: [Urbino Nannelli and Dario Nannelli, Florence and New York].

The pair of stools was constructed with wood that was cut from old boards or reused from other furniture items. The top is embellished in the Renaissance style to approximate the appearance of sixteenth-century seats and case furniture with geometric inlay strips.¹



No. 212



No. 213



No. 214

The paper labels refer to the firm of Urbino and Dario Nannelli, antique dealers who had a shop at 75 West Forty-sixth Street in New York, as well as in Florence.² The establishment, like Elia Volpi and Bardini, was an important provider of Renaissance-type furnishings and works of art to an American clientele. WK

NOTES:

1. See Metropolitan Museum, 45.39 and 30.93.2 (Kisluk-Grosheide, Koeppe, and Rieder 2006, pp. 8–9, no. 1, pp. 18–19, no. 5).
2. Ferrazza 1994, p. 71, n. 59, and ill. no. 169 (photograph, ca. 1920s, of the firm's shop in New York).

Italy, nineteenth or early twentieth century

214. Stool

*1975.1.2009

H. 56 cm, w. 49 cm, d. 31.5 cm. Walnut. *Condition:* The apron section and moldings have been replaced.

PROVENANCE: Not established.

The seat was adapted from a Renaissance *sgabello* and originally had a backrest. The diverted stand boards are decorated with scrollwork and floral elements.

From the present state it is impossible to determine if the stool is a transformed *sgabello* that was badly damaged and rebuilt or a deliberate invention incorporating old parts of such a Renaissance seating object. WK

WK



No. 215

Italy, nineteenth or early twentieth century

215. Stool

1975.I.2010

H. 55.8 cm, w. 31 cm, d. 42.3 cm. Walnut.

PROVENANCE: Not established.

The molded seat with canted corners is supported by a slanted apron box with applied plinth molding on splayed silhouette plank sides. The apron box shows signs of the attachment of a former back splat. The stool most likely represents the adapted base of a *sgabello*. See also No. 214. WK



No. 216

Northern Europe, possibly nineteenth or first half of the twentieth century

216. Stool

*1975.I.2075

H. 49.5 cm, w. 43 cm, d. 34.7 cm. Oak, partly turned.

PROVENANCE: Not established.

The unusual form likely dates to the nineteenth or early twentieth century. The addition of five sturdy legs provided the support for a semicircular seat with molded edge.¹ WK

NOTE:

1. For a similar (nineteenth-century) "stool" with five legs, see Brunhammer and Fayet 1966, fig. 96.

Northern Europe, possibly nineteenth or first half of the twentieth century

217. Stool

1975.I.2074

H. 62 cm, w. 37 cm, d. 37 cm. Oak, turned. Paper label: C.12974.

PROVENANCE: Mrs. Albert E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.¹

The minor entasis of the turned legs follows French Renaissance prototypes.² WK

NOTES:

1. Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. Boccador 1988, figs. 232–38 (armchairs); Koeppe 1992, pp. 91–92, nos. M23, M24 (armchairs); Thirion 1998, ill. p. 143 (armchair); Dampierre 2006, ill. p. 74 (chairs).



No. 217

Northern Europe (or United States?), possibly nineteenth or early twentieth century

218. Stool

*1975.I.2007

H. 55 cm, w. 28.4 cm, d. 56.1 cm. Oak, partly turned and carved. Paper label on the bottom of the seat: C.12974; in chalk: 8254

PROVENANCE: Mrs. Albert E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.¹

This type of stool with stylized leaf decoration on the aprons recalls English prototypes with turned baluster legs that were popular in the sixteenth and seventeenth centuries.² WK

NOTES:

1. Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles, series 1.11, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. Hackenbroch 1958, pl. 32, figs. 53, 54; Joy 1965, p. 58, figs. 170, 180; Chinnery 1979, pp. 264–67; see also Nos. 219, 220 in the present volume.



No. 218



No. 219



No. 220



No. 221

Northern Europe, possibly nineteenth or first half of the twentieth century

219–20. Two stools

* 1975.I.2072, 2073

No. 219: h. 55 cm, w. 27.9 cm, d. 46.2 cm; No. 220: h. 46 cm, w. 42 cm, d. 27.7 cm. Oak, partly turned.

PROVENANCE: Not established.

The two stools of similar proportions are simplified versions of English and Northern European types with similarly turned baluster legs and molded aprons.¹ The wood grain was enhanced by metal brushing, conveying an aged rustic effect that is common for such oak furniture made in the nineteenth and early twentieth centuries. WK

NOTE:

1. Hackenbroch 1958, pl. 32, figs. 52, 53; Chinnery 1979, pp. 264–68.

United State's or France/Italy, early twentieth century

221. Stool

* 1975.I.2008

H. 58 cm, w. 25 cm, d. 38.1 cm. Walnut. Stamped brand mark on the top's underside: MB with a star.

PROVENANCE: Not established.

The plain seat with molded edge can slide onto the base structure through moldings. The splayed, cartouche-shaped supports have lightly molded aprons and two plain round dowels. The cartouche-shaped boards are decorated with flat scrollwork carving. Large strips of wood were appended to boards to enlarge the width. The top has a piece of about five centimeters added to extend the surface.

For the type, see Nos. 207, 208.

WK

TABLES

Italy, Umbria (Tuscany), second quarter of the sixteenth century

222. Table

1975.I.1966

H. 82.5 cm, w. 94 cm, d. 71 cm. Walnut, poplar, carved and turned.

PROVENANCE: [Elia Volpi, Palazzo Davanzati, Florence]; Volpi sale, American Art Association, New York, 21–28 November 1916, lot 534, ill. (to [Duveen Brothers, New York]). Acquired by Philip Lehman through Duveen from the Volpi sale.¹

LITERATURE: Odom 1918–19, vol. 1, pp. 207–8 and fig. 147.

The deep apron frieze contains two drawers and is decorated with a frieze of bold rosette-like forms and floral ornaments. The plain top consists of one board with an added molded edge above stylized dentiling through delicate vertical lines and a protruding base molding. Two elegant vase-shaped elements on canted bases ending in carved lion's claws comprise the lateral supports. The structure is held in place by a shaped stretcher passing through the supports at its ends and is secured on the exterior with pins. Applied rosettes decorate the sides.

It is rare that a piece from the sixteenth century, especially a table of an easily movable size that was exposed to traveling and frequent handling, survives nearly intact. The actual use of this object, which does not have the delicate detailing of a pure display item, is attested by relatively small repairs and replacements, such as the new

dovetails and pieces on the claw feet. The apron is reinforced with later moldings and the two turned drawer handles may date from the eighteenth century. A visible split in the top, recognizable in the photograph in the Davanzati sale catalogue of 1916, has been closed.² Similar tables exist, but in a lesser state of preservation.³

WK

NOTES:

1. Duveen Brothers invoice dated 13 December 1916 (Robert Lehman Collection files).
2. Sale, Elia Volpi collection, Palazzo Davanzati, Florence, American Art Association, New York, 21–28 November 1916, lot 534.
3. For a close comparison from about 1540, see Schottmüller 1928, p. 135, fig. 304. See also the sixteenth-century table with a comparable design illustrated in *Mobilio antico* 1921, pl. 34.



No. 222



No. 223

Northern Italy or France, second half of the sixteenth and second half of the nineteenth century

223. Center table

1975.1.1968

H. 83.5 cm, w. 132 cm, d. 90.8 cm. Walnut, carved.

PROVENANCE: Not established.

The stationary rectangular top is carried by two pierced, lyre-shaped volute supports, connected at the base by a board-shaped stretcher. The heavy convex apron has carved gadroons with lobes that part in the center and curve outward on all sides. Each long side below has three turned and carved pendants attached. A variety of embellishments including rosettes, volutes, cherub heads, and palmettes adorn the show fronts.

The table seems to incorporate the core of earlier Renaissance supports that have ornament carving; these supports were later extended sidewise and applied with sculpted cherub heads to disguise changes, possibly made in the second half of the nineteenth century or in the early twentieth century. It is likely that the upper part originated from a draw-top table to carry a thin plain top with flat palmette border. The object is a



No. 223, *side*

decorative mix of the Italian Renaissance style and its French variation.¹

WK

NOTE:

1. For a draw-top center table dating from the late sixteenth century in the Frick Collection, New York, and the related history, see DuBon 1992, pp. 133–38. For the adaptation in the nineteenth century, see Koeppel 1994b, pp. 54–59.



No. 224

Italy, partly seventeenth century, with later replacements and additions

224. Small table

1975.1.1961

H. 79 cm, w. 58.5 cm, d. 59 cm. Walnut, turned, and bronze. Two marked rectangular paper labels in the drawer: *c. 12971* and *C4081*

PROVENANCE: Mrs. Albert E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.¹

The rectangular top has a rounded edge above a recessed dentiled frieze and apron boards with applied moldings to imitate frame and panel construction on three sides. One drawer has a bronze pull; the whole is supported by four turned baluster legs with base-block feet that are connected with rectangular stretchers resting on four ball feet.

The top is not original to the table. Most of the dentiled apron and moldings in the rectangular panels and lower edge of the frieze are modern replacements. The drawer has a substitute bottom and back panel and is fitted with new drawer runners. The legs and stretcher appear original, but there are no indications as to the accuracy of the replaced top and frieze moldings. WK

NOTE:

1. Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library, The Metropolitan Museum of Art).

France, ca. 1750–60

225. Work and writing table

1975.1.2024

H. 74 cm, w. 41.9 cm, d. 29.9 cm. Oak, pine, and light-colored hardwood, veneered with mahogany, tulipwood, amaranth, partly shaded and engraved barberry, partly stained, shaded, and engraved maple; leather dyed green with gold-tooled border; brass liners; gilt-bronze mounts.

PROVENANCE: [Rosenberg & Stiebel, New York]. Acquired by Robert Lehman through Rosenberg & Stiebel in April 1956.¹

This writing table has a rectangular top with serpentine sides supported on four tapering cabriole legs, fitted below the top in front with a leather-lined writing slide,



No. 225, top



No. 225

and with a drawer on the right side with a narrow compartment fitted with three brass liners for writing implements. The top is hinged and opens to reveal three compartments: one large one and a second equally divided in two. The shaped top is veneered with a panel enclosing a bouquet of flowers of maple and barberry wood, which have been partly shaded with hot sand to create the effect of shadow and have additional engraved details. To increase a sense of naturalism, the leaves consist of maple wood that has been stained green and the stems are created of ebonized wood. Bouquets of flowers also decorate the sides of the table and the shelf between the legs. The legs are each mounted above the knee with a gilt-bronze acanthus-leaf cartouche, with a gilt-bronze molding along the inner edge of each leg. The feet are each shod with an acanthus leaf and scroll mount of gilt bronze.

The table was attributed by Rosenberg & Stiebel to Jean-Pierre Latz (ca. 1691–1754).² However, the naturalistic floral marquetry is simpler than the work of that artist, and the corner mounts are a model that was widely available in Paris at this time, whereas Latz made them in a distinctive style. Tables of this type were produced in large numbers in Paris in the mid-eighteenth century by various cabinetmakers. WR

NOTES:

1. Rosenberg & Stiebel invoice dated 16 April 1956 (Robert Lehman Collection files).
2. Ibid. For information about Latz, see Hawley 1970; Pradère 1989, pp. 153–59.

Laurent Rochette (born 1723). Paris, ca. 1760

226. Work and writing table

1975.I.2030

H. 71.4 cm, w. 42.6 cm, d. 29.9 cm. Oak and pine veneered with mahogany, amaranth, partly green-stained and engraved maple, and bloodwood(?), ebonized wood; gilt-bronze mounts; metal liners for writing equipment, blue silk. Pasted to the underside is the damaged trade label of Rochette, with the following writing: *Rochet . . . , Marchand Ebeniste, Privilegié du Roy à la suite du Grand Conseil; Fait, vend, raccommode & tient Magasin d'Ebenisterie, Bibliothèques, Bureaux, Commodes garnies & non garnies, de toutes facons & grandeurs, Armoires en Secretaire à forts, Secretaires en Commode; Encoignures à Jet d . . . , Coins &c Tablettes vernies, Encoignures de Bois violet, Palissandre, Bureaux de Cabaret à Marbre, Tables de Lit, Tables de nuit en Bois de co . . . à Marbre, Tables de nuit en Noyer, Tables à Limaçon, Tables . . . Ecran; Ecrans en Secretaires, Boîtes de Pendules. . . jouer de Be . . . an, de Quadrille . . . Tables de nuit en Bidet à*



No. 226



No. 226, top



No. 226, label

Seringue, Bid . . & non garnis, Bidets à Tabouret & sans Tabouret . . . Bains, Fauteuils de commodité, Chaises de commod . . . des Pais-Bas, Coffres de Nécessaire, Coffres-forts, Caves à . . . Buffets, Bas de Buffet à Dessus de Marbre, & tous autres Ouvrages. Il fait Envois & Commissions pour la Province, Le tout à juste prix

PROVENANCE: [René Weiller, Paris]; [Hans Stiebel, Paris].
Acquired by Robert Lehman through Stiebel in April 1956.¹

This work and writing table has a rectangular top with serpentine sides supported by four tapering cabriole legs, joined midway by a shelf. On the right side are two small drawers, the upper one fitted with a hinged panel that has a silk-lined writing surface; the lower one has three compartments fitted with metal liners for ink, sand, and a sponge. The shaped top is inlaid with floral vines tied at the base with a ribbon enclosed within a double shaped and scrolled frame, the top with a gilt-bronze border. The sides are veneered with shaped panels enclosing floral vines against a ground of mahogany tied similarly to the top with a ribbon at the base. The legs are each mounted above the knee with a gilt-bronze acanthus-leaf cartouche. A narrow gilt-bronze molding runs along the inner side of each leg and continues along the under fore-edge of the upper part. The shelf is veneered with a floral composition similar to that on the top and is enclosed within a narrower double shaped and scrolled frame, with a gilt-bronze border comparable to that of the top. Each leg terminates at the foot with a scrolled and foliated cartouche.

Little is known about Laurent Rochette, who is recorded by Salverte as receiving his royal brevet *ébéniste privilégié suivant la cour* in 1750.² He first worked in the rue de Charonne, then had a shop in which he sold furniture in the rue Saint-Antoine, near the church of Saint-Paul-Saint Louis, until the end of the Louis XV period. His trade card on this table appears to be the only documented example. WR

NOTES:

1. Hans Stiebel to Robert Lehman, 30 December 1955 and 5 April 1956 (Robert Lehman Collection files).
2. Salverte 1962, p. 285.

Joseph Baumhauer (*maître-ébéniste* before 1767–died 1772), Paris, ca. 1760–65

227. Writing table

1975.I.2035

H. 76.2 cm, w. 115.9 cm, d. 59 cm. Oak veneered with tulipwood, oak drawers; leather; gilt-bronze mounts. Stamped twice, once beneath each side rail: JOSEPH, with the monogram of the Guild JME (*jurande des menuisiers-ébénistes*)

PROVENANCE: Not established.

This rectangular writing table is veneered with tulipwood of contrasting grain with a serpentine top covered with morocco leather supported by four cabriole legs,



No. 227

with three drawers on the front and three corresponding false drawer fronts on the back. The whole is extensively mounted with gilt bronze, including a stepped molding around the top, eight flat, shaped moldings on the frieze granulated in the center and burnished on the edges mounted with rosettes at the corners, enframing respectively four and two shaped reserves. The moldings alternate around the frieze with the four reserve frames at the center of front, back, and each side, the eight frames covering twenty-four inlaid panels of conforming shape with acanthus quatrefoils. The center drawer and its dummy on the back are flanked by S-shaped acanthus mounts. Each corner of the writing table has a scrolled mount chased with leaves and flower heads, which continues down the forecorner of each cabriole leg with a flattened molding terminating at the foot in a scrolled acanthus shoe, the lateral edges of each leg mounted with a simple ribbed molding of conforming shape.

This writing table was initially mounted with twenty-four plaques of Sèvres porcelain, which were replaced, probably in the early twentieth century, with the present marquetry panels of acanthus quatrefoils. Three nearly identical writing tables by Joseph Baumhauer with their original Sèvres plaques are known: in the James A. de Rothschild Collection at Waddesdon Manor, Buckinghamshire; in the collection of the Duke of Buccleuch at Boughton House, Northamptonshire; and in the Philadelphia Museum of Art.¹ These plaques are painted with bunches of flowers within white quatrefoil reserves on a green ground and are of two different shapes: one group asymmetrically formed with serpentine outlines set in the carcass in complying, recessed panels (Waddesdon and Boughton), and another set of square plaques in square panels (Philadelphia). The present table had asymmetrical plaques, as seen in the traces of the original serpentine-shaped recesses that are visible at the edges of the replacement marquetry panels beneath the gilt-bronze frames. The Sèvres Manufactory made such plaques from 1758 until at least 1765. Those on the Waddesdon and Boughton writing tables are dated 1760 and 1761, respectively; the ones on the Philadelphia piece are undated.

Using his given name, Joseph, Baumhauer may have executed this model of writing tables in cooperation

with the dealer Simon-Philippe Poirier, who specialized in furniture mounted with Sèvres plaques. The presence of the serpentine variety behind the square ogee-shaped bronze frames on these works is a puzzling feature. Poirier may have had a supply of the expensive, shaped plaques in stock, which were used by Baumhauer, even though considerable alterations were needed to accommodate them. As the plaques were the same height as the drawer fronts, each front had to be enlarged with an additional molding on the top and sides.

Sèvres plaques of serpentine shape may have been originally intended for a commode rather than a writing desk, but only one instance is known: a Louis XV work by Bernard II van Risenburgh (after 1696–ca. 1766), in a private collection in Paris, embellished with ninety plaques, mostly dated 1758, which were bought by Poirier in 1760. They are mounted on the front and sides of the commode and are held in place by gilt-bronze moldings of serpentine outline.² Possibly the first piece of French furniture mounted in such fashion, the commode was commissioned for Louise-Anne de Bourbon-Condé, Mlle de Sens.

Baumhauer may have continued to make writing tables of this model until his death in 1772. A version with eight panels of Japanese lacquer instead of porcelain plaques is in the Louvre, Paris.³ A posthumous inventory mentions a writing table that was probably of the same type.

WR

NOTES:

1. On the Waddesdon writing table, see Bellaigue 1974, vol. 1, pp. 428–33, no. 89. On the Boughton House table, see Hughes 1992, pp. 124–25, 223, pl. 75. On the writing table in the Philadelphia Museum of Art, see Rieder 1984, pp. 28–29. Another example of this model was in the collection of Viscount Powerscourt, Powerscourt, County Wicklow, Ireland, until 1974, when the house was destroyed by fire. Two other writing tables of similar form by Baumhauer are at the Huntington Library, San Marino, California (S. M. Bennett and Sargentson 2008, pp. 70–77, nos. 11, 12). A nineteenth-century replica of the model stamped by Edward Holmes Baldock with imitation Sèvres plaques is in the Calouste Gulbenkian Museum, Lisbon.
2. Pradère 1989, pp. 196–98, ill. no. 189.
3. Alcouffe, Dion-Tenenbaum, and Lefébure 1993, vol. 1, p. 189, no. 59.

Christophe Wolff (1720–1795). Paris,
ca. 1760–70

228. Writing table

1975.I.2031

H. 71.1 cm, w. 80.7 cm, d. 47 cm. Oak veneered with tulipwood, mahogany, and rosewood, with marquetry of partly shaded satinwood, partly stained, shaded, and engraved maple and barberry, and ebonized wood; gilt-bronze mounts. Stamped twice, inside the right and left drawer on the bottom: WOLFF with the monogram of the Guild JME (*jurande des menuisiers-ébénistes*)

PROVENANCE: Viscount Powerscourt, Powerscourt, County Wicklow, Ireland.

This writing table has a rectangular top with serpentine sides supported on four tapering cabriole legs, fitted below the top in front with a writing slide with an adjustable easel for reading and with two drawers, one each on the left and right sides. The shaped top is veneered with tulipwood inlaid with a trophy of musical instruments suspended from a tied ribbon, and a butterfly at the upper right. These motifs are enclosed in a double shaped and scrolled frame with rocailles at the corners and with a diapered cartouche at the center of each long side, the whole bordered with rosewood and mahogany, the top with a gilt-bronze molding. The sides are veneered with shaped panels enclosing floral vines on a ground of tulipwood. The legs are each mounted above the knee with a gilt-bronze acanthus-leaf cartouche, with a narrow gilt-bronze molding along the fore edge of each leg, which terminates at the foot with a scrolled and foliated cartouche.

Christophe Wolff became a master cabinetmaker in 1755 and ran a successful business in Paris until the Revolution.¹ He was particularly known for his marquetry. The pictorial trophy on the top of this writing table within a double-scrolled border shows the strong influence of the *ébéniste* Jean-François Oeben (1721–1763). Wolff used the motif of a trophy of musical instruments on other pieces, including a *bonheur-du-jour* in the Louvre, Paris.² He also made marquetry with chinoiserie subjects (most notably a commode in the Musée des Arts Decoratifs, Paris, with figures after designs by François Boucher³) and furniture with elaborate mechanical fittings.

WR



No. 228



No. 228, top

NOTES:

1. Salverte 1962, pp. 330–31.
2. Dreyfus 1921, pl. 22.
3. Salverte 1962, pl. LXXI. Two of the engravings by Pierre Aveline (1702–1760) after François Boucher are illustrated in Kisluk-Grosheide 1986, figs. 8 (*La Terre*), 10 (*Le Toucher*).

Attributed to Léonard Boudin (1735–1807),
Paris, ca. 1761–70

229. Work and writing table

1975.I.2023

H. 72.4 cm, w. 36.8 cm, d. 27.3 cm. Oak veneered with tulipwood, amaranth, and sycamore; gilt-bronze mounts; leather dyed black with gold-tooled border. Stamped twice on the underside of the front of the drawer on the right side: L BOUDIN, with the monogram of the Guild JME (*jurande des menuisiers-ébénistes*)

PROVENANCE: Baron Henri de Rothschild (1872–1947), Paris; [Duveen Brothers, New York]. Acquired by Robert Lehman through Duveen in May 1956.¹

LITERATURE: Boger 1959, pl. 147.

This work and writing table with a shaped rectangular top is supported by four slender cabriole legs joined midway by a shelf, with a tiny leather-lined writing slide in front above a drawer and another drawer on the right side fitted for writing materials. The top is veneered on a ground of quartered tulipwood with a central rectangular reserve of quartered tulipwood framed by tulipwood in contrasting direction, surrounded by cube marquetry framed by a border with Greek-key fret design. The whole top has a gilt-bronze molding with a Greek-key fret gallery on three sides. The four sides of the table are veneered with cube marquetry of the same design as the top, framed by a border of Greek-key fret. The shelf is veneered with cube marquetry framed by radiating tulipwood with the same gilt-bronze border as the top but with a Greek-key fret gallery on four sides. The legs are veneered with tulipwood banded with amaranth, each leg mounted with a scrolled cartouche above the knee and an acanthus scroll at the foot.

The transitional Louis XV–XVI style of this table and the prominent use of cube and Greek-key fret motifs in the marquetry suggest that it was made during the early



No. 229, underside of front of drawer



No. 229



No. 229, top

part of Boudin's career, during the decade after he became a *maître* in 1761.² He later gave up cabinetmaking and became a furniture dealer and upholsterer, calling himself *marchand-ébéniste*, and selling furniture by numerous cabinetmakers, including Bircklé, Chevallier,

Cordié, Dubois, Evalde, Fléchy, Foullet, Gilbert, Latz, Letellier, Macret, Peridiez, and Topino.

The table was in the collection of Henri de Rothschild, probably during the time that he lived in the newly built Château de la Muette in the rue André-Pascal in the 16th arrondissement of Paris, from 1924 until his death in 1947. It was then acquired by Duveen Brothers, which sold it to Robert Lehman in May 1956.³ WR

NOTES:

1. Duveen Brothers invoice dated 11 May 1956 (Robert Lehman Collection files).
2. For information on Boudin, see Salverte 1962, pp. 31–32; Lemonnier 1989; Pradère 1989, p. 271.
3. See note 1 above.

Paris, ca. 1775–91

230. Table

1975.1.2032

H. 74.9 cm, diam. 46.4 cm. Oak veneered with tulipwood, rosewood, green-stained maple, holly stringing; legs veneered with rosewood and partly shaded satinwood; gilt-bronze mounts. The hard-paste porcelain plaque is stenciled on the reverse three times with the interlaced monogram of Louis-Stanislas-Xavier, comte de Provence, protector of the Clignancourt Manufactory; the same monogram is printed on a paper label pasted to the reverse.

PROVENANCE: Not established.

This circular table has a porcelain plaque on the top, painted on a white ground with a bunch of flowers surrounded by a draped garland of flowers within a leaf border. The plaque is surrounded by a gilt-bronze openwork gallery. The frieze is mounted with two gilt-bronze bands of rope molding and a broader band of overlapping pattern forming circles. The base of the frieze has an egg-and-dart molding, and the four straight tapering legs are veneered with rosewood alternating with partly shaded satinwood to create the impression of depth or fluting. The legs are attached with circular gilt-bronze mounts with an egg-and-dart motif.

The Clignancourt Manufactory was also known as Monsieur's Manufactory after Louis-Stanislas-Xavier, comte de Provence, later Louis XVIII, took the factory under his protection in 1775 under that name. It was located in Montmartre and already may have been in production in 1767 when it was acquired by the architect and property developer Pierre Deruelle. The establishment continued to produce a wide range of tablewares of high quality, some of which are similar in style to the



No. 230



No. 230, top

products of the Sèvres Manufactory, until it was sold in 1799.¹ Furniture mounted with Clignancourt porcelain plaques is extremely rare. WR

NOTE:

1. The best accounts of this factory are in Plinval de Guillebon 1972, pp. 172–80; Dawson 1994, pp. 325–26.

Martin Carlin (ca. 1730–1785); soft-paste porcelain plaques from the Sèvres Manufactory, circular top plaque painted by Edme-François Bouillat, called Bouillat *père* (1739/40–1810), Paris, ca. 1776

231. Table

1975.1.2028

H. 73.3 cm, diam. 40 cm. Oak veneered with tulipwood, holly, and ebony; set with four soft-paste Sèvres porcelain plaques; gilt-bronze mounts. Stamped twice underneath the top section: *M CARLIN* with the monogram of the Guild *JME* (*jurande des menuisiers-ébénistes*). Painted on the reverse of the circular porcelain plaque: the blue crossed *Ls* of the Sèvres Manufactory, the date letter *y* for 1776, the painter Bouillat *père*'s mark *Y*, and the inscription *Meuble à Corbeil*

PROVENANCE: Lord Hillingdon; [Joseph Duveen]; Audrey Kilvert Taylor, Paris; [Rosenberg & Stiebel, New York]. Acquired by Robert Lehman through Rosenberg & Stiebel in December 1959.¹

LITERATURE: Rieder 2002, pl. 8.

This round table has a top of white Sèvres porcelain painted with multicolored sprays of flowers within a blue border. It is surrounded by an openwork gallery of gilt bronze above a frieze mounted with three Sèvres porcelain plaques, one of which masks a drawer running the full depth of the top, resting on three straight supports mounted with gilt-bronze mounts in the form of pendant leaves and berries. The galleried undershelf is veneered with tulipwood radiating from a central rosette in a sunburst pattern, above three slightly splayed cabriole legs with gilt-bronze mounts in the form of acanthus leaves, the legs terminating in gilt-bronze scrolled feet.

Although this type of table was variously called *table-chiffonnière* (work table for sewing), *table en cabaret* (bedside table), or *table en auge* (work table), the original inscription on the underside of the porcelain top clearly indicates that in the eighteenth century, it was also referred to as a *meuble à corbeil* (table with an open basket). At the Sèvres Manufactory, the circular plaques were known as *grandes plaques rondes* and the curved plaques, *quarts de cercles*; both shapes were produced specifically for mounting on furniture. Martin Carlin made a number of tables of this model fitted with porcelain plaques on the top, for the dealers Simon-Philippe Poirier and Dominique Daguerre. Among those in public collections are works in the Louvre, Paris,² the Musée Nissim de Camondo, Paris,³ the J. Paul Getty Museum,



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Los Angeles,⁴ and The Metropolitan Museum of Art, New York.⁵

WR

NOTES:

1. Rosenberg & Stiebel invoice dated 21 December 1959 (Robert Lehman Collection files).
2. Alcouffe, Dion-Tenenbaum, and Lefébure 1993, vol. 1, p. 228, no. 69. Another table of this model in the Louvre, Paris, is 0A10468.
3. Gasc and Mabile 1991, p. 39.
4. Sassoon and Wilson 1986, p. 32, nos. 68, 69; Sassoon 1991, pp. 166–72, nos. 33, 34, with an extensive discussion of the Sèvres production of porcelain plaques designed for mounting on furniture.
5. Metropolitan Museum, 1976.155.104 (with a top of tulipwood radiating in a sunburst pattern; F. J. B. Watson and Dauterman 1970, pp. 52–54, no. 297). Another table of this model, with Sèvres plaques added at a later date on both upper and lower shelves, was also in the Wrightsman Collection (F. J. B. Watson 1966, pp. 282–83, no. 142) but is now in the Metropolitan Museum.

Italy(?), possibly assembled ca. 1840–60

232. Table

1975.1.1956

H. 87 cm, w. 52 cm, d. 52.7 cm. Walnut, carved.

PROVENANCE: Not established.

EXHIBITED: New York 1984b.

Four scroll-decorated foot blocks support a base with moldings in the form of a Greek cross. The outline is continued by four stylized and elongated dolphins. Their high stretched tails appear to make a knot and to balance the top, which has a molded edge.

The top is adapted from an earlier structure, with recut edge molding. The mannered style of the carving over-pronounces Italian Renaissance decorative vocabulary, as the thin, stretched sea creatures appear more like eels. This eccentric design may be an expression of the Early Renaissance revival in Italy or in a country under Italian influence.¹

WK

NOTE:

1. For similar virtuoso carvings, see Nos. 128, 132 in the present volume, and Paolini, Ponte, and Selvafota 1990, p. 219.



No. 232

Italy, nineteenth century

233. Small table

1975.1.1957

H. 89 cm, w. of top panel 67.5 cm, d. of top panel 46 cm. Walnut, poplar, maple, and other woods. Two labels on the underside of the top marked: *Spitzer 1893*

PROVENANCE: [Frédéric Spitzer, Paris].

LITERATURE: *Collection Spitzer 1890–92*, vol. 2, p. 88, no. 2, ill.

The rectangular table top seems to be a Renaissance-period panel that was incorporated and framed with profiled moldings. A relatively compact triangular stand, with slanted sides embellished by three different intarsia motifs, sits on a stepped plinth carried by three claw feet.

Frédéric Spitzer (1815–1890), a former owner of the table, was one of the most influential art collectors, dealers, and antiquarians in the nineteenth century. Viennese by birth, he resided in Paris. In addition to undisputed masterpieces, his holdings contained a large number of intentionally embellished objects, mostly in medieval



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and Renaissance styles that were often commissioned by him and executed under his supervision. His reputation enabled him to channel fakes through his business to various collectors who treasured their provenance, which they equated with a guarantee of authenticity.¹

WK

NOTE:

1. London 1990, pp. 201–4.

Italy, mostly nineteenth century

234. Table

1975.1.1951

H. 79 cm, l. 240.7 cm, d. 67.7 cm. Walnut, carved.

PROVENANCE: [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen Brothers in March 1922.¹

This table has a plain oblong top with high apron with stepped moldings and three bracket consoles on each long side. Three lyre-shaped supports carved with bold volutes and incised with lines pronounce the form. The massive, stepped bracket feet have shaped undersides.

The design recalls simple central Italian trestle tables of the sixteenth and seventeenth centuries.² WK

NOTES:

1. Duveen Brothers invoice dated 1 March 1922 (Robert Lehman Collection files).
2. Paolini 2002, pp. 91–93, nos. 25, 26 (with stretcher); P. Thornton 1991, pp. 205–14.

Italy, nineteenth century(?)

235. Hexagonal table

1975.1.1962

H. 82 cm, w. 120.5 cm, d. 141.8 cm. Walnut, carved; partially gilded.

PROVENANCE: Acquired by Philip Lehman, by 1923.

LITERATURE: Szabo 1975, p. 59, no. 131, ill.

EXHIBITED: New York 1923, no. 79, ill.; New York 1984b.

This ostentatious table on three immense supports has sculpted decoration in the forms of harpies, laurel swags, fruit garlands, acanthus leaves, and acanthus rosettes, all pronounced with gilded highlighting. The central axis is shaped as a baluster of substantial size. A channeled molding carries the hexagonal top with stylized palmette edge. The proportion of that piece, especially the thickness of its boards, seems relatively thin given the massive appearance of the other components.

The table's support with three stands recalling ancient prototypes, and the popular tripod, was deftly chosen here, as such a structure will, to a certain degree, correct the table's position on an uneven floor. The three feet are shaped as monumental carved paws appearing as though they are bound to the ground, evoking an animalistic force. A three-legged or spreading structure is one of the most simple but calculated designs to guarantee such stability.¹ The form was in place in the Early Renaissance and has survived in several fine works, which led to a revival of the shape as a library table beginning in the eighteenth century.²





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Since early medieval times, harpies, the mythological pagan monsters with head and breasts (here covered by acanthus) and the stylized acanthus wings and claws of a bird of prey, were part of the scheme of the seven deadly sins.³ In this case they condemn the carrying of the weight of humanist knowledge, as spread through heavy books. The gold highlights may allude to golden balls or apples—symbols of the miser’s hoarded wealth that turns into perishable decoration. Here, the three monsters are securely bound to the central baluster by fruit festoons, another sign of plenty. WK

NOTES:

1. Schottmüller 1928, ill. pp. 154–63; DeWaters Art Center 1963, n.p.; Kisluk-Grosheide, Koepppe, and Rieder 2006, p. 20.
2. For hexagonal and octagonal comparisons, see Schottmüller 1928, pp. 161, 247, fig. 365 (table with massive festoons then in the Kaiser-Friedrich Museum, Berlin); DeWaters Art Center 1963, n.p.; J. Aronson 1976, no. 90. See also Metropolitan Museum, 69.213.5 (Koepppe 1994a, fig. 12).
3. Hall 1974, s.v. “Avarice.”

Italy, possibly late nineteenth or early twentieth century

236. Table

1975.1.1953

H. 74.3 cm, w. 184.1 cm, d. 115.6 cm. Walnut, turned. Fragmentary paper label glued under the top: *Signore..... / Testi.... [Frede]rico / Antiquario Via dei Fossi / St.[azione?] Campo di Marte / Firenze....* (possibly a shipping label addressed to a recipient in Florence)

PROVENANCE: Not established.

The base is constructed of two massive bars with shaped ends, connected by two rectangular stretchers. Four turned balusters with octagonal bases on their cross points support the upper structure. The associated oblong top of saturated, dark-colored walnut with molded apron was possibly reused from a different piece of furniture. WK



No. 236

Italy(?), possibly late nineteenth or first half of the twentieth century

237. Small table

1975.I.1963

H. 71.2 cm, w. 66.5 cm, d. 49.7 cm. Walnut, maple, poplar. Stamped on the underside with the French & Company number: 37957

PROVENANCE: [French & Company, New York]. Acquired by Robert Lehman through French & Company in November 1946.¹

This table is set on a stepped plinth with bracket feet and a rectangular top support decorated with moldings and intarsia strips on all four sides. The show front has an inlaid stylized coat of arms. The top panel displays inlaid floral and leaf scroll decoration that is symmetrically arranged.

The proportions of this small table have no parallel models in Renaissance furnishings. The size and elaborate inlay pattern, however, were desirable for the Renaissance-style homes of nineteenth- and twentieth-century collectors (see Fig. 237.1).² Furthermore, the coat of arms adds to the perceived noble character of the piece. The intricate inlay recalls earlier intarsia motifs, especially those on choir stalls and wall paneling.³

WK

NOTES:

1. French & Company invoice dated 14 November 1946 (Robert Lehman Collection files).
2. For Renaissance-style interiors in New York, see Ferrazza 1994, ill. nos. 157, 167, 169, 174, and especially no. 203.
3. Schottmüller 1928, pp. 70–73, 244, figs. 167–84; Scantamburlo 2003.



No. 237



Fig. 237.1. Advertisement for the Hampton Shops, New York. In *Decorative Furnisher*, December 1916



No. 238

Italy, nineteenth or first decade of the twentieth century, with earlier parts (Italy, with later American alterations)

238. Table

1975.1.1967

H. 79 cm, w. 66 cm, d. 101 cm. Walnut, maple, carved, turned, inlaid, and stained.

PROVENANCE: [Elia Volpi, Palazzo Davanzati, Florence]; Volpi sale, American Art Association, New York, 21–28 November 1916, lot 441 (to [Duveen Brothers, New York]). Acquired by Philip Lehman through Duveen from the Volpi sale.¹

LITERATURE: Odom 1918–19, vol. 1, pp. 320–21 and fig. 277; Schottmüller 1928, p. 145, fig. 324; Ferrazza 1994, ill. nos. 138, 181.

Historical photographs demonstrate that this piece was at one point, perhaps originally, a draw-top center table. The now stationary surface rested upon two extension leaves, each of which could be pulled out on the sides by using the volute brackets at the outer ends, which were subsequently firmly attached (see Fig. 238.1). Two runners, hidden behind the high apron boards, likely held each of the leaves in place. The apron boards are decorated with lozenge-shaped inlaid motifs filled with engraved stretched rosettes. The rectangular heavy traverse is connected to the top by turned balusters. Turned ornaments

hang from the corners. The stretcher is divided into three fields carved with running guilloche. Two weighty volutes on either side form the bases that carry acanthus-leaf scroll-volutes that support the central block. The stiles are richly ornamented with carved acanthus.

Early photographs showing the object in situ at the Palazzo Davanzati, Florence, may capture the structure's former state of preservation, with an overall dark patina (see Fig. 238.1). The inlaid lozenges and much of the



Fig. 238.1. View of a room on the second floor of the Palazzo Davanzati, Florence, 1910–16, showing No. 238 and *Madonna and Child* (The Metropolitan Museum of Art, New York, 16.154.10a)

carved details are barely detectable in the images. The pull-out enlargement mechanism fell out of favor during the industrial age, as the use of such tables was difficult other than in dining rooms. In the library or sitting room of the Lehman home, this table would have displayed books or collectibles, and the top could have been covered with equally valuable Renaissance textiles.²

WK

NOTES:

1. Duveen Brothers invoice dated 13 December 1916 (Robert Lehman Collection files).
2. See also No. 223.

Italy, nineteenth or first half of the twentieth century (with reused old part)

239. Center table

1975.I.1960

H. 78.3 cm, w. 62.5 cm, d. 98.6 cm. Walnut, poplar, maple, cherry, oak, ebonized wood. The top of this table has geometrical inlay on a canted massive post and octagonal base with two small paper labels: *C / 5855 / P.L.* and *C 4928*; and a French customs label

PROVENANCE: Not established.

EXHIBITED: New York 1984b.

The attractive inlay of this table reflects the nineteenth- and early twentieth-century taste for intarsia-decorated Italian Renaissance-style furniture. The design of the top, of which a part is original, includes an attractive pattern of intricate inlay assembled with different colored woods. However, elements such as the dentiled apron molding are cut from prefabricated elements, and others are applied upside-down. It remains unknown if the table left the workshop in this state or if intended conservation (or rebuilding) through a dealer is responsible for the ornamental discrepancies.

The overall shape, with a rectangular top and a square baluster and base with canted corners, does not appear to be documented in the fifteenth or sixteenth century and is clearly a later invention.¹ A reminiscence of early ecclesiastical furnishings is present.² With the introduction of electricity in the last quarter of the nineteenth century in the New York–area, such small tables offered affluent patrons a befitting base for newly acquired lamps. The pieces could also effectively display bronzes or small collector's items, even in modestly sized rooms such as personal studies and libraries.

WK



No. 239

NOTES:

1. For the type of abstract inlay, see Raggio and Wilmering 1999; Kisluk-Grosheide, Koeppe, and Rieder 2006, pp. 8–9, no. 1 and fig. 1.
2. Massinelli 1993, p. 30, fig. 34, p. 54, fig. 83 (base of a choir lectern).

Italy, possibly nineteenth or first half of the twentieth century

240–41. Pair of tables

1975.I.1949, 1950

No. 240: h. 75.6 cm, w. 80 cm, d. 50.8 cm; No. 241: h. 75.6 cm, w. 80 cm, d. 50.9 cm. Walnut.

PROVENANCE: Not established.

EXHIBITED: New York 1984b.

Each table has a rectangular top on a high apron box supported by two canted stiles in the back, a central turned baluster, and two turned front balusters, all resting on an H-shaped base decorated with carved scrolls in the front. The three baluster turnings may originate from a late Renaissance or Baroque bench or from stalls, adapted here for the side or console tables of a modern American interior decorated in the Renaissance style.

WK



No. 240



No. 241

Italy, second half of the nineteenth or early twentieth century

242. Center table

1975.I.1954

H. 76.2 cm, w. 279.6 cm, d. 101.6 cm. Walnut, carved.

PROVENANCE: Sale, American Art Association, Anderson Galleries, New York, 15-16 January 1932, lot 527, ill. Acquired by Robert Lehman from the 1932 sale.

EXHIBITED: New York 1984b.

The molded apron of the overhanging plain top is decorated with stylized palmette edging. Two shaped lateral supports, each with two caryatids ending in bold lion's-claw feet carved in full relief, are joined by a single delicately carved stretcher decorated with a central oblong rosette, scrollwork cartouche, and guilloche ornamentation on each side.

The sturdy supports bearing heraldic devices, along with the size and rich decor of the table, aptly expressed the social status of its owner. Much attention was also given to the top. Single massive wide boards of aged walnut were rare and as a result, were often reused or



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enlarged by four mitered framing boards attached with broad wood pegs. The top of the Lehman table lacks the appropriate thickness, resulting in an unsatisfactory proportion to the heavily carved supports and the stretcher with its bold center. The addition of a plain recessed apron with base molding falls short of significantly balancing the table's constructive elements.

The premise behind the construction was to attach the stretcher to the piers and fasten it by means of wedges. This approach stemmed from the tradition of taking flat boards with two or more trestles and covering them with precious cloth to create a flexible surface size and individual shapings for the table, such as the form of an *L* or a *U*-shape.¹ An important advantage was that all parts could be quickly dismantled and cleared away when not needed.

This kind of table with sturdy supports derives from ancient Roman prototypes carved in marble.² Numerous carved walnut tables of the sixteenth and seventeenth centuries survive, and it is likely that the type was found throughout the Italian peninsula.³ In the nineteenth century the type was often called a refectory table, alluding to the idealistic perception of a possible monastic origin.⁴

WK

NOTES:

1. Schottmüller 1928, pp. xxvii–xxix; P. Thornton 1991, pp. 205–19 (with a comprehensive introduction to the subject).
2. Ancient frescoes depict tables that may have been made out of wood; however, these have not survived. For additional tables with comparable supports, see Schottmüller 1928, p. xxii, fig. 18; DuBon 1992, pp. 56–62; see also the Farnese table in *The Metropolitan Museum of Art*, 58.57a–d (Kisluk-Grosheide, Koeppe, and Rieder 2006, pp. 23–25, no. 7; New York 2008a, pp. 120–22, no. 10). See DuBon 1992, pp. 63–65, for a discussion of related works composed partly of refinished old elements.
3. Schottmüller 1928, pp. 18, 240–41, fig. 58, and pp. 137–39, 246, figs. 307–11.
4. Paolini 2002, p. 112, no. 46.



No. 243

Italy(?) (possibly United States [New York?]), late nineteenth or first half of the twentieth century

243. Small table

1975.1.1964

H. 79.8 cm, w. 71 cm, d. 70.5 cm. Walnut, maple.

PROVENANCE: Not established.

This small table has a stepped base with molding. The framed plain top of octagonal form is supported by a central column trunk with sculpted decoration. The whole rests on four carved lion's paw feet. WK



No. 244

Italy(?), possibly late nineteenth or first half of the twentieth century, with old parts

244. Trestle table

1975.I.1965

H. 74.7 cm, w. 96.5 cm, d. 61.5 cm. Walnut, maple, poplar.

PROVENANCE: Not established.

This table of unusually light appearance, resting on stylized harpy-shaped trestle supports with a thin baluster-turned stretcher, is constructed with a selection of old parts. The supports of the feet were carved from insect-damaged wood, and it is possible that the top board and parts of the moldings were taken from a larger table that was converted into several small items. A table with similar proportions is in the Museo Nazionale del Palazzo di Venezia, Rome.¹

WK

NOTE:

1. Pignatti 1967, ill. p. 53.



No. 245

Italy, nineteenth or first half of the twentieth century (with reused old part)

245. Octagonal table

1975.I.1959

H. 83 cm, w. 77.5 cm, d. 76.5 cm. Walnut. Paper label under the top: 454; on base: C554

PROVENANCE: Not established.

The richly carved baluster support with two stylized vase motifs is set on three volute legs mounted on a conforming shaped plinth. The octagonal top, which partly reuses old wood, has a dentiled apron carved from the top board. This type of baluster form in such massive interpretation is also seen on turned lectern columns and church candlestands that often recall Renaissance and Baroque metalwork.¹

WK

NOTE:

1. Schottmüller 1928, pp. 194–95, figs. 464, 468, 469, 471; P. Thornton 1991, pl. 138.

Italy, nineteenth or first half of the twentieth century (with reused old part)

246. Octagonal table

1975.I.1958

H. 76.2 cm, w. 73 cm, d. 73.8 cm. Walnut.

PROVENANCE: Probably Leon Schinasi, New York; probably Mrs. Leon Schinasi, New York; Schinasi sale, Parke-Bernet Galleries, New York, lot 367(?) (to [French & Company, New York]. Probably acquired by Robert Lehman through French & Company from the Schinasi sale.¹

The octagonal table top has a shaped molding edge. The baluster-shaped stand is formed by upward, elongated acanthus leaves that end in scrolls to support the top. The stepped rectangular plinth rests on four scroll feet. The table model, which is not documented in the Renaissance period, is a nineteenth-century invention.

WK

NOTE:

1. French & Company invoice dated 24 November 1944 (Robert Lehman Collection files).



No. 246

Italy or United States, early twentieth century(?)

247. Small octagonal table

1975.I.1969

H. 80 cm, w. 81.5 cm, d. 81.5 cm. Walnut.

PROVENANCE: [French & Company, New York]. Acquired by Philip Lehman through French & Company in February 1923.¹

The octagonal pedestal with plain sides and added moldings carries a support consisting of four winged-shaped elements. The conforming top has a dented molding, whereas the molding on the recessed apron is unembellished.

WK

NOTE:

1. French & Company invoice dated 17 February 1923 (Robert Lehman Collection files).



No. 247

Italy(?) or United States(?), early twentieth century

248. Octagonal table

1975.I.1952

H. 83.4 cm, w. 99 cm, d. 98 cm. Walnut, carved.

PROVENANCE: [Stefano Bardini, Florence]; Rita Lydig, New York; Lydig sale, American Art Association, New York, 4 April 1913, lot 84; [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen in May 1914.

LITERATURE: Valentiner 1913, p. 79, no. 89.

The square top shows widely cutoff corners to form a stretched octagon. The four intersecting supports each have winged cherub terms above scrolls on claw feet.¹ The conforming base has a profiled edge. WK

NOTE:

1. For this type, see Feulner 1941, p. 111, no. 333, pl. 47.



No. 248

Italy or United States, early twentieth century

249. Rectangular table

1975.I.1955

H. 82.5 cm, w. 215.5 cm, d. 66 cm. Walnut, carved.
Paper labels on the underside: *B/...550* and *b13/14*

PROVENANCE: Not established.

EXHIBITED: New York 1984b.

The wide overhanging top has molded edging and a recessed dentiled apron raised on two volute-shaped supports carved on the edge with rusticated, diamonded stone ornamentation; it is joined by a bold, shaped beam stretcher with decorated sides and central scroll bracket framing a coat-of-arms cartouche. Only the top seems to have some aging and may have been adapted from another piece of furniture. It is strengthened underneath with plywood and shows signs of a previous



No. 249

attachment. The supporting structure and dentiled apron date to the early twentieth century and show artificial wear and implied damage and patination. The ornamentation emulates Tuscan Renaissance models, but the application is far too stylized and bold and is missing the delicate decorative proportions of earlier periods. WK

LECTERNS

France(?), 1830–60s

250. Lectern (with revised old parts)

1975.I.2020

H. 154 cm, base w. 52 cm, base d. 40.5 cm. Walnut, carved, iron.

PROVENANCE: Not established.

LITERATURE: "Family Collection" 1954, ill., p. 63.

The ornate book stand with two slanted sides on a figural post that is adjustable in height was constructed with insect-damaged Renaissance carved elements in combination with nineteenth-century parts. The result is a show item rather than a traditional structure crafted to hold the missal and large books for chanting the Passion.¹

The embellishment includes grotesque masks on the caryatid and in the center of the slanted panels that are framed by stylized sphinx creatures with hooves and scaled tails. Such ornamental vocabulary originating from pagan motifs was abolished by the Roman Catholic Church after the Council of Trent (1545–63) and probably not used afterward for important ecclesiastical furnishings.² However, the double book cradle offered an appropriate "period" display for decorative volumes and illuminated manuscripts owned by nineteenth- and twentieth-century collectors like Robert Lehman.

WK

NOTES:

1. Mershman 1910.
2. For some highly embellished works, see Henneberg 1991, figs. 12, 14 (drawings by Bartolomeo Neroni [1505/15–1571], in the Biblioteca Apostolica Vaticana, Vatican City), 17 (lectern in Siena cathedral); see also Massinelli 1993, p. 148, pl. xxx (lectern with sculptural stand in the Certosa, Florence).



No. 250

Italy(?), nineteenth century(?) (lectern); late nineteenth or early twentieth century (textile)

251. Lectern with cover

1975.I.2021 (lectern); with 1975.I.2516 (cover)

L. 161 cm, w. 53.5 cm. Walnut, maple, and poplar; green silk cut velvet.

PROVENANCE: [Giuseppe Salvadori, Florence]. Acquired by Robert Lehman through Salvadori in November 1925.¹

LITERATURE: Thurman 2001, p. 257, no. 248 (discussion of lectern cover).

The narrow sides are embellished with a cherub crest with scrollwork, rosettes, and scale decoration. The lower part of the back left stile support has been broken off. The object has been extensively restored. For the type, see No. 250. WK

NOTE:

1. Giuseppe Salvadori invoice dated 3 November 1925 (Robert Lehman Collection files).



No. 251



No. 252

United States (New York?), twentieth century (wood core); seventeenth and nineteenth-centuries (textiles)

252. Portfolio stand

1975.I.2451

H. 76 cm, w. 47.5 cm, d. 37 cm.

PROVENANCE: Not established.

LITERATURE: Thurman 2001, p. 213, no. 143 (discussion of the textiles).

Such stands and portfolios originally became popular during the Victorian era for storing music sheets and oversize manuscripts. This type of decorative item could easily be moved within a collector's residence, making artwork such as Old Master drawings readily accessible.

WK

VARIOUS FURNITURE

England, last quarter of the eighteenth century

253. Tripod pole fire screen

1975.1.2071

Overall h. 156 cm; screen h. 57.8 cm, w. 48 cm. Satinwood, walnut, and other woods; needlework. Paper label: C.12978

PROVENANCE: Mrs. Albert E. Goodhart, New York. Bequeathed by Mrs. Goodhart to Robert Lehman in August 1952.¹

The screen portion with its delicate veneered and inlaid banding frame in an unusual ovoid shape was made so that it could be adjusted to various heights. The plain

No. 253



upright pole on a baluster-turned shaft stands on three cabriole legs, and a turned urn-shaped knob serves as a finial. Needlework with floral arrangements, in a style often produced by the lady of the house, fills the screen. The type was widely in use in the eighteenth century, especially in France and England.² Related pole fire-screen models by George Hepplewhite (died 1786) were published posthumously in the pattern book *The Cabinet-Maker and Upholsterer's Guide* in 1788.³

WK

NOTES:

1. Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles, series 11.1, Papers Regarding Major Art Collectors, box 478 (microfilm, reel 333, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. For several works in decorated interiors, see Saumarez Smith 1993, pls. 204, 244, 300, 333 (oval screen in front of fireplace). For the type, see Tomlin 1982, pp. 188–90, nos. v/1–v/3.
3. Ward-Jackson 1984, p. 62, no. 284, and ill. no. 284; on Hepplewhite, see also Beard and Gilbert 1986, p. 422.

Attributed to Martin Carlin (ca. 1730–1785); soft-paste porcelain plaque from the Sèvres Manufactory, painted by Nicquet (active 1764–92), Paris, ca. 1776

254. Candlestand and holder (*guéridon*)

1975.1.2027

H. 77.8 cm overall, h. 89.5 cm without candleholder, w. of upper oval tray 33.6 cm, w. of lower oval tray 36.7 cm. Oak veneered with tulipwood and amaranth, the marquetry of tulipwood, boxwood, and sycamore. The legs and hub are of solid amaranth. There is a steel shaft. The mounts are of gilt bronze. Painted on the reverse of the porcelain plaque: factory mark of crossed *LLs*, the date letter *y* for 1776, and the mark *nq* of Nicquet. Pasted to the reverse is the factory's price ticket: a paper label printed with crossed *LLs* and marked in red ink with the price 66 (livres).

PROVENANCE: Audrey Kilvert Taylor, Paris; Crown Prince Umberto of Italy; [Rosenberg & Stiebel, New York]. Acquired by Robert Lehman through Rosenberg & Stiebel in January 1960.¹

This small table with two oval trays and two gilt-bronze candle arms on an adjustable steel shaft is supported by a circular pillar resting on three splayed, shaped legs. The upper tray is mounted with a porcelain plaque painted with nine posies of flowers on a white ground within an oval gold-tooled frame surrounded by a gilt-

bronze molding chased with laurel leaves and berries and surmounted with an openwork gallery. The lower tray is veneered with marquetry of arabesques surrounded by a plain gilt-bronze molding with an openwork gallery of different design. The pillar is veneered with tulipwood in a continuous corkscrew pattern. The hub is mounted with three gilt-bronze acanthus rosettes above and below two gilt-bronze collars. The feet terminate in gilt-bronze scrolled acanthus shoes.

Martin Carlin made a number of very similar *guéridons* for the dealers Simon-Philippe Poirier and Dominique Daguerre, who virtually monopolized the purchase of Sèvres plaques for mounting on furniture. Representative works in public collections are in the Philadelphia Museum of Art² and Waddesdon Manor, Buckinghamshire.³ The present piece incorporates one of two “plaques ovales percées” that Poirier and Daguerre purchased from Sèvres for 66 livres each in the first half of 1776.⁴ The other work bought at the same time, also painted by Nicquet, decorates the Waddesdon *guéridon*.

The *guéridon* first appeared in France in the mid-seventeenth century as a small stand or table used to support a candlestick or candelabrum. In the mid-eighteenth century it acquired the refinement of movable candle arms on an attached adjustable shaft. It served as a work or reading table and was also known as a *serviteur-fidèle* (faithful servant).
WR

NOTES:

1. Rosenberg & Stiebel invoice dated 11 January 1960 (Robert Lehman Collection files).
2. Rieder 1984, pp. 16–17 (two works formerly in the collection of J. Pierpont Morgan).
3. Bellaigue 1974, vol. 1, pp. 378–81, no. 77, where several other works from private collections are cited. See also F. J. B. Watson 1960, p. 131, no. 127, fig. 127; Pradère 1989, pp. 358–59, ill. no. 425.
4. Archives de Sèvres, VY 6 fo.103^v; cited in Bellaigue 1974, vol. 1, p. 380.



No. 254



No. 254, upper tray

FURNISHINGS

Northern Italy (Venice?), ca. 1550–80

255. Writing box

1975.1.2022

H. 17 cm, w. 43 cm, d. 34 cm. Poplar; leather, tooled, silhouette-cut, engraved, gilded, silvered and painted; partially gilded metal mounts; brand-stamped and colored paper. This rectangular box has a slanted hinged lid that could be locked with a fall snatch to a mechanism formerly inserted in the fall front panel (now missing). The lower inside is empty with no drawers. Two narrow compartments are attached along the back and the inner right side of the upper part. Between is a narrow space that may have contained a slide-out panel. All show sides are covered in red leather with gilded, silvered, and painted decoration.

The top illustrates ancient warriors with spears, trophies, and a hostage who is presented to the commander with a treasure chest. On the far right in the distance is a war elephant with its mahout on top. A row of cavalry waits on the hill nearby. The left side shows three naked putti armed with canons, swords, and shields and three on the right “playing” with a shield, trombones, and arrows. On the center back is a roundel with a coat of arms surrounded by military trophies and two combat-ready putti facing each other with their shields. The scenes are surrounded by a partly tooled and painted gilded frame decoration that also embellishes the fall front with ornamental scrollwork. Lined with brand-stamp decorated ornamental paper, the underside is covered by a faded purple paper. *Condition:* There is some surface damage and leather losses especially on the edges. Paper label on the underside: PAULINE ICKELHEIMER; small label with toothed frame on the lower inside: 166

PROVENANCE: Pauline Ickelheimer. Acquired by Robert Lehman.

EXHIBITED: Tokyo 1977, no. 85; New York 1984b.

The disposition of this sumptuous writing box is reminiscent of a slanted pulpit for supporting open books; here, however, the form is adapted in a decorative manner, as the surface does not have a base molding to prevent even small books from sliding off of it. In addition, the delicate ornamentation of the top side is intended for display.

The type may have evolved from seats with slanted reading and writing supports in front that were adapted from choir-stall designs. Used as part of the personal study or studiolo, such a seat is depicted in *Petrarch in His Studio*, a drawing of about 1400.¹ The painting of Saint Jerome by Domenico Ghirlandaio in the Ognissanti, Florence, in which the saint contemplates while sitting at his slanted writing desk is one of the best-known representations.²

The popularity of the form throughout Europe is documented by contemporary works made in Nuremberg.³ The imperial town had close economic and cultural relations with Venice, where the Lehman piece was probably made. A woodcut of 1499 illustrates a “Venetian Living-Room” with a gentleman sitting in front of a similar slanted box that is placed on a trestle table.⁴

The writing box is the product of the luxury industry that was so characteristic for the Serenissima, the republic of Venice that controlled wide parts of the Eastern Mediterranean. The harbor city-state held strong international relations and, next to Portugal, was one of the main entrances for exotic luxury wares and raw materials for artisans.⁵

The Lehman box can be associated with a small group of lavishly decorated boxes, cabinets, and chair covers. The combination of gilding, silvering, paint, and tooled ornaments points to a hitherto unknown workshop or small group of masters working for several decades in this rather unusual, highly effective but costly style. A slightly later collector’s cabinet with a fall front illustrating the stories of Adam and Eve and Noah’s Ark is in the Deutsches Ledermuseum, Offenbach.⁶ A set of six armchairs with similar decorated leather backs from the Palazzo Trivulzio, Milan, is in the Museo Civico, Turin.⁷ More objects are part of the Collezione Cagnola and another was recently at auction.⁸

The coat of arms is similar to those of a branch of the Roman Orsini and Solofra families, the so-called Orsini di Solofra (existed 1555–1809).⁹ However, the specific holder is not identified. The iconography suggests that the object may have been a diplomatic present or a commission by a military commander. Putti, especially when innocently naked, allude to and mimic human actions; here they take on the brutality of mercenaries using the then modern war technology of canons in conjunction with the traditional sword and shield.¹⁰ The scene may depict an episode of the legendary Hannibal story, which would underscore the suggested identification of the Orsini di Solofra.

Furthermore, the elephant was a symbol of power and strength, but also of a ruler’s magnanimity.¹¹ The elephant had vanished from Europe with the Roman Empire, and it was not before the gift, from Caliph



No. 255



No. 255, top



No. 255, back



No. 255, side

Harun al-Rashid (r. 786–806) of such an exotic creature to Charlemagne about the year 800 that the species was seen again. In Italy, the Holy Roman Emperor Frederick II of Hohenstaufen was accompanied by an elephant in 1229 in Cremona. However, the prominent depiction of the species on the present object was likely influenced by the Italian fascination with Hanno or Annone, the white elephant that arrived as a gift from King Manuel I of Portugal to Pope Leo X in 1514 and that lived near the old Saint Peter's Basilica in the Vatican. After its death in 1516, the beloved animal was immortalized in a fresco by Raphael, a story that captivated all of Europe.¹² All of these rare appearances were widely published, and the image of an elephant on precious objects like the Lehman box came to embody luxury and power. WK

NOTES:

1. P. Thornton 1991, pl. 4.
2. *Ibid.*, pl. 79.
3. Hoos 1989.
4. Schottmüller 1928, p. xv, fig. 10.
5. Paris–New York 2006–7.
6. Gall 1974, no. 1.41.01, pl. 9; a related fall-front cabinet illustrating the story of Diana and Actaeon is in a private collection in Munich (I am grateful to Peter Dreyer for bringing this cabinet to my attention). See also a leather-covered fall-front cabinet with ornamentation on the outside but revealing an architectural facade with a figural program after opening (sale, Elia Volpi collection, American Art Association, New York, 21–23 November 1916, lot 412, ill. [Venetian, sixteenth century]; Odom 1918–19, vol. 1, figs. 124, 125); a fall-front leather-covered table cabinet from the Veneto, ca. 1590–1600, shown in Riccardi-Cubitt 1992, pp. 32, 174, pl. 18; and a leather-covered cabinet in the Kunstgewerbemuseum, Berlin (Berlin 1988, p. 30, no. 31, ill. p. 84 [Venetian, 1550–1600]).
7. Windisch-Graetz 1983, p. 239, ill. no. 84.
8. For example, *Collezione Cagnola* 1999, p. 130, no. 9, pl. 1; a cabinet in the sale, Finarte-Semenzato, Venice, 29 February 2004, lot 140. See also the gilt leather-covered casket in the sale at Sotheby's, London, 4 July 1996, lot 122. Several boxes of this type are discussed and illustrated in P. Thornton 1984b.
9. Crollalanza 1886–90. I am grateful to Prince Orsini and Michelangelo Lupo for their advice.
10. Koepppe 1996.
11. Regarding the significance associated with the elephant in Renaissance iconography, see Koepppe 1992, pp. 268–69; Musacchio 2008, p. 31 and see also fig. 22.
12. Bedini 1998; Jordan Gschwend 2010.

Italy (Bologna?), late sixteenth or early seventeenth century (with alterations)

256. Confraternity board (*Tabella di Confraternita*)

1975.I.2372

H. 132 cm, w. 79 cm, d. 13.5 cm. Mostly walnut; pine and poplar; carved, and partially painted and gilded. *Condition:* There is residue of some illegible writing. Parts of the base and crest areas are heavily restored and regilded, especially most of the protruding moldings. Painted in gold on the architectural frieze: *NOMINA VESTRA SCRIPTA SVNT IN COELO* (your names are written in heaven)

PROVENANCE: Not established.

Depicted in the lunettes below are (left to right): Saint Francis of Assisi, Saint Gregory with *crux resurrectiones* (the papal cross with three traverses), Saint Laurence, and Saint Bernardino da Siena (with the Bernardian monogram *IHS*, as early in his life he joined the Fraternity of Our Lady of the Hospital of Santa Maria della Scola). The *nomina sacra* for Jesus Christus (or Jesus Christos) is *IHS*, emanating from the Holy Name of Jesus, *Isus Hominus Salvator*.

Above in the cimasa with arched pediment supported by volutes and flanked antefixes sit the broken triangulars. The tableau illustrates the ascension of the Virgin Mary, midair, standing upright with open arms being borne aloft by clouds and a choir of angels playing musical instruments. Framed between massive fluted columns are four vertical sections that could display small labels with the fraternity members' names.

This unpublished confraternity board is a rare survival of ecclesiastical furnishings. During its period of use it held great importance: the bold inscriptions on the tablets reminded those serving the confraternity that their own names may be "written in heaven" like the names of the patron saints depicted.

The design of four vertical divisions parted by pilaster strips and lunettes is an old form that may originate from early manuscript illuminations like the famous Book of Kells.¹ Such boards were displayed to inform the members of their duties or to record tasks accomplished in service to the church body.²

WK

NOTES:

1. P. Brown 1980, pl. 1 (Canon Tables; Canon 1 for Matthew, Mark, Luke, and John).
2. Saint Charles Borromeo 1577/2000 (containing instructions for builders and decorators of churches). See also Mershman 1910; Montevicchi and Vasco Rocca 1988, pp. 420–21.



No. 256



No. 257



No. 257, open

Italy or United States(?), possibly end of the nineteenth century or later (woodwork), early sixteenth century (textile)

257. Casket (cassetta)

1975.1.2025

H. 22.6 cm, w. 48.5 cm, d. 38.2 cm. The four paw feet under the gadrooned molded base have carved acanthus leaf corners. The four sides are fluted and the corners are decorated with applied, stylized coat-of-arms cartouches. The overhanging hinged flat lid with an oval scrollwork cartouche is framed by a guilloche-and-rosette border. The escutcheon is cast bronze.

PROVENANCE: Not established.

This Italian Renaissance–revival style casket was constructed using partly insect-damaged wood.¹ This material and a replacement lock with brass cover plate gives the impression that an original object was restored. However, the sharpness of the carving and the modern H-strap hinges point to a late production. The box may have been made to accommodate the early sixteenth-century cut velvet, possibly by Italian cabinetmakers in New York.² WK

NOTES:

1. For sixteenth-century works, see Schottmüller 1928, pp. 67, 244, figs. 159–62; Berlin 1989–90, fig. 16.
2. See Nos. 198, 199.

England (probably London), ca. 1802

258. Chandelier

1975.1.2494

H. from bottom of pendants to top of stars: 120.6 cm; w. (overall): 108 cm. Carved and gilded wood, with gilded metals (iron and brass or bronze). The flared chandelier is formed by three progressively larger decorated and gilded-wood rings. The upper two tiers are joined by gilded-iron supports with curled terminations and the lowest tier is suspended from chains (now replaced). The top tier is composed of a wreath of nightshade, surmounted by stars; the middle tier is embellished with a linked chain of anthemion motifs, and the principal ring supports twelve griffin candle nozzles. *Condition:* The gilding is not entirely original; some areas have been renewed, probably at the time of the chandelier's restoration,¹ perhaps during the 1950s and also during a conservation treatment at the Museum in 1992.²

PROVENANCE: Thomas Hope(?), Duchess Street, London, subsequently The Deepdene, Dorking, Surrey; by descent, in situ, to Lord Francis Hope Pelham-Clinton-Hope(?), until at least about 1899; private collection, Surrey(?);³ [Pratt & Sons, London, in 1959]. Acquired by Robert Lehman by April 1959.

LITERATURE: Hope 1807, p. 38, pl. xxx, p. 48, pl. LIII, no. 3 (designs); Joy 1959, ill.; Watkin 1968, p. 195 and fig. 24 (design); London–New York 2008, no. 94.

Thomas Hope (1769–1831), member of a wealthy banking family, was a sophisticated patron who set out, through the publication of his own collection in *Household Furniture and Interior Decoration* (1807), to influence and improve contemporary taste. His claim that everything in this volume was entirely from his own designs is difficult to support, although he clearly had substantial input into many of the original objects presented in this seminal book.⁴ No documentation survives



No. 258

to establish who was responsible for the manufacture of the furniture and works of art created for the Hope residence at Duchess Street, London. The best clue is supplied by Hope himself who refers to “two men, to whose industry and talent I could in some measure confide the execution of the more complicate [*sic*] and more enriched

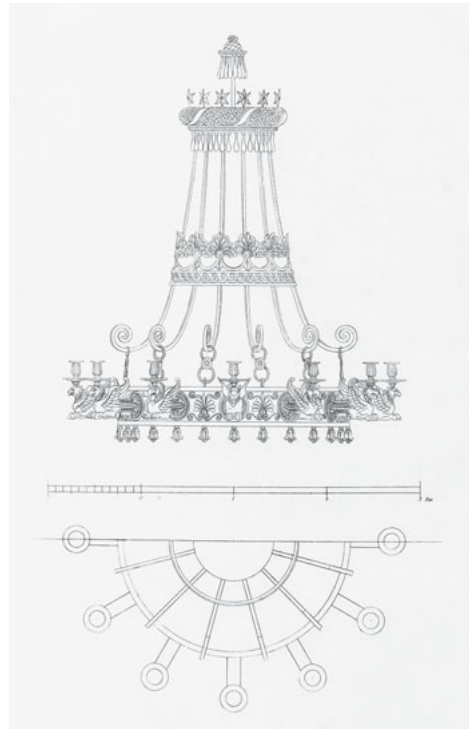
portion of my designs; namely, Decaix and Bogaert: the first a bronzist, and a native of France; the other a carver, and born in the Low Countries.”⁵

The sizable chandelier in the Robert Lehman Collection, after a design published by Hope, appears to have been created for a grand space at Duchess Street,



Fig. 258.1. Chandelier, presumably No. 258, shown in the Vase Room at The Deepdene, Dorking, Surrey, England. Photograph by Charles Latham, 1899. *Country Life* Picture Library

Fig. 258.2. Thomas Hope. *Household Furniture and Interior Decoration* (London: Longman, Hurst, Rees & Orme, 1807), pl. 30, showing “Chandelier of bronze and gold”



but *Household Furniture* does not provide the location or illustrate it in situ.⁶ It is shown in plate 30 with the description “Chandelier of bronze and gold; ornamented with a crown of stars over a wreath of night-shade” (here Fig. 258.2).⁷ Plate 53, no. 3, depicts a detail, one of the “Griffins of the chandelier, Plate 30” (here Fig. 258.3).⁸ The same griffin design seems to have been used by Hope for a series of wall lights that, again, cannot be precisely

placed within the Duchess Street interiors. A single representative, mounted on a shaped, rectangular tablet, is in the Museum of Fine Arts, Boston (Fig. 258.4),⁹ and an unmounted pair, with later candle nozzles, is now in a private collection.¹⁰

Exemplary of Hope’s furniture (and the work of earlier architects and designers in the Neoclassical tradition), the Lehman chandelier utilizes symbolic motifs in

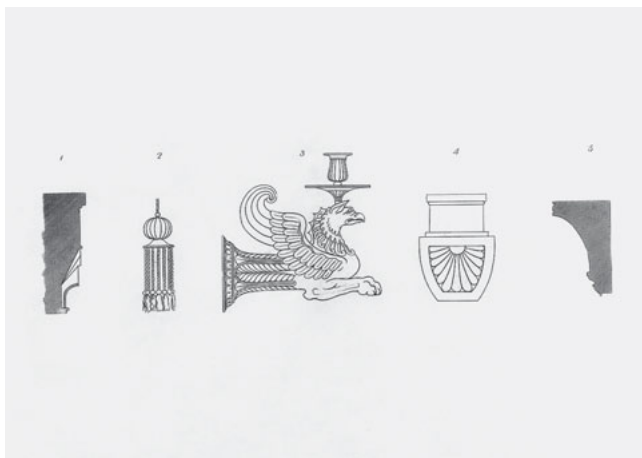


Fig. 258.3. Thomas Hope. *Household Furniture and Interior Decoration* (London: Longman, Hurst, Rees & Orme, 1807), pl. 53, no. 3, showing a detail of one of the griffins of “Chandelier of bronze and gold”



Fig. 258.4. Regency griffin wall light. After designs published by Thomas Hope. England, ca. 1802. Museum of Fine Arts, Boston, 2010.1045

its decoration. As Watkin observed, with reference to the engraving of the present chandelier in *Household Furniture*: “a thick wreath of Deadly Nightshade was surmounted by a diadem of stars—a visual pun suggesting the victory of light over dark.”¹¹

The protruding griffins supporting candleholders compare closely to those on a chandelier illustrated in plate 12 of Charles Percier and Pierre-François-Léonard Fontaine’s *Recueil des Décorations Intérieures* (1812). It seems likely that Hope’s use of these elements, which are also seen on French wall lights, followed rather than anticipated, the designs of Percier and Fontaine.¹² Indeed, much of Hope’s furniture reveals a direct debt to contemporary French Empire production.

In common with architect-designers before and since, Hope paid close attention to every element of his interiors. *Household Furniture*, plate 42, illustrates an elegant “bronze gilt chandelier, ornamented with drops, prisms, &c. of cut glass” that is more conventional in form than the Lehman work.¹³ Other plates, showing interiors, incorporate smaller scale, Neoclassical hanging lights.¹⁴

ML

NOTES:

1. A chandelier, presumably the present work, is shown in the Vase Room at Hope’s country house, The Deepdene, Dorking, Surrey, in a *Country Life* photograph taken in 1899 (here Fig. 258.1; Robinson 2005, ill. pp. 188–89). Clear changes since that date are the loss of the Vitruvian scroll ornament around the middle ring; the addition of chains (similar to those proposed by Hope in *Household Furniture*; see Hope 1807, pl. 30); and a reconfiguration of the candle nozzles, again following Hope’s original intention.
2. Joy 1959, p. 94. During this conservation treatment missing ornaments such as one star, six teardrops, half of

a palmette, and six hanging finials were replaced. The conservation was undertaken by Gini Kingma and Jacqueline Blumenthal in the Sherman Fairchild Center for Objects Conservation at the Metropolitan Museum.

3. In 1959, when the chandelier was published by Joy, it was said to have come from “a house in Surrey not far from Deepdene.” See Joy 1959, p. 94.
4. See London–New York 2008, p. 371.
5. Hope 1807, p. 10.
6. For a discussion of the relationship between plates in *Household Furniture* and furniture and works of art from Duchess Street, see London–New York 2008, p. 428, under no. 96.
7. Hope 1807, p. 38, pl. xxx.
8. *Ibid.*, p. 48, pl. LIII, no. 3.
9. Museum of Fine Arts, Boston, 2010.1045. See Boston 2009, p. 149, no. 10, ill. p. 27. The Boston wall light was formerly in the collection of Gerald Wellesley, 7th Duke of Wellington, a pioneer collector of Regency furniture. He, along with other celebrated collectors such as the architect Albert Richardson (who owned the second pair of wall lights referred to above) and the playwright Edward Knoblock, appear to have acquired Hope-designed objects direct from The Deepdene when the contents were sold by auction in 1917.
10. See London–New York 2008, pp. 430–31, no. 97.
11. Watkin 1968, p. 195.
12. It is thought that the plates included in *Household Furniture* represent objects that existed by about 1802, when Hope first opened his house to the public; see London–New York 2008, p. 371. Hope knew the architects and designers Percier and Fontaine, and although *Recueil des Décorations Intérieures* was not fully published until 1812, the plate with the chandelier was circulating as early as 1801. The design was in fact first made in 1798; see Ottomeyer and Pröschel 1986, vol. 1, p. 358, no. 5.11.1. For French griffin wall lights, see Ottomeyer and Pröschel 1986, vol. 1, p. 357, no. 5.10.6.
13. Hope 1807, p. 41, pl. XLII.
14. See, for example, *ibid.*, pls. 5, 38; see also London–New York 2008, p. 418, no. 90.

CHINESE CERAMICS

Chinese Ceramics

THREE-COLOR GLAZES

Tang dynasty, late seventh–first half of the eighth century

259. Phoenix-head ewer

1975.1.1648

H. 33 cm. Earthenware with *sancai* (three-color) glaze over low-relief decoration.

PROVENANCE: [Ton-Ying & Company]; Ton-Ying sale, American Art Association, New York, 29–30 January 1926, lot 388, ill.; [Ton-Ying & Company]; Ton-Ying sale, American Art Association, Anderson Galleries, New York, 24–25 January 1930, lot 391, ill. Acquired by Robert Lehman from the 1930 Ton-Ying sale.

This flattened pear-shaped vessel has a blind spout in the shape of a phoenix head. An arched handle joins the bird's head to the upper portion of the body; the solid foot is high and splayed. Two low-relief panels ornament the sides: one shows a phoenix standing on a lotus blossom, the other a mounted archer shooting backward in the classic "Parthian" pose. The vessel is covered in the standard Tang *sancai* (three-color) glaze that includes shades of amber, yellow, and white. A considerable amount of blue and green has been effectively employed, most notably as background coloring in the relief panels. The glaze extends over the entire object, ending at the top of the high foot to reveal an unglazed light beige body. Unfortunately, the ewer has suffered extensive damage, and the restorations have deteriorated significantly.

This type of ewer is well known; it can be documented, for example, by a similar vessel that was unearthed in 1961 from a Tang-dynasty tomb in Luoyang, Henan Province.¹ SV

NOTE:

1. *Chūgoku tōji zenshū* 1983a, pl. 62.



No. 259

JUN WARE

Northern Song dynasty, eleventh–twelfth century

260. Deep bowl

1975.1.1649

Diam. 19.4 cm. Stoneware with blue glaze.

PROVENANCE: Mrs. S. K. De Forest, New York; De Forest sale, American Art Association, Anderson Galleries, New York, 11 January 1936, lot 22, ill. Acquired by Robert Lehman from the De Forest sale.

This deep bowl with rounded sides and straight rim is covered inside and out with a smooth, opaque, light blue glaze that appears grayish where it runs thin at the mouth rim. The mouth rim itself has a somewhat dry look. The glaze ends in an uneven line just above the foot, and there are patches of glaze on the base as well. The high, slightly flared foot is cut flat and unglazed; the exposed body is burned reddish brown.

A large and very diverse family of stonewares with thick, opalescent, light blue glazes, which were primarily made in Henan Province from the Northern Song period (960–1127) onward, are called “Jun ware”¹ for kilns that

were in an area once known as Junzhou.² Jun wares vary widely in quality: there are many differences in the character of the potting, bodies, and glazes. In addition to the monochrome blue-glazed examples, some Jun wares have splashes of crimson or purple, which were produced by deliberately adding copper-rich pigment to the glaze (see No. 270). A special type of Jun ware consists of heavily potted bulb bowls, flowerpots, and flowerpot stands (see No. 281); this family takes the name “Numbered Jun” from a numeral, ranging from one to ten, that is invariably incised on the base.³

This bowl is the best of the twenty-two works of Jun ware and Jun-type ware in the Robert Lehman Collection (see Nos. 261–81). Jun wares of this quality—particularly those with mouth rims with a dry appearance, unsplashed blue glazes, and patches of glaze on the base—are generally attributed to the Northern Song period. At the present time, however, few Jun wares from documented Northern Song tombs appear to have been published.



No. 260

A cache of forty-two Jun vessels was excavated in 1976 at Fangcheng xian, in Henan Province. Included in the find were two bowls with *tianqing* (sky blue) glazes that appear to be quite similar to the present Lehman bowl.⁴ Although there was no firm evidence to support the attribution, the Fangcheng xian cache is dated to the Song dynasty in the archaeological report. A plate with flattened rim, showing large areas of dark red splashes in the glaze, was included in the cache.⁵ Its shape, and the profuse use of splashes in the glaze, indicate that it may not have been produced until the Jin dynasty (1115–1234) at the earliest. If such were indeed the case, the cache could have been buried during the Jin era or even later, rather than the Northern Song period. SV

NOTES:

1. For the definitive technical analysis of Jun wares, see Wood 1999, pp. 118–25; Kerr and Wood 2004, pp. 595–604.
2. Some Jun-type wares, probably later than the Northern Song in date, have been excavated from kiln sites in Hebei, Shanxi, and Zhejiang provinces, and in Inner Mongolia as well.
3. For an overview of Jun wares, see Kerr 2004, pp. 31–39. For a survey of documentary, excavated works of various types of Jun wares, attributed to the Northern Song period through the Yuan Dynasty, see Hong Kong 1997, pp. 28–29, pls. 55–61, 80, 81, 83, 84. Counterparts to many of the Jun and Jun-type ceramics in the Robert Lehman Collection were in this exhibition. Compare the present Lehman bowl to Hong Kong 1997, no. 59, excavated from the Juntai kiln site in Henan Province in 1974 (also illustrated in Henan Sheng Wenwu Kaogu Yanjiusuo 2002, p. 193).
4. Liu Yusheng and Ma Yanpeng 1983, fig. 5, left.
5. *Ibid.*, fig. 1.



No. 261

Jin/Yuan dynasty, thirteenth–fourteenth century

261. Deep bowl

1975.1.1656

Diam. 18.7 cm. Stoneware with splashed blue glaze.

PROVENANCE: Mrs. H. O. Havemeyer, New York; Havemeyer sale, American Art Association, Anderson Galleries, New York, 14–19 April 1930, lot 1265. Acquired by Robert Lehman from the Havemeyer sale.

This bowl is similar in shape to No. 260 but shows potting characteristics associated with a somewhat later period. It is also heavier than that object, and the grayish blue glaze is not as fine. The glaze, which is slightly shiny at the mouth rim, ends in a welt above the foot. Two purple splashes decorate the inside. The unglazed areas reveal a body burned reddish brown; the base, which comes to a slight point, retains the marks of the potter's tool.

A deep bowl of approximately the same size as the present Lehman bowl, also exhibiting splashes in its interior, was found in the tomb of Feng Daozhen, excavated in 1958 near Datong, Shanxi Province, and is datable to 1265.¹ SV

NOTE:

1. Datong Shi Wenwu Chenlieguan 1962, fig. 9. See notes about this tomb under No. 270, n. 4 in the present volume.



No. 262

Jin/Yuan dynasty, thirteenth–fourteenth century

262. Deep bowl

1975.I.1676

Diam. 18 cm. Stoneware with splashed blue glaze.

PROVENANCE: Baron von Maltzan; Maltzan sale, American Art Association, New York, 17–18 February 1928, lot 393. Acquired by Philip Lehman from the Maltzan sale.

Similar to No. 261, this bowl is heavily potted, with a glassy, bright blue glaze that is slightly crazed and shiny at the mouth rim. The glaze ends in an uneven line near the foot and runs to a welt on one side. A single purple flush is visible in the interior. The unglazed base, which shows a fine body burned reddish buff, comes to a slight point. Some red lacquer repairs are found at the mouth rim.

SV



No. 263

Jin/Yuan dynasty, thirteenth–fourteenth century

263. Deep bowl

1975.I.1655

Diam. 22 cm. Stoneware with blue glaze.

PROVENANCE: Mrs. S. K. De Forest, New York; De Forest sale, American Art Association, Anderson Galleries, New York, 28 January 1937, lot 49, ill. Acquired by Robert Lehman from the De Forest sale.

This deep bowl is slightly larger than Nos. 260–62. It is very heavily potted, and a piece of sagger adheres to the unglazed base. The grayish blue glaze is thick at the mouth rim; it extends to the foot and runs down to the foot rim in some areas. The foot and base are unglazed, revealing a body that is burned reddish brown.

SV



No. 264

Yuan dynasty, thirteenth–fourteenth century

264. Deep bowl

1975.1.1654

Diam. 21 cm. Stoneware with blue glaze.

PROVENANCE: Mrs. H. O. Havemeyer, New York; Havemeyer sale, American Art Association, Anderson Galleries, New York, 14–19 April 1930, lot 1264. Acquired by Robert Lehman from the Havemeyer sale.

This bowl is not as well potted as Nos. 260–63. The blue glaze is fairly thin; it is shiny at the mouth rim and stops in an uneven line well above the foot. The unglazed body is buff-colored, showing a considerable amount of impurities. A patch of glaze is missing on one side of the bowl.

A cache of some 239 ceramics, unearthed in 1980 in Gao'an xian, Jiangxi Province, included three Jun-ware bowls of approximately the same size as the present one.¹ Like the Lehman bowl, the glaze on these bowls ends some distance above the foot, and the bodies are described as “earth-yellow” in color and coarse in texture. Although there is no firm date, the cache is dated in the archaeological report to the mid- to late Yuan period.

SV

NOTE:

1. “Gao’an xian” 1982, p. 64, fig. 24.



No. 265

Jin/Yuan dynasty, ca. thirteenth century

265. Shallow bowl

1975.1.1675

Diam. 14 cm. Stoneware with splashed blue glaze.

PROVENANCE: H. B. Dominick and Mrs. Julius Chein sale, American Art Association, New York, 10–11 November 1926, lot 411. Acquired by Robert Lehman from the Dominick and Chein sale.

This well-potted bowl has flaring sides that turn abruptly into a deep vertical rim. It has a light blue glaze that manifests as gray at the mouth rim, which has a somewhat dry appearance. The glaze on the outside stops in a nearly even line a short distance above the foot. There are two small crimson-purple splashes inside. The moderately flaring foot and pointed base, which are both unglazed, exhibit numerous rings left by the potter’s tool. The body is very fine and burned light brown.

SV



No. 266

Jin/Yuan dynasty, twelfth–thirteenth century

266. Small bowl

1975.1.1673

Diam. 8.5 cm. Stoneware with splashed blue glaze.

PROVENANCE: [Yamanaka & Company, New York]; Yamanaka sale, Parke-Bernet Galleries, New York, 24–27 May 1944, lot 620, ill.

The present small bowl with rounded sides that curve inward at the rim is of the type sometimes referred to as a “bubble bowl.” It is covered with a purple-splashed blue glaze that shades to beige and is somewhat shiny at the mouth rim. The glaze is pitted in certain areas; it ends in an uneven line at the foot. A thin black dressing seems to have been applied to parts of the unglazed foot and base, where the marks of the potter’s tool are quite evident.

A somewhat larger, “splashed Jun” bowl of similar shape, excavated in 1977 in Liaoning Province, came from the early-Yuan dynasty tomb of Li Boyou, who was buried in 1294.¹ That bigger bowl helps to substantiate the attribution given to this Lehman piece. SV

NOTE:

1. Feng Yongqian and Deng Baoxue 1983, fig. 21.



No. 267

Yuan dynasty, thirteenth–fourteenth century

267. Small bowl

1975.1.1674

Diam. 8.5 cm. Stoneware with splashed blue glaze.

PROVENANCE: H. B. Dominick and Mrs. Julius Chein sale, American Art Association, New York, 10–11 November 1926, lot 397. Acquired by Robert Lehman from the Dominick and Chein sale.

This bowl is similar to No. 266 but is of very poor quality and has repairs. SV

Northern Song dynasty, eleventh–twelfth century

268. Shallow dish

1975.1.1650

Diam. 18.7 cm. Stoneware with blue glaze.

PROVENANCE: Not established.

This shallow dish with rounded sides and straight rim has a light blue glaze¹ that comes forth as grayish where it runs thin at the mouth. The mouth rim itself has a fairly dry appearance. The glaze ends in an uneven line just above the foot rim on the outside, and the entire base is glazed as well. The foot rim is cut flat and is unglazed, exposing a light gray body that is burned beige.

As noted in the remarks about No. 260, Jun pottery of the fine quality seen here, especially pieces with



No. 268

monochrome blue glazes and glazed bases, are generally attributed to the Northern Song period, although there is no positive evidence to confirm this attribution. A cache of forty-two Jun ceramics found at Fangcheng xian, Henan Province, yielded twenty shallow dishes similar in shape to the present object.² Eight of those dishes are of approximately the same dimensions as this Lehman dish; one is illustrated in the excavation report.³

SV

NOTES:

1. Unfortunately, the firing of this glaze was not completely successful, and it has a somewhat “dirty” look to it.
2. Liu Yusheng and Ma Yanpeng 1983. See the remarks about the date of this find under No. 260.
3. Liu Yusheng and Ma Yanpeng 1983, fig. 3, right.

Jin dynasty, twelfth–thirteenth century

269. Plate

1975.1.1657

Diam. 18.3 cm. Stoneware with blue glaze.

PROVENANCE: Mrs. S. K. De Forest, New York; De Forest sale, American Art Association, Anderson Galleries, New York, 28 January 1937, lot 125. Acquired by Robert Lehman from the De Forest sale.

This shallow plate has low, rounded sides and an everted rim. It is covered inside and out with a light blue, slightly crazed glaze; where it runs thin, the color is light beige.

The glaze ends in a thick welt on the outside of the plate just above the foot. The base is very broad and mostly covered by a large patch of glaze. The foot is small, cut flat, and unglazed; the exposed body on the base and foot is fine-grained and burned reddish brown.

A plate similar to the Lehman work was among the Jun wares excavated from the Ru kiln site in Baofeng xian, Henan Province. This excavated plate has three large spur marks on the glazed base.¹ Shallow plates of the present type can be found in other types of Jindynasty ceramics as well. For example, it has been pointed out that shallow *Ding*-ware plates with flattened rims—showing either incised or molded decoration—seem typical of the Jin to early Yuan period.² An incised *Ding* plate with flattened rim and broad base, very similar in profile to the Lehman Jun plate, was excavated in 1975 from a tomb in Tong xian, Beijing City. The occupant of the tomb, Shi Zongbi, died in 1175, and was buried in 1177.³ SV

NOTES:

1. Henen Sheng Wenwu Yanjiusuo et al. 1991, nos. 135, 136, where it is attributed to the Northern Song period. There are no spur marks on the Lehman piece.
2. Wirgin 1970, pp. 157–58 (Ti 57), 223.
3. Beijing Shi Wenwu Guanlichu 1977, fig. 16.

“SPLASHED JUN” WARE

Jin/Yuan dynasty, thirteenth–fourteenth century

270. Plate

1975.1.1661

Diam. 17.7 cm. Stoneware with splashed blue glaze.

PROVENANCE: Mrs. S. K. De Forest, New York; De Forest sale, American Art Association, Anderson Galleries, New York, 28 January 1937, lot 44, ill. Acquired by Robert Lehman from the De Forest sale.

This shallow plate with low, rounded sides and everted rim has a small raised ridge on the outside, about halfway between the foot and the rim. The plate is covered inside and out with a light blue glaze that is suffused



No. 269



No. 270

with a large purple splash extending across the bottom on the inside to just below the under part of the rim on the outside. The glaze reaches the foot in an uneven line on the outside; the base is glazed as well. The unglazed foot is very low, cut flat, and reveals a light gray body.

Light crimson flushes of color, which can be found on Jun wares of the late Northern Song dynasty, became increasingly bold during the Jin dynasty. Eventually they evolved into prominent splashes of crimson or purple, as seen here.¹

Although several kilns that manufactured “splashed Jun” wares recently have been excavated,² there is little information regarding the precise date the technique of using copper oxide to produce these splashes was introduced. Unfortunately, there has been very little “splashed Jun” ware discovered in datable tombs to document the chronology of its development. Of the relatively few excavated tombs containing this ware that have been published, that of Feng Daozhen, excavated in 1958 near Datong, Shanxi Province, is one of the most important. Datable to 1265,³ it contained eleven pieces of Jun ware, a few of which show copper splashes in the glaze.⁴ A Jun-ware dish with bracket foliations at the rim and one large splash on the bottom, was found in 1956 at Xingtai City, Hebei Province. This was the tomb of Liu Bingshu, which is dated in accordance with 1290.⁵ SV

NOTES:

1. This “splashed Jun” effect was produced by adding copper pigment to the glaze. See Wood 1999, p. 119 and pls. pp. 121, 123; Kerr and Wood 2004, pp. 656–57.
2. For example, see a “splashed Jun” basin, attributed to the Yuan dynasty, excavated from the Hebiji kiln site in Henan Province (Hong Kong 1997, no. 84).
3. Inasmuch as this date is after the fall of the Jin dynasty in the north, but before the Yuan dynasty was officially established throughout China, there is some disagreement as to whether this tomb should be classified as Jin or Yuan.
4. Datong Shi Wenwu Chenlieguan 1962, figs. 7–10. Two of these documentary “splashed Jun” wares are illustrated in color in *Chūgoku tōji zenshū* 1983b, pls. 49, 56.
5. Hebei Sheng Bowuguan and Wenwu Guanlichu 1980, p. 67, pl. 397.



No. 271

Yuan dynasty, thirteenth–fourteenth century

271. Plate

1975.1.1659

Diam. 18.1 cm. Stoneware with splashed blue glaze.

PROVENANCE: [Ton-Ying & Company]; Ton-Ying sale, American Art Association, Anderson Galleries, New York, 24–25 January 1930, lot 280, ill. Acquired by Robert Lehman from the Ton-Ying sale.

This heavily potted shallow plate exhibits low, rounded sides and an everted rim. It has a medium-tone greenish blue glaze; a large, hook-shaped, blue-to-crimson splash appears on the bottom. The glaze stops in an uneven line well above the foot on the outside. The unglazed base comes to a slight point; the foot, which is fairly high and thick, is unglazed. The exposed body is somewhat coarse and burned reddish buff. The fact that the glaze on the exterior of this plate does not extend down to the foot, as well as the point visible on the base, indicates that the piece is somewhat later than the preceding two plates of similar shape. SV



No. 272

JUN WARE

Jin/Yuan dynasty, ca. thirteenth century

272. Foliate-rim plate

1975.1.1658

Diam. 18.4 cm. Stoneware with blue glaze.

PROVENANCE: Baron von Maltzan; Maltzan sale, American Art Association, New York, 17–18 February 1928, lot 375. Acquired by Philip Lehman from the Maltzan sale.

A shallow plate with low, angular sides, the everted rim is edged with eight cursory bracket foliations. The shiny, bright blue glaze, which is pitted in some areas, shows light crazing; it covers the entire piece with the exception of the foot. This glaze is particularly uneven on the outside of the plate; while it is very thin in some places, there is a thick welt in areas near the foot. The foot is fairly high, cut flat, and unglazed, revealing a fine body that is burned buff.

SV

Jin/Yuan dynasty, ca. thirteenth century

273. Jar

1975.1.1666

H. 9 cm. Stoneware with splashed blue glaze.

PROVENANCE: Charles W. Gould, New York; Gould sale, American Art Association, Anderson Galleries, New York, 27–29 October 1932, lot 479. Acquired by Robert Lehman from the Gould sale.

This rather thickly potted jar of squat, truncated-pear shape is covered inside and out with a heavily crazed and pitted purple- and crimson-splashed grayish blue glaze. The glaze ends in an uneven line on the exterior of the foot; the base is glazed as well. The body is fine-grained and burned buff. Two long cracks have been repaired with gold.

In all likelihood, vessels of this shape were originally equipped with covers. A number of similar jars of somewhat finer quality have been dated to the Northern Song period.¹ This type of container was long-lived: a jar with grayish blue glaze that ends well above the foot was found in a Yuan dynasty site at Xitaohutong, Beijing.²

SV

NOTES:

1. See, for example, Metropolitan Museum, 50.145.314 (Valenstein 1975a, no. 40; Valenstein 1989, no. 79).
2. Zhongguo Kexueyuan Kaogu Yanjiusuo 1973, pl. 5,2, left.



No. 273

Jin/Yuan dynasty, ca. thirteenth century

274. Two-eared jar

1975.1.1665

H. 12.3 cm. Stoneware with flushed blue glaze.

PROVENANCE: Not established.

This squat, globular jar's neck has been cut down and fitted with a metal rim. Two loop handles are attached to the shoulder and what would have been the base of the neck. The vessel has a crimson-flushed grayish blue glaze. The base is glazed; the unglazed foot rim is cut flat and reveals a reddish buff-burned body.

Jun-ware jars with two loop handles seem to have been produced over a long period of time. The finer works are usually attributed to the Song dynasty, eleventh to twelfth century. Other jars, generally of inferior quality, have handles that are attached to the shoulder and neck; their glazes are frequently splashed with crimson or purple. These jars are usually assigned to the Yuan period.¹

SV

NOTE:

1. For a work with this dating, see a jar found at the Huang Yao kilns in Linru xian, Henan Province (Feng Xianming 1964, fig. 14).



No. 274

Jin/Yuan dynasty, ca. thirteenth century

275. Two-eared jar

1975.1.1663

H. 12.5 cm. Stoneware with flushed blue glaze.

PROVENANCE: [Ton-Ying & Company]; Ton-Ying sale, American Art Association, Anderson Galleries, New York, 24-25 January 1930, lot 27. Acquired by Robert Lehman from the Ton-Ying sale.

This squat, globular jar has two loop handles attached at the shoulder and neck. It has a slightly crazed blue glaze that appears brownish where it thins at the neck and handles; there is a large purple flush at the shoulder on one side. The glaze ends a short distance above the top of the foot on the outside; the unglazed foot and base are burned reddish beige. The glaze has chipped away from one handle.

SV



No. 275



No. 276

Jin/Yuan dynasty, twelfth–thirteenth century

276. Miniature incense burner

1975.1.1671

H. 4.4 cm. Stoneware with blue glaze.

PROVENANCE: Cyrus J. Lawrence, New York; Lawrence sale, American Art Association, New York, 21–22 January 1910, lot 115; William H. Whitridge, Baltimore; Whitridge sale, Parke-Bernet Galleries, New York, 16–18 November 1939, lot 415. Acquired by Robert Lehman from the Whitridge sale.

This small tripod vessel with bulbous body, short incurving neck, and flattened rim has a thick, light blue glaze that is sparingly suffused with lavender. The points of the feet are unglazed and reveal a brownish burned body. There is a repair at the shoulder. A similar Jun-ware tripod incense burner was found in a Jin dynasty tomb at Datong, Shanxi Province. This tomb was that of Yan Deyuan, whose tomb epitaph is dated in accordance with 1190.¹

SV

NOTE:

1. Datong Shi Bowuguan 1978, fig. 32.



No. 277

Jin/Yuan dynasty, thirteenth–fourteenth century

277. Miniature incense burner

1975.1.1745

H. 4.7 cm. Stoneware with blue glaze.

PROVENANCE: Probably A. H. Bahr; Bahr sale, Anderson Galleries, New York, 7–8 April 1926, lot 74(?). Probably acquired by Robert Lehman from the Bahr sale.

This small tripod vessel with flattened globular body, short curved neck, and cup-shaped rim has a shiny blue glaze. Parts of the interior are unglazed, and a number of spiral wheel marks are visible on the bare body. The tips of the feet and exposed areas inside the bowl show a light gray paste that has burned a dark reddish brown.

SV



No. 278

“MA” JUN, OR “SOFT” JUN, WARE

Yuan dynasty, thirteenth–fourteenth century, or later

278. Small censer

1975.1.1672

H. 8 cm. Stoneware with blue glaze.

PROVENANCE: William H. Whitridge, Baltimore; Whitridge sale, Parke-Bernet Galleries, New York, 16–18 November 1939, lot 236, ill. Acquired by Robert Lehman from the Whitridge sale.

This small tripod vessel has a flattened globular body, a rather high straight neck, and a pronounced flattened rim. It is covered with a thick, waxy, turquoise glaze; there are areas of reddish brown at the mouth. The tips of the feet are unglazed, showing a stoneware body burned reddish brown. This censer represents the type of Jun ware with a distinctive waxy glaze that generally is classified as “Ma” or “Soft” Jun. The precise date and place of manufacture of this category of ceramics have not yet been determined. sv

JUN-TYPE WARE

Qing dynasty, possibly eighteenth century

279. Quatrefoil vase

1975.1.1668

H. 25 cm. Stoneware with slightly flushed blue glaze.

PROVENANCE: Mrs. H. O. Havemeyer, New York; Havemeyer sale, American Art Association, Anderson Galleries, New York, 14–19 April 1930, lot 1285, ill. Acquired by Robert Lehman from the Havemeyer sale.

This baluster-shaped vase of quatrefoil cross-section is covered with a profusely crazed, light bluish green glaze with a few flushes of pale buff-pink. The glaze ends just below the mouth on the inside of the vessel; it covers the base and the inside of the high foot. The foot rim is unglazed, revealing a reddish buff-burned body of fairly good quality. sv



No. 279



No. 280

Probably Ming dynasty, late fourteenth–early fifteenth century

280. Shallow dish

1975.1.1660

Diam. 16.4 cm. Stoneware with flushed purple glaze.

PROVENANCE: [Ton-Ying & Company]; Ton-Ying sale, American Art Association, New York, 29–30 January 1926, lot 346, ill.

This shallow dish with rounded sides and slightly everted rim has a dark crimson-purple glaze that is flushed in areas with blue. The glaze terminates at the edge of the foot rim; the broad base is unglazed, revealing a fine, black-flecked grayish buff body. There is a considerable amount of repair. The shape of this dish, with its broad, unglazed base, relates it to the fifty-eight white saucer dishes excavated in Nanjing from the tomb of Song Sheng, who died in 1407.¹ sv

NOTE:

1. Nanjing Shi Wenwu Baoguan Weiyuanhui 1962. One of these dishes is illustrated in Addis 1978, no. 37a–c.

“NUMBERED JUN” WARE

Late Yuan to early Ming dynasty, thirteenth–fourteenth century

281. Bulb bowl

1975.1.1651

Diam. 17.5 cm. Stoneware with blue glaze over relief decoration.

PROVENANCE: [Ton-Ying & Company]; Ton-Ying sale, American Art Association, Anderson Galleries, New York, 24–25 January 1930, lot 281, ill. Acquired by Robert Lehman from the Ton-Ying sale.

This very heavily potted shallow bulb bowl stands on three cloud-collar feet. The exterior is ornamented with two rows of bosses, one below the mouth, the other above the feet. The bowl is covered with a pale blue glaze that is slightly flushed with purple inside. A very thin layer of olive brown glaze covers the base, where the number *ba* (eight) is inscribed; there are irregular spur marks as well.

This bulb bowl represents a distinctive family of Jun-ware mold-made bulb bowls, flowerpots, and flowerpot stands. Because a number ranging from one to ten always is incised on the base, these ceramics are known in the West as “Numbered Jun” ware. To date, no works from this group of ceramics have been unearthed from a tomb. Kiln complexes producing these wares were excavated in 1974 at the Juntai site in Yu xian, Henan Province.¹ In addition to “Numbered Jun” wares, several other types of ceramics—including a brown-painted Cizhou-ware wine jar analogous to the Lehman Yuan-dynasty (1279–1368) piece (No. 287)—were found.²

A ceramic mold for making coins, marked *Xuan He yuan bao*, was also excavated at the Juntai kiln site (*Xuan He* was the reign-title of the Song dynasty emperor Hui Zong in 1119). A ceramic fragment inscribed *Feng Hua*, the name of a Song dynasty palace, was found there as well. Because of these discoveries, Chinese authorities were convinced that the “Numbered Jun” wares could be dated to the late Northern Song period.³ Many scholars in the West, however, deferred a Northern Song attribution until further evidence was forthcoming.⁴

A number of very coarsely potted blue-glazed bulb bowls and tripodal flowerpots in shapes that resemble some of the “Numbered Jun” vessels was found among the remains of a Chinese merchant ship that sank off the southwestern coast of Korea, near Sinan.⁵ The salvage



No. 281

operations of this ship, which began in 1976, eventually produced almost 18,000 articles; close to 16,800 of these objects were pottery. More than 150 packing slips, in the form of wood tags, were retrieved from these remains. From the inscriptions on some of these tags, it is reasonably certain that the ship sailed for Japan from what is now the modern port of Ningbo, in Zhejiang Province, not long after June 1323.

A flowerpot of this coarsely potted Jun-type ware (sometimes called “Jinhua Jun”) was also excavated at the site of the Yuan dynasty capital, Dadu, in Beijing.⁶

Some authorities believed that these Sinan and Dadu discoveries helped to substantiate a date as late as the fourteenth century for the “Numbered Jun” wares.

In the 1990s, Chinese scholars began to question the authenticity of the *Xuan He yuan bao* coin mold; it, as well as the ceramic fragment inscribed *Feng Hua*, eventually were discredited.⁷ Furthermore, as documented here,⁸ it was recognized that ceramics such as the Cizhou wares found with the “Numbered Jun” material at the Juntai kiln site were characteristic of wares produced during the Jin and Yuan dynasties. In 2004, further excavations at the Juntai kiln site produced several more “Numbered Jun” wares.⁹ These “Numbered Jun” pieces¹⁰ were found in an ash pit with at least seven other types of ceramics, including wares with soy-sauce colored glazes, white glazes, and turquoise glazes.¹¹ The Shanghai Museum, using thermoluminescence testing, has shown that most of the other wares found in the ash pit with the

“Numbered Jun” were manufactured during the late Yuan to early Ming (1368–1644) periods.¹²

In 2005, the Shanghai Museum tested samples from different Jun-ware kiln sites with thermoluminescence and determined that two fragments of the distinctive “Numbered Jun” wares excavated in 1974 from the Juntai kilns were manufactured in the fourteenth century, during the late Yuan or early Ming periods.¹³ Although the date of this special group of “Numbered Jun” ceramics continues to be given as any time ranging from the Song dynasty to the Ming dynasty, fifteenth century, tangible documentary evidence seems to support the attribution of late Yuan to early Ming dynasty, fourteenth century, given here.

SV

NOTES:

1. Henan Sheng Bowuguan 1975, pls. 7, 10, 11, 12, 15, 16; see also Henan Sheng Wenwu Kaogu Yanjiusuo 2002, colorpls. pp. 190, 191, 196–99. Compare this Lehman bulb bowl to Hong Kong 1997, nos. 56, 57, 98. Henan Sheng Wenwu Kaogu Yanjiusuo 2002, colorpls. pp. 196, 198, 199, were excavated from this Juntai kiln site in 1974.
2. Henan Sheng Bowuguan 1975, pls. 8, 15. Other brown-painted Cizhou wares from this 1974 Juntai excavation include a tiger-shaped pillow, attributed to the Jin dynasty, and a basin, attributed to the Yuan dynasty (Hong Kong 1997, nos. 77, 88). See also Henan Sheng Wenwu Kaogu Yanjiusuo 2002: a red-and-green painted Cizhou-ware fragment, attributed to the Jin dynasty (pl. p. 202); part of a brown-painted Cizhou pillow, ascribed to the Jin period

- (pl. p. 203); and fragments of other brown-painted Cizhou wares, dated to the Yuan dynasty (pls. pp. 204–6, 208–10).
3. Feng Xianming et al. 1982, pp. 260–64; Hong Kong 1997, pp. 28–29, nos. 56, 57, 98; Henan Sheng Wenwu Kaogu Yanjiusuo 2002, colorpls. pp. 190, 191, 196, 198, 199.
 4. For a discussion of this debate, see Kerr and Wood 2004, p. 441, no. 171. See also Robert D. Mowry in *Harvard's Art Museums* 1996, pp. 58–59.
 5. *Sinan* 1981–85, vol. 1 (1981), colorpls. 136, 137, pls. 345, 348, 349. The Sinan Jun-type tripod bulb bowls, which are decorated with bosses, bear some resemblance to the Lehman “Numbered Jun” piece, as well as to some Yuan-dynasty Longquan celadon-glazed bulb bowls found in the same wreck (*Sinan* 1981–85, vol. 1 [1981], colorpls. 86, 87, pls. 275, 276). It has been established that these Sinan Jun-type bulb bowls and flowerpots were manufactured at the Tiedian kilns in the vicinity of Jinhua, Zhejiang Province. See Feng Xianming 1984, pp. 29–30 (English summary, p. vi). See also Ye Peilan 1998, pp. 293–94.
 6. Feng Xianming 1984, p. 29 and fig. 5.
 7. Li Minju 1997; Chen Kelun 2005; Liu Minghua 2007.
 8. See notes 2, 3 above.
 9. See Guo Peiyu 2005, p. 49, where they are attributed to the Song dynasty.
 10. Guo Peiyu 2007, colorpl. 7.
 11. *Ibid.*, colorpl. 8.
 12. Liu Minghua 2007.
 13. Chen Kelun 2005.

GUAN-TYPE(?) WARE

Possibly an imitation of Song dynasty
Guan ware
Ming dynasty(?), sixteenth–seventeenth
century

282. Vase

1975.1.1667

H. 26.3 cm. Stoneware with blue glaze.

PROVENANCE: Mrs. H. O. Havemeyer, New York; Havemeyer sale, American Art Association, Anderson Galleries, New York, 14–19 April 1930, lot 1288. Acquired by Robert Lehman from the Havemeyer sale.

This vase of elongated pear shape on a high, spreading foot is covered with a light blue glaze that exhibits both black and light brown crackle. The base is glazed; the unglazed foot rim has been coated with a thin glaze or



No. 282

dark brown dressing. The unglazed body on the inside is coarse and pale beige. The piece is very light in weight.

The two-toned crackle in the glaze, as well as the dark treatment of the foot rim, may be in emulation of Song dynasty Guan ware. The stocky shape is somewhat analogous to several excavated Ming dynasty blue-and-white porcelain vases with slightly lower feet. The first of these was excavated in 1975 in Jiaxing City, Zhejiang Province, from what was probably the family tomb of Xiang Yuanbian, who died in 1591.¹ Two other vases were found in 1966 in Nancheng xian, Jiangxi Province, in the tomb of a lady of the You family, who was buried in 1628.²

SV

NOTES:

1. Jiaxing Bowuguan 1982, pl. 6,4.
2. Chen Boquan 1973, pl. 8,2; Addis 1978, no. 51.



No. 283

JUN-TYPE(?) WARE

Possibly a copy of Jun ware
Attribution uncertain

283. Bowl

1975.I.1653

Diam. 18.4 cm. Stoneware with blue and purple glazes.

PROVENANCE: [Ton-Ying & Company]; Ton-Ying sale, American Art Association, New York, 29–30 January 1926, lot 347, ill.

This heavily potted bowl has slightly ribbed sides and a flat, unglazed base. The blue Jun-type glaze on the interior runs to purplish crimson at the mouth rim; the crimson purple glaze on the exterior terminates well above the bottom of the vessel, showing a thin line of white at the edge. There are gold lacquer repairs. sv



No. 284

UNKNOWN TYPE OF WARE

Attribution uncertain

284. Bowl

1975.I.1652

Diam. 12.2 cm. Stoneware with turquoise and purple glazes.

PROVENANCE: J. Pierpont Morgan, New York.

This crudely potted bell-shaped bowl is glazed in bright turquoise to purple on its interior and purple on its exterior. The thick glaze on the base is turquoise with a few splashes of purple. The bowl has a crack on one side, and there are repairs. sv

QINGBAI/SHUFU-TYPE WARE

Qingbai/Shufu-type ware

Probably from the Jingdezhen kilns,
Jiangxi Province
Yuan dynasty, fourteenth century

285–86. Pair of vases

1975.I.1669, 1670

H. of each 26 cm. Porcelain with bluish-toned glaze.

PROVENANCE: [Ton-Ying & Company]; Ton-Ying sale, American Art Association, New York, 29–30 January 1926, lot 380, ill.; [Ton-Ying & Company]; Ton-Ying sale, American Art Association, Anderson Galleries, New York, 24–25 January 1930, lot 389. Acquired by Robert Lehman from the 1930 Ton-Ying sale.

This pair of rather coarsely potted pear-shaped vases has high, thick necks and cup-shaped mouths. They stand on very high, hollow feet that are stepped on the outside. A pair of flanged handles (perhaps in the shape of a bird) are placed on the necks; fixed rings are suspended from the handles. Both vases are covered with a bluish-toned glaze, similar in tone to *qingbai* (bluish white) wares, but with an opacity that is more characteristic of *Shufu*-type porcelains. The glazes stop just below the mouths on the



No. 285

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inside, and extend to the feet on the outside. There is some glaze on the inside of the feet and on the bases as well.

A *qingbai*-glazed vase with incised decoration, of similar—but much more elegant—shape, was among the remains of a Chinese merchant ship that sank off the coast of Sinan, Korea, probably in 1323.¹ SV

NOTE:

1. *Sinan* 1981–85, vol. 1 (1981), colorpl. 91, pl. 283.

CIZHOU WARE

Yuan dynasty, late thirteenth–fourteenth century

287. Wine jar

1975.I.I664

H. 31 cm. Stoneware painted in brown on a white ground.

PROVENANCE: Not established.

LITERATURE: Valenstein 1989, p. 141, no. 139, ill. p. 144.

This heavily potted jar with high-shouldered ovoid body, which tapers sharply inward toward a slightly flaring foot, has a short neck with thickened mouth rim. It is painted in blackish brown pigment against a cream-colored slip under a translucent glaze. The slip and glaze run down over areas of the unglazed, wide foot rim and base. Exposed areas on the jar reveal a fairly fine-textured beige body. The inside of the vessel is covered with a dark brown glaze.

The neck is decorated with a series of straight and wavy lines; a row of crude pendant petal-panels against a striated ground is at the shoulder. The principal design consists of three boldly painted ovoid panels that have been cropped at the top. Each panel contains a very sketchily drawn ogival medallion framing three vignettes: a sage in landscape; a crane standing on one leg; and a full-faced flower reserved against a striated ground. The center of the flower is drawn as a loose spiral surrounded by radiating lines. The spandrels between these three main panels are filled with scribbled designs resembling



No. 287



No. 287

scalloped leaf points, and they are supported by a series of wide, narrow, and wavy lines.

The convention of arranging decorative motifs in a series of bands was particularly popular in Yuan-dynasty ceramics. Also characteristic of the Yuan period was the practice of cropping elements of the design at the top and/or the bottom. A Cizhou-ware wine jar with the floral motif painted in very sketchy style in two shades of brown was found among the relics salvaged from the Chinese merchant ship that sank off the coast of Sinan, Korea, probably in 1323.¹ The loosely drawn ogival medallions framing the principal design are cropped at both the top and the bottom on the Sinan jar; the inside has been glazed dark brown. Yet another Cizhou wine jar, with a freely drawn phoenix design, was among the ruins of the Yuan-dynasty capital, Dadu, in Beijing.² This jar also has the principal design cut off at either edge. The centers of the flowers in the upper decorative band are drawn in much the same manner as the hearts of the flower on the Lehman jar.

While the present jar represents one of the many kiln complexes in northern China that made Cizhou wares, the exact place of manufacture is uncertain. A wine jar painted with a sketchy phoenix design—similar to the one from Yuan Dadu—was found in explorations of the



No. 287

Hebiji kilns in Tangyin xian, Henan Province; it has been attributed to the Yuan dynasty.³ Like the jar in the Robert Lehman Collection, the one from Hebiji has a dark glaze on the inside. A four-petaled flower in a band on the shoulder of the Hebiji jar has been drawn in much the same manner as the one filling an entire panel on the present piece. A lid to a vessel found at these Hebiji kilns, also attributed to the Yuan dynasty,⁴ is decorated with flowers that have the same spiral centers as on the Lehman jar; however, the black leaves are quite different from the white leaves on the Lehman piece. Yet another Cizhou jar, this one from the Juntai kiln site in Yu xian, Henan Province, has a four-petaled flower as the main design, much like the one on the Lehman jar; however, the black leaves here resemble those on the lid to a vessel found at these Hebiji kilns.⁵

sv

NOTES:

1. For a technical analysis of Cizhou wares, see Wood 1999, pp. 129–35. For the wine jar, see *Sinan* 1981–85, vol. 1 (1981), colorpl. 140, pl. 351.
2. Zhang Ning 1972, pl. 12,3.
3. Zhao Qingyun 1993, pl. 208, fig. 112.
4. Henan Sheng Wenhua ju Wenwu Gongzuodui 1964, pl. 3,12; Tokyo–Kyoto 1973, no. 222.
5. Henan Sheng Bowuguan 1975, pls. 8, 15.

BLUE-AND-WHITE WARE

Qing dynasty, ca. second half of the seventeenth century

288. Small stemcup

1975.1.1697

H. 9.5 cm. "Soft-paste" porcelain painted in underglaze blue. Apocryphal mark of the Ming-dynasty Jiajing period, 1522–66, but Qing dynasty, second half of the seventeenth century.

PROVENANCE: Mrs. H. O. Havemeyer, New York; Havemeyer sale, American Art Association, Anderson Galleries, New York, 14–19 April 1930, lot 1304, ill. Acquired by Robert Lehman from the Havemeyer sale.

This vessel is a high, straight-sided cup on a flaring, solid stem; the foot is stepped on the inside. The painting is done with some skill: a court personage stands in front of a large screen, with two attendants behind him, while

two other figures supplicate on their knees before him. A table behind the screen holds a vase of flowers along with some other objects. The reverse of the cup is decorated with a banana plant, rocks, and trees. Two independent floral sprays decorate the stem. The "soft-paste" body of the cup is opaque, and there is a dull sound when it is struck; the slightly off-white glaze shows a light brown crazing.

The six-character mark, *Da Ming Jiajing nianzhi* (Made in the Jiajing reign of the great Ming dynasty), is written in two vertical rows, with no encircling element,



No. 288



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on the recessed base of the stem. The calligraphy of this mark is quite poor and could not be of the Jiajing period.

Various ornamental elements on this most unusual stemcup can be associated with designs found on the distinctive Chinese “Transitional wares” manufactured during what generally is known as the Transitional Period in Chinese ceramics.¹ Groups of figures in various settings are a staple in these “Transitional wares.” The scene of two figures appealing to a court personage on this stemcup also appears on a blue-and-white porcelain brush holder in Japan; this piece is dated to the eighth year of the Ming-dynasty Chongzhen emperor’s reign (1628–44), or 1635.² The banana plant on one side is similar to those on a blue-and-white “Transitional ware” vase dated in accordance with 1638.³ Comparable banana plants also are on a blue-and-white “Transitional ware” vase in the Metropolitan’s collection, assigned to about the second quarter of the seventeenth century.⁴

At the same time, other motifs here can be associated with porcelains of slightly later date. The floral sprays on the cup’s stem do not seem to appear on Chinese porcelains until the early Qing dynasty (1644–1912). They can be seen, for instance, on the neck of a polychrome-enameled jar in the Art Institute of Chicago; this jar was produced during the Qing-dynasty Shunzhi period (1644–61) and is inscribed with a date corresponding to 1646.⁵ The detached sprays on the stemcup can also be compared with those on one of the earliest dated works from the Qing-dynasty Kangxi period (1662–1722), a blue-and-white beaker vase in the Hong Kong Museum of Art, which is dated in accordance with 1663.⁶

sv

NOTES:

1. For the sake of providing a working date, the Transitional Period in Chinese ceramics is considered to have started with the death of the Ming-dynasty Wanli emperor in 1620. It spanned the changeover from the Ming to Qing dynasty in 1644 and extended to the arrival of Zang Yingxuan as director of the imperial factories at Jingdezhen in 1683. See Hong Kong 1981; New York–Fort Worth 1983–84; Valenstein 1989, pp. 199–200, 211.
2. Cheng Fangying 2001, colorpl. 1, lower right.
3. Hong Kong 1981, fig. 17.
4. Metropolitan Museum, 20.41.4 (Valenstein 1989, no. 189). In 1972, some fragments of typical blue-and-white “Transitional wares” were found on the Little Bahamas Bank. These fragments, and other material found with them, have been identified as coming from the wreck of *Nuestra Señora de la Maravillas*, the second-in-command ship, or *almiranta*, of a Spanish royal armada of treasure galleons out of Havana, Cuba, that sank on January 4, 1656. The banana leaves on one of these fragments are quite close to

those on the Metropolitan’s “Transitional ware” vase. See Metropolitan Museum, 1979.27.4 (Valenstein 1989, no. 188).

5. New York–Fort Worth 1983–84, no. 42.

6. Hong Kong 1981, no. 91.

Qing dynasty, Kangxi period, 1662–1722

289. Covered wine pot or teapot

1975.1.1701

H. with lid 10.2 cm. Porcelain painted in underglaze blue. Mark: an artemisia leaf.

PROVENANCE: William H. Whitridge, Baltimore; Whitridge sale, Parke-Bernet Galleries, New York, 16–18 November 1939, lot 520, ill. Acquired by Robert Lehman from the Whitridge sale.

This vessel with its domed cover together form a slightly depressed globe; the pot has a curving spout and ear-shaped handle with a small projection below. Two little boys amid floral scrolls are reserved in white against a blue ground on the pot, and the floral motif on the lid is reserved as well. The flat recessed base is glazed; the unglazed foot rim shows a fine, smooth paste. An artemisia leaf within two circles has been painted in underglaze blue on the base. The handle has been repaired.

The reserved decoration seen on this work occurs much less frequently than blue designs on a white ground;¹ it continues a decorative tradition in Chinese blue-and-white wares that reaches back to the fourteenth century.

It has not been determined whether porcelains like this piece and the number of similar pouring vessels in the Robert Lehman Collection were intended to hold wine or tea. Comparable pots have been catalogued as either “wine pots” or “teapots” in various publications. They might well have served different functions, depending on whether they were used in China or exported to the West. A large number of blue-and-white porcelain globular pots were among the salvaged cargo of the “Hatcher Junk.”² Globular porcelain pots also were among the cargo salvaged from a Dutch merchant vessel, the *Geldermalsen*, that sank in 1752 in the South China Sea.³

The blue-and-white Chinese porcelains in the Robert Lehman Collection are representative of the extraordinary amount of blue-and-white ware that was sent from China to appreciative European buyers in the seventeenth and eighteenth centuries. For example, some 190,000 pieces of “new” Chinese porcelain were sold at



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the auctions of the material from the “Hatcher Junk” and the *Geldermalsen*.⁴ Another shipwreck, that of the *Ca Mau*, a Chinese vessel that sank in the South China Sea about 1725, yielded some 130,000 Chinese porcelains in good or reasonable condition; 76,000 of these porcelains were auctioned in January 2007.⁵ SV

NOTES:

1. Two blue-and-white globular teapots with reserved decoration were among the salvaged cargo of a vessel—generally called the “Asian Junk” or the “Hatcher Junk”—that sank in the South China Sea, probably between 1643 and 1646. Sale, Christie’s, Amsterdam, 12–13 June 1984, lots 699 (pl. p. 60), 694 (pl. p. 83).
2. Sale, Christie’s, Amsterdam, 14 March 1984, lots 54–65, 68, pl. p. 9; sale, Christie’s, Amsterdam, 12–13 June 1984, pls. pp. 57, 60, 83; Sheaf and Kilburn 1988, pls. 80, 92.
3. Sale, Christie’s, Amsterdam, 28 April–2 May 1986, lots 2041–2222, pls. pp. 85, 89, 93; Sheaf and Kilburn 1988, pls. 185, 186.
4. Sheaf and Kilburn 1988, p. 7. Note that not every piece of porcelain in the two ships’ cargoes was salvaged; the number of pieces given here is for those objects that had been recovered from the wrecks and were sold at auction.
5. Sale, Sotheby’s, Amsterdam, 29–31 January 2007.



No. 290

No. 291

No. 292

Qing dynasty, Kangxi period, 1662–1722

290–92. Three small covered wine pots or teapots

1975.I.1710–12

H. with lids 8.7–8.8 cm. Porcelain painted in underglaze blue. Marks: *yu* (jade).

PROVENANCE: [H. R. Hancock, London]. Acquired by Robert Lehman through Hancock in October 1934.¹

These three similar small pots are of depressed globular form with curving spouts and ear-shaped handles. The lids are different from the bodies and may not belong to these particular pots. The vessels are painted in underglaze blue with scenes of two ladies flanking a flowering plant on either side. These depictions are enclosed in arched panels; the spandrels are filled with flowers. Written in underglaze blue on the flat bases is the character *yu* (jade); the mark on No. 290 is enclosed in two circles, whereas the marks on the other two have no encircling element.

Small Chinese blue-and-white porcelains were particularly prized in Europe in the late seventeenth and early eighteenth centuries. Elaborate “porcelain cabinets” were fashioned with architectural shelving to contain dozens of the little treasures along with ceramics of larger dimensions. Reconstructions of such displays may be seen today in certain European museums—

for example, a sumptuous eighteenth-century dollhouse in the Gemeentemuseum, The Hague, possesses its own miniature “porcelain room.”² SV

NOTES:

1. H. R. Hancock invoice dated 9 October 1934 (Robert Lehman Collection files).
2. Lunsingh Scheurleer 1974, pl. 58.

Qing dynasty, Kangxi period, 1662–1722

293. Small wine pot or teapot with a lid

1975.I.1709

H. without lid 5.7 cm. Porcelain painted in underglaze blue.

PROVENANCE: [H. R. Hancock, London]. Acquired by Robert Lehman through Hancock in October 1934.¹

This small vessel is similar to Nos. 290–92 (and apparently purchased en suite with them), but it exhibits a squat pear-shaped body instead of a depressed globular form. The lid is probably a later replacement. The spout is chipped. SV

NOTE:

1. H. R. Hancock invoice dated 9 October 1934 (Robert Lehman Collection files).



No. 293

Qing dynasty, Kangxi period, 1662–1722

294. Small covered wine pot or teapot

1975.1.1730

H. with lid 9.2 cm. Porcelain painted in underglaze blue.

PROVENANCE: Not established.

This small, high-shouldered vessel of faceted octagonal cross-section has a straight spout and an ear-shaped handle. The faceted lid, which may be original to the piece, is decorated with alternating panels depicting boys and floral sprays. Either side of the body of the pot is decorated with two panels of ladies, flanked by flowers. The spout is chipped. SV

Qing dynasty, Kangxi period, 1662–1722

295. Small ewer

1975.1.1746

H. 11.2 cm. Porcelain painted in underglaze blue.

PROVENANCE: Not established.

This vessel of elongated shape, with ovoid body, has an incurving neck that supports a cup-shaped mouth, a curved spout, and an eared handle. The high, spreading, hollow foot is stepped on its interior. Three arched panels on either side of the body are painted with depictions of ladies flanking flowering plants. The neck, spandrels, and foot are decorated with flowers. The handle has been repaired. SV



No. 294



No. 295



No. 296

Qing dynasty, Kangxi period, 1662–1722

296. Small wine pot or teapot

1975.1.1713

H. 5.4 cm. Porcelain painted in underglaze blue. Mark: *yu* (jade).

PROVENANCE: J. Pierpont Morgan, New York.

This small, squat, pear-shaped pot has an eared handle and a curved spout. A design of flowers and rocks is painted on either side. The quality of the blue is unusually good for wares of this type; indeed, it approximates the blue seen in mid-sixteenth-century Chinese porcelains. The character *yu* (jade) is written in underglaze blue, with no encircling element, on the base. The chipped spout has been repaired.

sv



No. 297

Qing dynasty, Kangxi period, 1662–1722

297. Small covered wine pot or teapot

1975.1.1731

H. with lid 8.5 cm. Porcelain painted in underglaze blue. Mark: *yu* (jade).

PROVENANCE: Not established.

This small vessel of squat, pear-shaped form with eared handle and curving spout has a domed lid that may not be original to the piece. One side of the ewer is decorated with a man on horseback and a man carrying a spear; the other depicts a man with a flag walking ahead of a lady on horseback. Two boys and a leaf are portrayed on the lid. The character *yu* (jade) is written in underglaze blue, with no encircling element, on the base. The spout is chipped.

sv



No. 298

Qing dynasty, Kangxi period, 1662–1722

298. Small covered wine pot or teapot

1975.1.1733

H. with lid 6.5 cm. “Soft-paste”-type porcelain painted in underglaze blue.

PROVENANCE: Not established.

This small pot of squat, ovoid shape has an eared handle and a curving spout. The domed lid may not be original to the piece. The vessel is decorated on either side with images of a tripod incense burner and other objects from the group traditionally known as the “Hundred Antiquities.” The lid is embellished with auspicious emblems. The glaze on this teapot is slightly creamy in tone, with an overall crazing that is stained light brown.

sv



No. 299

Qing dynasty, Kangxi period, 1662–1722

299. Small covered wine pot or teapot

1975.1.1732

H. with lid 7.5 cm. “Soft-paste”-type porcelain painted in underglaze blue. Mark: *yu* (jade).

PROVENANCE: Not established.

This small pot of squat, ovoid shape has an eared handle and a curving spout. The domed lid may not be original to the piece. The vessel is decorated on either side with images of a tripod incense burner and other objects from the group traditionally known as the “Hundred Antiquities.” The lid is painted with pendant flowers. The glaze on the pot is somewhat creamy in tone with overall crazing that is stained light brown. The character *yu* (jade) is written in underglaze blue, with no encircling element, on the base. The spout is chipped.

sv

Qing dynasty, Kangxi period, 1662–1722

300. Small covered wine pot or teapot

1975.1.1698

H. to top of handle 11 cm. Porcelain painted in underglaze blue.

PROVENANCE: [H. R. Hancock, London]. Acquired by Robert Lehman through Hancock in October 1934.¹

This rectangular vessel with swelling side and curved spout has an arched, upright handle. The lid is probably original to the piece. The pot is painted on either side with a design of rocks and flowers in an ogival medallion; there are flowers in the spandrels. The spout is chipped.

SV

NOTE:

1. H. R. Hancock invoice dated 9 October 1934 (Robert Lehman Collection files).



No. 300

Qing dynasty, Kangxi period, 1662–1722

301. Small covered wine pot or teapot

1975.1.1718

H. with lid 7 cm. Porcelain painted in underglaze blue. Mark: *yu* (jade).

PROVENANCE: J. Pierpont Morgan, New York.

This pear-shaped vessel has an eared handle and a curving spout. The lid is probably original to the piece. The pot is decorated with classic scrolls, pendant petal-panels containing floral elements and cloud-collar motifs; the lid has bands of thunder pattern and classic scrolls. The character *yu* (jade) is written in underglaze blue, with no encircling element, on the base. There are a few chips.

SV



No. 301



No. 302

No. 303

No. 304

No. 305

Qing dynasty, Kangxi period, 1662–1722

302–5. Four small covered wine pots or teapots

1975.I.1714–17

H. with lids 7–8.8 cm. “Soft-paste” porcelain painted in underglaze blue. Marks: *yu* (jade).

PROVENANCE: J. Pierpont Morgan, New York.

These small, pear-shaped vessels have eared handles and curving spouts. The lids may be original to the pots. The pots and lids are painted in a linear style with classic scrolls and pendant petal-panels containing floral motifs, along with both pendant and upright leaf forms. The character *yu* (jade) is written in underglaze blue, with no encircling element, on each of the bases. The bodies of these four vessels are a bit softer than that of the similar preceding piece (No. 301), and the glazes are creamier in tone. There are chips on the vessels. sv

Qing dynasty, Kangxi period, 1662–1722

306. Bird-cage cup

1975.I.1743

H. 5 cm. Porcelain painted in underglaze blue.

PROVENANCE: J. Pierpont Morgan, New York.

This small cup with ovoid body and wide mouth has one loop handle remaining at the shoulder (the other has broken off). Three scholars in a landscape that includes rocks and a pavilion have been painted in a blue of good quality around the sides. sv



No. 306

Qing dynasty, Kangxi period, 1662–1722

307. Small vase

1975.1.1685

H. 13 cm. Porcelain painted in underglaze blue. Mark: an artemisia leaf with ribbons.

PROVENANCE: J. Pierpont Morgan, New York.

This slender vase has tall, flaring upper and lower sections divided by a slightly bulbous middle; the shape is patterned after that of an ancient Chinese bronze vessel known as a *zun*. It is decorated with potted plants on the upper part, a landscape with figures in the middle, and ladies on horseback on the lower register. An artemisia leaf with ribbons is painted in underglaze blue, with no encircling element, on the base. sv



No. 307

Qing dynasty, probably Kangxi period, 1662–1722

308. Small vase

1975.1.1737

H. 12.2 cm. Porcelain painted in underglaze blue. Apocryphal mark of the Ming-dynasty Chenghua period, 1465–1487, but Qing dynasty, probably Kangxi period, 1662–1722.

PROVENANCE: Not established.

This is a small cylindrical vase with sloping shoulders, straight neck, and flattened mouth. It is decorated on one side with objects from the group traditionally known as the “Hundred Antiquities.” The other side shows a scholar and his attendant. The mark, *Chenghua nianzhi* (Made in the Chenghua reign), is written in four characters, with no encircling element, on the base. sv



No. 308

Qing dynasty, eighteenth century

309. Water coupe

1975.1.1744

H. 6.2 cm. Porcelain painted in underglaze blue. Apocryphal mark of the Ming-dynasty Jiajing period, 1522–1566, but Qing dynasty, eighteenth century.

PROVENANCE: Not established.

This small vessel with wide mouth, carinated shoulder, and incurving body is decorated with a landscape that includes mountains, trees, two men on a bridge, men in boats, and another man in a pavilion. The landscape does not extend completely around the coupe. A four-character mark, *Jiajing nianzhi* (Made in the Jiajing reign), is finely penciled in underglaze blue, with no encircling element, on the base. sv



No. 309

Qing dynasty, eighteenth century

310. Small vase

1975.1.1742

H. 12 cm. Porcelain painted in underglaze blue. Mark: *yu* (jade).

PROVENANCE: Not established.

This high-shouldered ovoid vase sharply tapers inward toward the bottom and flares out again at the foot. The short neck leads to a flattened mouth that has been repaired. The decoration consists of two young boys, one of whom is on a pony, among huge flowering plants and trees. The character *yu* (jade) is written in underglaze blue, with no encircling element, on the base. sv



No. 310



No. 311

Qing dynasty, probably nineteenth century

311. Small bottle-shaped vase

1975.1.1725

H. 12.3 cm. Porcelain painted in underglaze blue.

PROVENANCE: Warren collection.

This small cylindrical vase has a sharply incurving neck and a flattened mouth. It is painted in great detail with a landscape that includes trees, mountains, and two figures on the shore. SV

Qing dynasty, probably late eighteenth century

312. Small vase

1975.1.1691

H. 13.5 cm. Porcelain painted in underglaze blue.

PROVENANCE: J. Pierpont Morgan, New York.

The foot of this tall-necked vase with squat, globular body has been ground down. The neck displays a band of upright leaves; the body is dominated by a tightly drawn chrysanthemum scroll. SV



No. 312

Qing dynasty, probably eighteenth century

313. Water coupe

1975.1.1678

H. 5.5 cm. "Soft-paste" porcelain painted in underglaze blue. Apocryphal mark of the Ming-dynasty Jiajing period, 1522–1566, but Qing dynasty, probably eighteenth century.

PROVENANCE: Mrs. H. O. Havemeyer, New York; Havemeyer sale, American Art Association, Anderson Galleries, New York, 14–19 April 1930, lot 1302, ill. Acquired by Robert Lehman from the Havemeyer sale.

This squat, globular vessel has a wide mouth. A lady, her female attendant, and a deer in landscape decorate its exterior. A six-character underglaze-blue mark, *Da Ming Jiajing nianzhi* (Made in the Jiajing reign of the great Ming dynasty), is written in three vertical rows, with no encircling element, on the base. sv



No. 313

Qing dynasty, ca. late eighteenth century

314. Small vase

1975.1.1736

H. 14 cm. Porcelain painted in underglaze blue and with low-relief decoration.

PROVENANCE: Not established.

This high-shouldered vase has a wide inturning neck and sides that taper sharply inward to the flaring foot. Rather stiffly executed low-relief floral scrolls ornament the body and form panels that frame small sprays of blue flowers. There is a blue cell-diaper band at the mouth and a band of elongated spears at the shoulder. This vase originally possessed a lid and composed part of a five-piece *garniture de cheminée*.¹ Many of its decorative elements resemble those on Chinese export porcelains, and it would have been made for the Western market. sv

NOTE:

1. For a discussion of these garniture sets for cupboards and cabinets, see Lunsingh Scheurleer 1974, pp. 85–88.



No. 314



No. 315

Qing dynasty, ca. late eighteenth century

315. Small covered vase

1975.1.1726

H. with lid 17.1 cm. "Soft-paste" porcelain painted in underglaze blue.

PROVENANCE: Charles W. Gould, New York; Gould sale, American Art Association, Anderson Galleries, New York, 27–29 October 1932, lot 343. Acquired by Robert Lehman from the Gould sale.

This high-shouldered vase with wide, inturning neck has sides that taper sharply to the foot. The domed lid has a cork stopper inside. The vessel is painted in dark blue with a broad lambrequin band at the shoulder and a stiff design of flowers and stylized rocks below. It undoubtedly formed part of a standard five-piece *garniture de cheminée* made for the Western market. sv



No. 316

Qing dynasty, nineteenth century

316. Small vase

1975.1.1738

H. 13.5 cm. "Soft-paste" porcelain painted in underglaze blue.

PROVENANCE: Not established.

This vase with baluster-shaped body, long neck, and cup-shaped mouth stands on a high foot. It is painted in an awkward style with flowers and rocks. The creamy glaze shows a browning crazing. sv



No. 317

Qing dynasty, nineteenth century

317. Bottle-shaped vase

1975.1.1748

H. 18 cm. Porcelain painted in underglaze blue.

PROVENANCE: Charles W. Gould, New York; Gould sale, American Art Association, Anderson Galleries, New York, 27–29 October 1932, lot 344. Acquired by Robert Lehman from the Gould sale.

This pear-shaped vase has a tall neck. It is painted in a stiff manner with a floral scroll on the body and plantain leaves at the neck. sv



No. 318

Qing dynasty, probably nineteenth century

318. Hexagonal jardinière

1975.1.1752

H. 10.5 cm. Porcelain painted in underglaze blue.

PROVENANCE: [Duveen Brothers(?), New York]. Possibly acquired by Robert Lehman through Duveen in 1924.¹

This nineteenth-century heavily potted straight-sided vessel is supported by bracket feet at the corners. Each side is decorated with a rigid spray of fruits and flowers; many of the motifs seem to be taken from fourteenth- and fifteenth-century Chinese blue-and-white porcelains. The creamy-toned glaze is crackled and has a waxy appearance. sv

NOTE:

1. Duveen Brothers Records, 1876–1981, Department of European Paintings, The Metropolitan Museum of Art, Client Summary Book (microfilm, reel 421, Thomas J. Watson Library, The Metropolitan Museum of Art).

ENAMELS ON THE BISCUIT

Later Transitional Period,¹ ca. 1644–83

319. Covered ewer

1975.I.1693

H. with lid 17.1 cm. Porcelain painted in enamels on the biscuit.

PROVENANCE: [Ton-Ying and Company]; Ton-Ying sale, American Art Association, Anderson Galleries, New York, 24–25 January 1930, lot 354, ill. Acquired by Robert Lehman from the Ton-Ying sale.

LITERATURE: Valenstein 1989, p. 213, no. 206, ill. p. 214.

This well-made ewer could be used as a wine pot or a teapot. It has a barrel-shaped body; a very high, wide, distinct neck; a curved spout; an eared handle; and a domed lid. It has been decorated on the unglazed body, or biscuit, with bright green, pale aubergine, light mustard-yellow, and clear enamels filling in black-outlined designs. An ascending and descending crane in clouds is on either side of the tall neck. Each side of the body carries a *haima* (flying horse) soaring above spiral waves that are strewn with prunus flowers and stylized auspicious symbols. The symbols include the solid lozenge, pair of books, swastika lozenge, pair of horns, open lozenge with ribbons, and leaf. The handle and spout each carry a blossom; waves and rocks are painted on the body below them. The lid is decorated with two auspicious symbols and two flowers against waves. The flat base is covered with a thin, rather shiny, translucent glaze that shows a few of the “snail-tracks” seen on some glazes of this period. The foot is deep and slightly spreading; the unglazed foot rim exhibits a fine-textured white body. The vessel is unglazed inside.

This ewer is quite unusual. The shape is very similar to that of a pair of covered porcelain pouring vessels at Burghley House, Stamford, England.² These pots, decorated in underglaze blue and iron brown on a crackled gray ground, were included in a 1690 inventory, the Devonshire Schedule, where they are described as “A pair of sillabub Potts.” Several blue-and-white porcelain covered wine pots were among the salvaged cargo of the “Hatcher Junk” that sank in the South China Sea, probably between 1643 and 1646. Although their necks are shorter than those on the Lehman and Burghley House works, their shape is akin to the Lehman pot.³

The decoration on this ewer is easier to localize. The crane can be found in fourteenth-century Chinese

blue-and-white porcelains, and it was an especially popular decorative motif during the middle and late sixteenth century. The design on the lower portion of the vessel is relatable to several pieces. Six blue-and-white porcelain dishes with the unusual decoration of a sea serpent reserved in white against a flower-strewn, spiral-wave background were in the “Hatcher Junk” mentioned above. These dishes carried the apocryphal reign-mark of the Ming-dynasty Jiajing emperor (1522–66).⁴ A blue-and-white dish with essentially the same decoration, dated in accordance with 1644–45, is in the Percival David Foundation of Chinese Art, London.⁵ Six blue-and-white porcelain dishes showing a *haima* (flying horse) against the same flower-strewn, spiral-wave background were also in the “Hatcher Junk” sale. These pieces carried the apocryphal reign-mark of the Ming-dynasty Xuande emperor (1426–35).⁶

Mid- to late seventeenth-century and eighteenth-century Chinese porcelains decorated with enamels on the biscuit—as in the Lehman ewer—frequently show prunus flowers and auspicious objects against a spiral-wave background. *Haima*, sometimes associated with other fabulous beasts, are often found soaring above the waves as well. Generally this type of decoration is seen on bowls and small serving pieces, some of which carry apocryphal Ming-dynasty reign-marks or correct reign-marks of the Qing-dynasty Kangxi period. However, it is also found on other vessels, such as covered pots with short necks, wide-mouthed jars, high-shouldered covered jars, and tall cylindrical ewers that are based on a Tibetan shape.⁷

sv

NOTES:

1. For the Transitional Period in Chinese ceramics, see No. 288, note 1.
2. Stamford 1983, no. 169.
3. Christie's, Amsterdam, 14 March 1984, lot 67, pl. p. 9; Sheaf and Kilburn 1988, pls. 89, 90.
4. Sheaf and Kilburn 1988, p. 27, pl. 95.
5. *Ibid.*, p. 27, pl. 14.
6. Christie's, Amsterdam, 14 March 1984, lot 342, pl. p. 56; Sheaf and Kilburn 1988, pl. 94.
7. For a work in the Tibetan “monk's cap-jug shape,” see Metropolitan Museum, 61.200.7.



No. 319

FAMILLE VERTE ENAMELS

Qing dynasty, Kangxi period, 1662–1722

320. Small covered wine pot or teapot

1975.1.1735

H. with lid 6.3 cm. Porcelain painted in underglaze blue and overglaze famille verte enamels.¹ Mark: an artemisia leaf.

PROVENANCE: Not established.

This small, squat pear-shaped pot with eared handle and curving spout is painted in a combination of dark underglaze blue and overglaze famille verte enamels that include iron red, several shades of green, yellow, aubergine, and black. Two charming tableaux are on the body: two boatmen approaching three men on the shore decorate one side, and two parasol-carrying figures in landscape are on the other. An artemisia leaf has been drawn in underglaze blue, with no encircling element, on the base. The body and spout both have been repaired.

The stellar polychrome decoration of the Qing-dynasty Kangxi period, the famille verte palette of enamels, takes its name from the several shades of green that are almost always present in the color scheme. In the porcelains illustrated in Nos. 320–324, these translucent enamels were painted on to a ceramic that already had

been given a clear glaze and high-fired to maturity. (In the case of this delightful miniature pot, however, the cobalt blue pigment would have been painted on to the clay body before it was glazed and fired.) The piece was then given a second firing, which was only to the low temperatures of an enameling kiln, known in the West as a muffle kiln, to fuse the enamels.

Chinese famille verte–decorated porcelains were greatly appreciated in eighteenth-century Europe. For example, Augustus II, king of Poland and elector of Saxony (1670–1733)—known as Augustus the Strong—who famously amassed an enormous number of ceramics, owned a large number of famille verte Chinese porcelains. They were first listed in the 1721 inventory of his “Japanese Palace” in Dresden, where his collection was housed, as *Grün-Chinesisch Porcelain* (Green Chinese porcelain) with numbers and the symbol “I.”² sv

NOTES:

1. For these Qing-dynasty overglaze famille verte enamels, see Wood 1999, pp. 240–41.
2. Ströber 2005–6.



No. 320

Qing dynasty, Kangxi period, 1662–1722

321. Tazza

1975.1.1679

Diam. 18.4 cm. Porcelain painted in overglaze famille verte enamels.¹

PROVENANCE: [Ton-Ying & Company]; Ton-Ying sale, American Art Association, Anderson Galleries, New York, 24–25 January 1930, lot 121. Acquired by Robert Lehman from the Ton-Ying sale.

This heavily potted tazza is a “married” piece. A shallow dish with low, rounded sides and slightly flaring rim has been joined to a base with a knobbed stem and hollow, widely flaring foot. The two sections of the vessel are similar in potting; however, the overall proportions are somewhat ungainly, and there are variations in the ornamentation indicating that the dish and base originally belonged to two different objects.

The tazza is decorated in the famille verte palette of overglaze enamels that includes sandy dark green, dark red, brownish yellow, and aubergine. The center of the dish is dominated by a depiction of a large hanging basket of flowers; a floral chevron pattern adorns the mouth. A different chevron pattern edges the mouth on the exterior, with a few floral sprays below. The jewel and the solid lozenge, two of the “Eight Precious Things,” alternate on the knob of the base; there are floral sprays on the flaring foot. With the exception of the unglazed raised foot, the piece is covered with a stark-white glaze that shows considerable specks and pinholes. The dish has a number of cracks, and the edges of both the dish and base are chipped.

Porcelain dishes on high stands were produced in China during the Qing dynasty, primarily for the Western market. It is believed that Chinese eighteenth-century porcelain tazzas (sometimes classified as fruit or cake dishes) may have copied Dutch delftware originals.

SV

NOTE:

1. For Qing-dynasty overglaze famille verte enamels, see Wood 1999, pp. 240–41.



No. 321

Qing dynasty, Kangxi period, 1662–1722

322. Covered wine pot or teapot

1975.1.1720

H. 18.3 cm. Porcelain painted in overglaze famille verte enamels and gilt.

PROVENANCE: Not established.

A nicely made vessel with quatrefoil body, high neck, curving spout, and high arched handle has four small feet that are lobed to conform to the indentations of the body. The domed, lobed lid has been repaired. The pot and lid are painted over the glaze in grayish blue, several shades of green, red, black, yellow, and aubergine enamels, as well as with gilt. There is a “halo” in the glaze surrounding the blue enamel.¹ The handle has been painted to resemble cane or bamboo, a chevron pattern adorns the neck, and a diaper pattern decorates the shoulder. Each lobe of the body carries a landscape with rocks, insects, and birds. There are images of butterflies on the lid.

Famille verte–decorated pots like this one and Nos. 323–24 were enormously popular with American collectors in the late nineteenth and early twentieth centuries; they are also represented in many European collections. Although they are often considered “export porcelain,” there is nothing to say that identical vessels could not have been used in China as well. sv

NOTE:

1. This “halo” effect in the glaze around the blue enamel is characteristic of Kangxi-period porcelains decorated in the famille verte palette of overglaze enamels. See Wood 1999, p. 241; Kerr and Wood 2004, pp. 651–52.



No. 322



No. 323

Qing dynasty, Kangxi period, 1662–1722

323. Covered wine pot or teapot

1975.I.1708

H. 17.2 cm. Porcelain painted in overglaze famille verte enamels and gilt.

PROVENANCE: [Duveen Brothers, New York].

This rectangular vessel with incurving corners, short neck, and high arched handle has a curving spout that is broken. The domed lid is molded to conform to the body; the unglazed foot also follows the lines of the body. A palette of overglaze famille verte enamels includes a fairly dark blue (with a “halo” in the surrounding glaze), several shades of green, red, yellow, and aubergine, as well as gilt. The painted motif on the handle resembles cane or bamboo. Each major panel is decorated with scenes of birds, rocks, flowers, and butterflies; secondary areas are embellished with diaper patterns. sv



No. 324

Qing dynasty, Kangxi period, 1662–1722

324. Covered wine pot or teapot

1975.I.1734

H. 17.5 cm. Porcelain painted in overglaze famille verte enamels and gilt.

PROVENANCE: A. B. Norden; Norden sale, American Art Association, Anderson Galleries, New York, 18–19 January 1935, lot 292. Acquired by Robert Lehman from the Norden sale.

The body of this high-shouldered vessel is molded into vertical lobes to resemble clusters of bamboo stalks. It has a straight neck, curved spout (which is repaired), high arched handle, and fluted domed cover. The palette of overglaze famille verte enamels includes several shades of green, dark blue, light yellow, light aubergine, iron red, and a small amount of gilt. The handle, as in Nos. 322–23, has been painted to simulate bamboo or cane. The decoration of the lobed body also effects bamboo, with eight different floral designs interrupted by painted “knobs.” sv

POLYCHROME GLAZES

Later Transitional Period, ca. 1644–83¹**325. Peach-shaped wine pot or teapot**

1975.I.1719

H. 12.7 cm. Porcelain with relief decoration under polychrome glazes.²

PROVENANCE: [Edward I. Farmer, New York]; Mrs. Georg Vetlesen, New York; Vetlesen sale, Parke-Bernet Galleries, New York, 11–12 May 1939, lot 317, ill. Acquired by Robert Lehman from the Vetlesen sale.

LITERATURE: Valenstein 1989, p. 213, no. 207, ill. p. 216.

This well-modeled pot in the shape of a peach stands on a high, spreading, hollow foot. The eared handle and curving spout both represent branches, from which fully fashioned leaves grow on to the body. One side of the peach has been lightly molded to give a naturalistic effect. The entire piece has been covered in low-temperature glazes applied to the biscuit. The peach itself is colored bright green, the branches have been carefully striped in aubergine to give the effect of bark, and the leaves are shaded green and yellow. The unglazed foot rim, inside of the high foot, and recessed base show some spills of aubergine and green glaze. There is a hole in the base through which the vessel would be filled. (This type of pot with its filling hole in the base was copied later in England, where it was known as a “Cadogan.”)

Peach-shaped porcelains decorated with low-fired glazes can be found in several sets of colors. Pots with a green body, as in this Lehman piece, are rather uncommon; these pots generally are decorated in combinations of turquoise and aubergine. The modeling of the leaves in this group of vessels varies considerably, ranging from the carefully formed foliage on the present piece to the perfunctory blades in No. 329. It is possible that this deterioration in quality can be correlated with the date of manufacture.

As an auspicious symbol of longevity, the peach was a popular motif in Chinese ceramics. Vessels in this naturalistic shape apparently came into vogue during the late Ming period and continued at least to the first half of the nineteenth century. Seven blue-and-white porcelain peach-shaped pots were among the “Hatcher Junk” cargo that sank in the South China Sea, probably between 1643 and 1646.³

sv



No. 325

NOTES:

1. For the Transitional Period in Chinese ceramics, see No. 288, note 1.
2. For these Qing-dynasty low-fired colored glazes, see Wood 1999, pp. 243–46.
3. Sale, Christie's, Amsterdam, 14 March 1984, lots 417–22, pl. p. 66.

Early Qing dynasty, ca. late seventeenth century

326. Peach-shaped wine pot or teapot

1975.I.1699

H. 14 cm. Porcelain with relief decoration under polychrome glazes.¹

PROVENANCE: [Ton-Ying & Company]; Ton-Ying sale, American Art Association, New York, 1–4 February 1928, lot 447.

This heavily potted vessel in the form of a peach stands on a low foot. Full-relief leaves grow from both the eared handle and the curving spout. One side of the body

evidences some attempt at modeling. The pot is covered in a deep-aubergine low-fired glaze, with the exception of the spout, handle, and leaves, which are turquoise. The flat base has been covered with a brown wash, and there is a hole for filling. sv

NOTE:

1. For these Qing dynasty low-fired colored glazes, see Wood 1999, pp. 243–46.

Qing dynasty, probably eighteenth century

327–28. Pair of peach-shaped wine pots or teapots

1975.1.1721, 1722

H. 14 cm. Porcelain with relief decoration under polychrome glazes.

PROVENANCE: [Ton-Ying & Company]; Ton-Ying sale, American Art Association, New York, 1–4 February 1928, lot 466.

These peach-shaped vessels have curved spouts and eared handles. In each, two leaves grow from the bridge that connects the spout and the body, though the leaves are not as well formed as those on Nos. 325–26. There is no modeling on the bodies. Both pieces have been



No. 326

glazed in a dark purple low-fired glaze over a high-fired white glaze. The fairly high feet are stepped on the inside. The flat bases, which each have a hole for filling, are covered in the auergine glaze. sv



No. 327

No. 328



No. 329

Qing dynasty, probably eighteenth century or later

329. Peach-shaped wine pot or teapot

1975.1.1700

H. 14 cm. Porcelain with relief decoration under polychrome glazes.

PROVENANCE: William H. Whitridge, Baltimore; Whitridge sale, Parke-Bernet Galleries, New York, 16–18 November 1939, lot 131, ill. Acquired by Robert Lehman from the Whitridge sale.

This vessel in the form of a peach is not as well crafted as the others of its type in the Robert Lehman Collection. The shape is rather ungainly, and the modeling of the leaves is perfunctory. The body is glazed aubergine; the handle, spout, and leaves are turquoise. SV

COLORED GLAZES

Qing dynasty, probably nineteenth century

330–331. Figures of lions mounted as lamps

1975.1.1728, 1729

H. 1728: 26.6 cm; 1729: 27.3 cm. Porcelain with colored glazes.

PROVENANCE: Not established.

Each of the Buddhist lions sitting on high plinths in this pair has a removable drawer in the back of the plinth. The animals—No. 330 is the female with her cub, and No. 331 is the male with his traditional brocaded ball—are decorated in green, yellow, and white glazes. They are fairly well modeled and display a certain amount of animation. The condition is good, except for repairs to the ears in both pieces. SV



No. 330



No. 331



No. 332

No. 333

FAMILLE ROSE ENAMELS

Qing dynasty, late eighteenth century

332–33. Pair of hexagonal covered wine pots or teapots

1975.1.1706, 1707

H. with lids 12.7 cm. Porcelain with reticulated ornamentation, painted in overglaze famille rose enamels.¹

PROVENANCE: J. Pierpont Morgan, New York.

This pair of hexagonal vessels has eared handles and short curving spouts; the hexagonal domed lids are probably original. A honeycomb-and-flower motif is pierced into each facet of the bodies; the lids are also reticulated. The vessels are painted with flowers and diaper patterns in overglaze pink, bright yellow, purple, brown,

green, and lavender-blue; there is some enameling-on-enamels as well.² The spout of No. 333 has been broken and now has a metal cap that is attached to the lid with a chain.

SV

NOTES:

1. For these Qing dynasty overglaze famille rose enamels, see Wood 1999, pp. 241–43; Kerr and Wood 2004, pp. 634–49.
2. This technique of painting enamel designs on top of other enamels probably began in the late eighteenth century.

OVERGLAZE ENAMELS

Qing dynasty, teapot, ca. 1740; saucer,
late eighteenth century

334. Teapot and saucer

1975.1.1724

H. of pot 8.2 cm; diam. of saucer 15 cm. Porcelain with full-relief decoration, painted in overglaze enamels.

PROVENANCE: J. Pierpont Morgan, New York.

This small pot has a squat, globular body, eared handle, and straight spout; the lower portion of the vessel is fluted and rests on full-relief budding branches. Three holes are at the base of the spout on the inside; these were intended to strain tea. The shallow-sided saucer is also fluted and rests on full-relief budding branches. Both pieces are decorated with a floral pattern in overglaze enamels that include a watery pink, bright green, pale blue, and lime green against a black ground. In addition, the saucer has a thick, bright yellow and a watery turquoise enamel; there is also some enameling-on-enamels.¹ The fluting and the relief decoration do not match on the two objects; the enamels differ, and the designs vary slightly as well. Although originally catalogued as a set, these two porcelains do not belong together. sv

NOTE:

1. This technique of painting enamel designs on top of other enamels probably began in the late eighteenth century.



No. 334, *teapot*



No. 334, *saucer*



No. 335

Qing dynasty, probably nineteenth century

335. Covered ewer

1975.I.1677

H. with lid 15.4 cm. Porcelain painted in overglaze polychrome enamels.

PROVENANCE: [Ton-Ying & Company]; Ton-Ying sale, American Art Association, Anderson Galleries, New York, 24–25 January 1930, lot 112. Acquired by Robert Lehman from the Ton-Ying sale.

This stoutly formed pot with ten-lobed cylindrical body, sloping shoulder, wide neck, ear-shaped handle, and tall curving spout is accompanied by a domed lid that is probably original. The pot and lid are painted in overglaze enamels that include iron red, forest green, lime yellow, lime green, and pink. The lobes of the ewer are decorated with scenes of people in landscape in late Ming-dynasty style;¹ however, some of these enamel colors were not used during that period. SV

NOTE:

1. In fact, the piece was sold as Ming dynasty *wucai* (five-color decoration) in 1930 (Ton-Ying sale, American Art Association, Anderson Galleries, New York, 24–25 January 1930, lot 112).

PEACH-BLOOM GLAZES

Qing dynasty, Kangxi period, 1662–1722

336. Water pot

1975.I.1690

H. 9 cm. Porcelain with incised decoration under peach-bloom glaze.¹ Kangxi mark, 1662–1722, probably late in the period.

PROVENANCE: Mrs. Henry Walters, Baltimore; Walters sale, Parke-Bernet Galleries, New York, 23–26 April 1941, lot 224, ill. Acquired by Robert Lehman from the Walters sale.

Such a water pot of the type known in China as a *ji zhao zun* (chicken-coop vase) is frequently referred to in the West as “beehive-shaped.” The semiglobular body tapers into a short, narrow neck that flares slightly at the mouth. Three dragon medallions have been incised into the body; however, they have been filled with glaze so completely that they can only be seen under certain light and with the aid of a magnifying glass. The strong pink glaze varies in areas from slight flushes of gray to deep rose, with occasional flecks of darker pink and tiny spots of greenish black. The mouth rim and inside of the vessel are covered in a clear glaze; the glaze on the recessed flat base is slightly bluish in tone and shows a few pinholes. The small rounded foot rim is unglazed, revealing a fine white body. The mark, *Da Qing Kangxi nianzhi* (Made in the Kangxi reign of the great Qing dynasty), is written in three vertical rows in underglaze blue, with no encircling element, on the base. SV



No. 336

This is a very fine representation of the well-known group of vessels—in all likelihood consisting of nine specific shapes²—made for the writer's table during the early eighteenth century. The effect is quite subdued in these famous Kangxi peach-bloom glazes. Soft and velvety, they vary in color from piece to piece but are essentially pale pinkish red in tone, often shading to darker values; the glazes are sometimes plain, frequently mottled, and, in a particularly appealing version, show tender flushes of moss green.

Peach-bloom-glazed porcelains can be found to some extent in European collections; however, Americans seem to have been the most prominent buyers in the West during the late nineteenth and twentieth centuries. For instance, there are nearly one hundred such vessels in the Metropolitan Museum alone, representing eight of the nine distinct shapes.³ SV

NOTES:

1. It is theorized that this peach-bloom effect was achieved by using a copper-lime pigment sandwiched between clear glazes and that the pigment itself probably was applied by spraying. See Wood 1999, pp. 182–83; Kerr and Wood 2004, pp. 568–69.
2. While it had been believed for many years that there were eight prescribed shapes in the Kangxi peach-bloom-glazed porcelains, it recently was established that there were, in fact, nine. See Ayers 1999–2000.
3. Valenstein 1975a, no. 138; Valenstein 1975b, fig. 35; Valenstein 1989, nos. 231–38.

Qing dynasty, Kangxi period, 1662–1722

337. Water pot

1975.1.1696

H. 7.6 cm. Porcelain with incised decoration under peach-bloom glaze.¹ Kangxi mark, 1662–1722, probably late in the period.

PROVENANCE: Samuel S. Laird, Philadelphia; Laird sale, American Art Galleries, New York, 7–12 January 1924, lot 1556; Eli B. Springs; Springs sale, American Art Association, Anderson Galleries, New York, 19–24 November 1934, lot 1242. Acquired by Robert Lehman from the Springs sale.

This well-made vessel is similar to No. 336, but cut down at the neck. The dragon medallions are clearly visible on this piece, as is the seam that joined the upper portion of the vessel to the lower during its manufacture. SV



No. 337

NOTE:

1. It is theorized that this peach-bloom effect was achieved by using a copper-lime pigment sandwiched between clear glazes and that the pigment itself was probably applied by spraying. See Wood 1999, pp. 182–83; Kerr and Wood 2004, pp. 568–69.

Qing dynasty, Kangxi period, 1662–1722

338. Amphora vase

1975.1.1683

H. 15.6 cm. Porcelain with peach-bloom glaze.¹ Kangxi mark, 1662–1722, probably late in the period.

PROVENANCE: J. Pierpont Morgan, New York; [Duveen Brothers, New York]; Elbert H. Gary, New York; Mrs. Henry Walters, Baltimore; Walters sale, Parke-Bernet Galleries, New York, 23–26 April 1941, lot 225, ill. Acquired by Robert Lehman from the Walters sale.

The present elegantly shaped vase is known in China as *Guanyin ping* (Guanyin vase), after the bottle-vase carried by the popular Bodhisattva, Guanyin. The high-shouldered oviform body curves into a tall slender neck that flares widely at the mouth. The entire vessel is covered in a glaze that varies from pale pink under the mouth to a deeper rose color on the body; there is a slight passage of green inside the mouth. The glaze stops short of the very high foot, which has been ground down. The inside of the foot and the deeply recessed base are covered in a clear glaze. The mark, *Da Qing Kangxi nianzhi* (Made in the Kangxi reign of the great Qing



No. 338

dynasty), is written in two vertical rows in underglaze blue, with no encircling element, on the base.

This is another of the nine prescribed shapes of peach-bloom-glazed porcelains made for the scholar's table during the Kangxi period. SV

NOTE:

1. See notes under No. 336.



No. 339

PEACH-BLOOM-TYPE GLAZES

Qing dynasty, eighteenth century

339. Small vase

1975.I.1687

H. 11 cm. Porcelain with peach-bloom-type glaze.

PROVENANCE: Mrs. S. K. De Forest, New York; De Forest sale, American Art Association, Anderson Galleries, New York, 11 January 1936, lot 10. Acquired by Robert Lehman from the De Forest sale.

This small vase takes the shape of the archaic Chinese bronze vessel known as a *zun*, with its widely flaring upper section, knobbed middle, and flaring foot. The piece is covered inside and out with a mottled pink glaze that turns gray in some areas and shows red spotting in others. The glaze on the vase's base is pale green. SV

SANG DE BOEUF GLAZES

Qing dynasty, eighteenth century

340. Bowl

1975.1.1680

Diam. 16.2 cm. Porcelain with *Sang de Boeuf* glaze.¹

PROVENANCE: Mrs. S. K. De Forest, New York; De Forest sale, American Art Association, Anderson Galleries, New York, 11 January 1936, lot 181. Acquired by Robert Lehman from the De Forest sale.

This heavily potted bell-shaped bowl is covered inside and out with a mottled, deep red *Sang de Boeuf* glaze that ends just above the foot rim in a slightly uneven line. The glaze on the base is a pale “green oxblood” type, with a stained-brown craze. The mouth rim may have been ground and is capped with metal.

SV

NOTE:

1. For a discussion of the *Sang de Boeuf* glaze, see Wood 1999, p. 181, “The Jingdezhen *Langyao* Glaze.”



No. 340

Qing dynasty, eighteenth century

341. Bowl

1975.1.1681

Diam. 21 cm. Porcelain with *Sang de Boeuf* glaze.

PROVENANCE: Mrs. S. K. De Forest, New York; De Forest sale, American Art Association, Anderson Galleries, New York, 11 January 1936, lot 180, ill. Acquired by Robert Lehman from the De Forest sale.

This heavily potted bell-shaped bowl resembles No. 340. It is covered on the interior and exterior with a mottled, deep red *Sang de Boeuf* glaze. The glaze on the flat base is of the “green oxblood” type, with a craze that is stained brown. The mouth rim may have been ground; it is capped with a metal rim.

SV



No. 341



No. 342

Qing dynasty, eighteenth century

342. Small vase

1975.1.1692

H. 10.8 cm. Porcelain with *Sang de Boeuf* glaze.

PROVENANCE: [Ton-Ying & Company]; Ton-Ying sale, American Art Association, New York, 29–30 January 1926, lot 322, ill.

This small bottle-shaped vase has a tall cylindrical neck and a squat globular body. Its exterior is covered with a mottled, deep red *Sang de Boeuf* glaze that is white at the mouth, shading into dark red below. A clear glaze coats the inside of the vase and its flat base.

SV

Qing dynasty, probably Kangxi period,
1662–1722

343. Bottom of a vase

1975.1.1682

H. 22.8 cm. Porcelain with *Sang de Boeuf* glaze.

PROVENANCE: [Ton-Ying & Company]; Ton-Ying sale, American Art Association, New York, 29–30 January 1926, lot 329.

This piece comprises the lower portion of a *zun*-shaped vase; only the knobbed midsection and a slightly flaring bottom remain. The exterior is covered in a mottled, deep red *Sang de Boeuf* glaze that ends in an even welt at the edge of the foot; the glaze on the inside of the vessel and on the base is of the “green oxblood” type.

SV



No. 343

DARK RED GLAZES

Qing dynasty, nineteenth century

344. Large dish

1975.1.1662

Diam. 40 cm. Porcelain with dark red glaze. Apocryphal mark of the Ming-dynasty Chenghua period, 1465-87, but Qing dynasty, nineteenth century.

PROVENANCE: Mrs. S. K. De Forest, New York; De Forest sale, American Art Association, Anderson Galleries, New York, 11 January 1936, lot 212, ill. Acquired by Robert Lehman from the De Forest sale.

This large, very heavy dish has shallow, rounded sides and a straight rim. A dark red glaze covers the interior and exterior, ending in an uneven line above the foot, where several layers of glaze are visible. There is a whitish glaze at the edge of the foot and on the base. A four-character mark, *Chenghua nianzhi* (Made in the Chenghua period), is written in underglaze blue on the base. sv



No. 344



No. 345

No. 346

Qing dynasty, probably nineteenth century

345–46. Pair of small vases

1975.1.1688, 1689

H. 8.9 cm. Porcelain with dark red glaze.

PROVENANCE: Mrs. S. K. De Forest, New York; De Forest sale, American Art Association, Anderson Galleries, New York, 11 January 1936, lot 175. Acquired by Robert Lehman from the De Forest sale.

This pair of small vases rather clumsily follows the archaic bronze *zūn* shape. The pieces are covered with a deep red glaze that shades to white at the bottom. Both mouths have been cut, and they are bound with metal rims.

SV



No. 347

Qing dynasty, probably nineteenth century

347. Small vase

1975.1.1723

H. 9.2 cm. Porcelain with dark red glaze.

PROVENANCE: Mrs. H. O. Havemeyer, New York; Havemeyer sale, American Art Association, Anderson Galleries, New York, 14–19 April 1930, lot 1124. Acquired by Robert Lehman from the Havemeyer sale.

This small *zūn*-shaped vase closely resembles Nos. 345–46. It is covered with a dark red glaze. The mouth has been cut and is bound with a metal rim. SV



No. 348

Qing dynasty, Daoguang period, 1821–50

348. Dish

1975.1.1727

Diam. 20.7 cm. Porcelain with red glaze. Daoguang mark and period, 1821–50.

PROVENANCE: Hu Sin Yang, Hangzhou; George Thomas Veitch, Ednam House, Dudley, Worcestershire, England; Veitch sale, Anderson Galleries, New York, 15–17 December 1927, lot 333; Eli B. Springs; Springs sale, American Art Association, Anderson Galleries, New York, 19–24 November 1934, lot 1004, ill. Acquired by Robert Lehman from the Springs sale.

EXHIBITED: Birmingham 1902–27, no. 19.

This well-potted dish has a broad bottom and slightly flaring shallow sides. It is covered inside and on the exterior with a dark red glaze that sharply turns white at the mouth rim and at the edge of the foot. The convex base shows a bluish green-toned clear glaze with a slightly muslin-like texture. The unglazed foot rim is neatly rounded; the exposed body is very fine and smooth. A six-character mark, *Da Qing Daoguang nianzhi* (Made in the Daoguang reign of the great Qing dynasty), is written in seal characters in underglaze blue on the base.

This dish demonstrates that nineteenth-century China could produce porcelains of superior quality. It is notable that this late-Qing dish has a convex base, as this is a potting characteristic generally associated with Ming-dynasty manufacture. However, the sharp demarcation of the dark red glaze, the muslin-like texture of the glaze on the base, and the neatly rounded foot rim all indicate Qing-dynasty potting.

sv

“POWDER BLUE” GLAZES

Qing dynasty, Kangxi period, 1662–1722

349. Ewer

1975.1.1694

H. 17.3 cm. Porcelain with “powder blue” glaze,¹ painted in overglaze gilt.

PROVENANCE: Not established.

This pear-shaped vessel with a tall neck and cup-shaped mouth has a deep, ear-shaped handle and a long curved spout that is connected to the body by an S-shaped bridge. The lid is missing. The ewer is covered with a “powder blue” soufflé glaze of medium-blue tone; it was originally painted in overglaze gilt that has now mostly worn off. There was probably a *shou* (longevity) character at the neck and a phoenix medallion on the body.

This ewer is quite similar to the one in the Robert Lehman Collection that has a mirror-black glaze (No. 355).

sv

NOTE:

1. “Powder blue” glazes are somewhat different from other Qing-dynasty blue glazes in that the cobalt coloring matter was not mixed with the glaze. Instead, it was blown dry on to the raw body of the vessel by using a piece of gauze stretched over the end of a bamboo tube. The piece was then covered with a clear glaze and fired.



No. 349



No. 350

No. 351

Qing dynasty, Kangxi period, 1662–1722

350–51. Pair of covered teapots or wine pots

1975.I.1704, 1705

H. 15 cm. Porcelain with “powder blue” glaze, painted in overglaze gilt.

PROVENANCE: J. Pierpont Morgan, New York.

This pair of kettle-shaped vessels has curved spouts, high arched handles, and flat lids. They are covered in “powder blue” soufflé glazes on the exteriors; the clear glazes on the interiors are somewhat bluish in tone. It is difficult to make out the original designs that were painted in gilt (now mostly worn away), but there may have been a landscape on one side and a lengthy inscription on the other. SV

Qing dynasty, probably Kangxi period, 1662–1722

352. Club-shaped vase

1975.I.1686

H. 24.5 cm. Porcelain with “powder blue” glaze, painted in overglaze gilt.

PROVENANCE: [Ton-Ying & Company]; Ton-Ying sale, American Art Association, Anderson Galleries, New York, 24–25 January 1930, lot 339. Acquired by Robert Lehman from the Ton-Ying sale.

This tall vase with cylindrical body, sloping shoulders, and ridged cylindrical neck has a flattened mouth. It is covered in a “powder blue” soufflé glaze; the overglaze gilt decoration of butterflies and flowers may be of a later date. The clear glaze found on the top of the flattened mouth continues inside the vase. SV



No. 352

MIRROR-BLACK GLAZES

Qing dynasty, Kangxi period, 1662–1722

353–54. Two wine pots or teapots with covers

1975.1.1702, 1703

H. with lids 10.2 cm. Porcelain with mirror-black glazes,¹ painted in overglaze gilt.

PROVENANCE: [Ton-Ying & Company]; Ton-Ying sale, American Art Association, Anderson Galleries, New York, 24–25 January 1930, lot 308. Acquired by Robert Lehman from the Ton-Ying sale.

These two squat, globular vessels have loop handles, short straight spouts, and domed lids. They are covered in a shiny mirror-black glaze and further embellished with overglaze-gilt designs of birds on flowering branches. The black glaze runs to brown on the pots, and to blue on the lids, which may not be original. The gilt shows more wear on No. 353 than on No. 354. Inasmuch as the potting is not identical on the two pieces, they may not have been created as a pair. sv

NOTE:

1. For a discussion of the mirror-black glaze, see Wood 1999, p. 156.



No. 353

No. 354



No. 355

Qing dynasty, Kangxi period, 1662–1722

355. Ewer

1975.1.1695

H. 16.5 cm. Porcelain with mirror-black glaze, painted in overglaze gilt.

PROVENANCE: Not established.

This pear-shaped vessel (similar in form to No. 349, which bears a “powder blue” glaze) with tall neck and cup-shaped mouth, has a deep, ear-shaped handle and long curving spout that is attached to the body with an S-shaped bridge. The vessel is covered on the exterior with a shiny mirror-black glaze that runs to brown in many areas. The inside of the mouth is unglazed and was probably meant to receive a lid, now missing. The gilt decoration, like that on No. 349, consists of what is probably a *shou* (longevity) character at the neck and a phoenix medallion on the body. sv

Qing dynasty, probably Kangxi period,
1662–1722

356. Club-shaped vase

1975.I.1739

H. 25.4 cm. Porcelain with mirror-black glaze; painted in overglaze gilt.

PROVENANCE: [Ton-Ying & Company]; Ton-Ying sale, American Art Association, Anderson Galleries, New York, 24–25 January 1930, lot 341. Acquired by Robert Lehman from the Ton-Ying sale.

This tall vase with cylindrical body, sloping shoulder, tall ridged neck, and flat mouth is covered with a shiny mirror-black glaze; much of the original gilt ornamentation has worn off. The principal motif of four panels containing prunus, peony, lotus, and chrysanthemum (the “Flowers of the Four Seasons”) is displayed against a floral-scroll ground. Secondary designs include a floral-diaper at the shoulder and overlapping petal-panels at the bottom.

SV



No. 356

WHITE GLAZES

Qing dynasty, probably nineteenth century

357. Water pot

1975.I.1749

H. 9.5 cm. Porcelain with white glaze. Apocryphal mark of the Ming-dynasty Chenghua period, 1465–87, but Qing dynasty, probably nineteenth century.

PROVENANCE: Not established.

A heavily potted vessel of semiglobular form with no neck and small mouth, this piece constitutes a later version of the Kangxi peach-bloom-glazed *ji zhao zun* (chicken-coop vase), or “beehive-shaped,” water pot (see Nos. 336–37). The piece is covered in a thick white glaze that shows some crazing; the glaze on the base is heavily crazed. A reserved square on the flat base has been dressed in brown. The four-character mark, *Chenghua nianzhi* (Made in the Chenghua reign), has been crudely scratched into the dressing, probably before firing.

SV



No. 357

CREAM-COLORED GLAZES

Qing dynasty, probably nineteenth century

358. Small bottle-vase

1975.1.1747

H. 10.1 cm. "Soft-paste" porcelain with cream-colored glaze.

PROVENANCE: Not established.

The semiglobular body of this lightweight, tall-necked vase cuts in at a sharp angle a short distance above the foot. It is covered with a creamy glaze that shows both large and small crazing. sv



No. 358

APPLE-GREEN GLAZES

Qing dynasty, probably nineteenth century

359. Vase

1975.1.1684

H. 12 cm. Porcelaneous stoneware with apple-green glaze.

PROVENANCE: Not established.

This heavily potted vase with ovoid body, short thick neck, and wide mouth is covered on the exterior with a somewhat blotchy, medium-toned apple-green glaze that has a heavy crackle. The glaze on the interior and on the base is somewhat lighter than that on the exterior. An apple-green-glazed globular vessel found among the salvaged cargo of the "Hatcher Junk," which sank in the South China Sea, probably between 1643 and 1646, documents the use of this type of glaze as early as the seventeenth century.¹ However, the shape and potting of this Lehman vase point to a much later date of manufacture. sv



No. 359

NOTE:

1. Sale, Christie's, Amsterdam, 14 March 1984, lot 13.

ISLAMIC POTTERY

In addition to having amassed a superb and comprehensive collection of Italian Renaissance majolica, Robert Lehman assembled a small group of Islamic ceramics, including two that were purchased by his father, Philip. The ten objects comprise a rather miscellaneous assortment of well-known types of varying quality and condition. At the time they were acquired, however, in the early decades of the twentieth century, they represented some of the most desirable works for discerning collectors. Their condition—several are heavily restored—would perhaps have gone undetected except by the most astute connoisseur of Islamic pottery.¹ In juxtaposing the ten Islamic ceramics against the Lehman majolica, the intention is not to disparage the former but rather to see their acquisition in relation to the latter, where they may have served an adjunctive role to what was clearly a more informed collecting passion. Eight of the objects are Persian vessels with rich polychrome decoration that shares with majolica a similar appeal. The iridescent quality of the one Syrian vessel might have afforded a similar attraction. The singular Spanish luster dish, however, provides a much more obvious link, as it was fourteenth- and fifteenth-century Spanish lusterware exported to Italy via the island of Majorca that inspired and provided a name for the Italian Renaissance wares.²

Given the general propensity for all things “Persian” among wealthy Americans in the early twentieth century, it is not surprising that the preponderance of Islamic ceramics purchased by the Lehmans was made in Iran.³ These ceramics represent the collectibles of the day and also demonstrate the technical virtuosity of the Islamic potter and the evident demand within medieval Islamic society for functional objects of great beauty. In addition, two of the Persian vessels carry important inscriptions that contribute to knowledge of

this medium (Nos. 363 and 365). Although it is somewhat difficult to situate these ten ceramics in relation to the Robert Lehman Collection as a whole, they aptly represent major types and techniques within the history of Islamic pottery created between the twelfth and fifteenth century. They serve to exemplify the significance of pottery making and the elevation of the wares to works of art within the strong artistic heritage of the Islamic world.⁴

LK

NOTES:

1. See, for example, O. Watson 1994, p. 170.
2. For Robert Lehman’s interest in demonstrating a more expansive view of the historical development of majolica, see the introduction by Lessmann in Rasmussen 1989.
3. Two Persian objects acquired in 1913, by Philip Lehman, came from the dealer Dikran Kelekian, who was a great promoter of Persian art, especially pottery. Indeed, his gallery in New York also served as the Persian consulate. See Jenkins-Madina 2000, pp. 74–75.
4. For a revisionist view of the origins of fritware, see O. Watson 1999. On *mina’i*, see Bernsted 2003, pp. 44–50. The method for producing the polychrome enamel pigments is described in a treatise on pottery making by Abu’l-Qasim of Kashan, completed in 1301, by which time *mina’i* or *haft rang* (seven colors) wares, as they are known in the textual tradition, were no longer being produced. On this text, see Allan 1973, and for new evidence on a still earlier treatise, see Porter 2004; see also O. Watson 1994. For Sultanabad, see Lane 1957, pp. 10–13; Komaroff 2002, pp. 168–86; O. Watson 2006, pp. 338–39. On luster, see most recently Bernsted 2003, pp. 7–11; Mason 2004, pp. 23–60. For the relationship of this technique to the development of majolica, see Caiger-Smith 1985, pp. 127–32; see also Bernsted 2003, pp. 23–28. For medieval Syrian pottery, see Jenkins-Madina 2006. For Spanish luster, see Van de Put 1938; Caiger-Smith 1985, pp. 212, 215–16; Ray 2000, pp. 5, 58–61.

Iran, late twelfth–early thirteenth century

360. Bowl

1975.1.1643

Diam. 18.8 cm. *Mina'i* ware. Fritware, stain and overglaze-painted.PROVENANCE: [Dikran Kelekian]. Acquired by Philip Lehman through Kelekian in 1913.¹

LITERATURE: Pope 1938–39, vol. 5, pl. 653.

EXHIBITED: Paris 1957, no. 286; Cincinnati 1959, no. 358.

Seated facing one another in a landscape is a sumptuously clad pair of lovers, whose intimacy is conveyed through their posture and hand gestures. Their curved silhouettes conform to the contours of the vessel, as do the two trees that frame them. The figures share similar hairstyles, costumes, and full “moon” faces, all of which are characteristic of the period, often making it difficult to distinguish between genders. In this instance, however, the figure on the left is recognizable as a female by her diadem, as well as perhaps by her multiple facial

moles, which are common among contemporary depictions of women.² Her robe is decorated with an arabesque pattern and with *tiraz* (inscriptional) bands at the shoulders bearing the word *الدولة* (the Dominion), while the red lining of her robe is visible at the sleeve and the hem. Her companion, whose correspondingly coiffed hair is composed of several long braided locks, sits with bent left knee holding a beaker of wine. The intricate design of his robe includes carefully drawn birds, while there are *tiraz* at each shoulder. A pair of turquoise boots and a red, fringed cap complete his ensemble; typically, the heads of both figures are surrounded by haloes. The decoration of the exterior is composed of a turquoise, red, and blue bordered band with paired turquoise birds alternating with red and blue knot motifs, all of which, like the interior, is set against a white ground.

The seated couple is one of the most common decorative themes associated with both *mina'i* and luster wares; the couple's visually implied intimacy is often echoed



No. 360

by accompanying Persian inscriptions of love poetry.³ The pond at the bottom of the composition, which includes what appears to be a mermaid, is a particularly intriguing aspect of the decoration. Whereas a number of contemporary bowls bear similar ponds, there are only a few other instances in which an aquatic figure, clearly a mermaid, is also depicted.⁴ Unfortunately, this area of the vessel appears heavily overpainted. Indeed, this bowl has undergone extensive restoration, particularly in the landscape decoration.⁵ The two central figures are exceptionally well drawn, especially in the hands and faces, which seem mostly original. Despite its restorations, this vessel is perhaps the finest representative of *mina'i* ware in the Robert Lehman Collection, demonstrating the colorful, jewel-like quality for which this technique is noted. LK

NOTES:

1. Dikran Kelekian invoice dated 4 October 1913 (Robert Lehman Collection files).
2. On facial moles as signs of feminine beauty, see Rogers 1969, p. 153. In this instance the marks are most likely tattoos, either permanent or temporary.
3. Chicago 2007, pp. 128–35.
4. The best-known work is the luster plate in the Freer Gallery of Art, Smithsonian Institution, Washington, D.C. (Washington, D.C. 1973, no. 28). See also Guest and Ettinghausen 1961 for an interpretation of the fish, water, and mermaid symbolism. A second instance is seen in Guest and Ettinghausen 1961, fig. 47.
5. The vessel was X-rayed and examined under ultraviolet light in the Objects Conservation department, The Metropolitan Museum of Art, in April 1986.

Iran, late twelfth–early thirteenth century

361. Bowl

1975.1.1639

Diam. 21 cm. *Mina'i* ware. Fritware, stain- and overglaze-painted, and gilded.

PROVENANCE: Frederic Chapman, Sion House, Twickenham, England; Chapman sale, Anderson Galleries, New York, 5–6 December 1924, lot 180. Acquired by Robert Lehman from the Chapman sale.

As is often the case with *mina'i* wares, preserved in both public and private collections, this vessel has been so extensively restored and repainted that it is impossible to determine the precise expression of the original figural composition.¹ Of this, the lower portion of the barefoot



No. 361

figure on the left and the face of the horseman on the right clearly appear authentic. The unshod figure, though less common than the stock models of courtiers and horsemen, is a well-known type, perhaps meant to depict a servant.² The figural composition is encircled by a knotted Kufic inscriptional band in Arabic, decorated with leaves and dots, that represents the letters *alif-lam-dal-waw*, perhaps to be read as *الدولة* (the Dominion).³ LK

NOTES:

1. The bowl was X-rayed and examined under ultraviolet light in the Objects Conservation department, The Metropolitan Museum of Art, in April 1986. The study indicated that a considerable portion of the vessel was restored, seemingly on several occasions and often quite poorly. Although the head of the horse has now been painted out, an earlier, unpublished photograph in the Robert Lehman Collection files shows what is probably a repainted version of the animal's head. For a brief discussion of this problem within the context of *mina'i* wares, see Grube 1976, p. 195, n. 1. See also O. Watson 2004, pp. 71–74, 366.
2. See Grube 1976, no. 143, for a bowl that includes barefoot figures; there are, however, no other compositional similarities. Similarly, see Chicago 2007, no. 68.
3. A similar, though nearly illegible, inscriptional band occurs on the exterior of another Lehman bowl (No. 365). More closely related inscriptions are found on a number of other *mina'i* wares, such as Washington, D.C. 1973, no. 50.

Syria, first half of the thirteenth century

362. Biconical bowl

1975.1.1753

Diam. 19.7 cm. Fritware, underglaze-painted.

PROVENANCE: Mrs. H. O. Havemeyer, New York; Havemeyer sale, American Art Association, Anderson Galleries, New York, 10–12 April 1930, lot 472, ill. Acquired by Robert Lehman from the Havemeyer sale.

A combination of several features suggests that this vessel was made in Syria in the first half of the thirteenth century: its distinctive shape, in which its wall profile resembles two cones, one above the other joined at their maximum diameter (hence the epithet “biconical” bowl); the heavy iridescence of its surface; and its turquoise and black color scheme.¹ Wares of a related type have been associated with Raqqa, a city in north-central Syria, which in medieval times was an important center for ceramic production, as revealed by clandestine and commercial excavations undertaken there in the early twentieth century.² This pottery became very popular with collectors not only as a result of the excavations, which yielded large numbers of often high-quality wares, but also owing to a clever marketing ploy on the part of dealers, who associated the finds with an earlier period at Raqqa, when the Caliph Harun al-Rashid (r. 786–809)

had moved his capital there from Baghdad beginning in 796.³ For some collectors, the golden iridescence of the surface caused by the devitrification of the glaze, which at times subsumed much of the original decoration, as here, seems to have added to the attraction. LK

NOTES:

1. We are grateful to Sheila Canby, Patti Cadby Birch Curator in Charge, Department of Islamic Art, The Metropolitan Museum of Art, who recently identified this bowl, which had been previously categorized as “Chinese.” For related vessels with the same distinctive shape and color scheme, see Jenkins-Madina 2006, pp. 78–83.
2. *Ibid.*, p. 11ff.
3. *Ibid.*, pp. 14–19. Charles Lang Freer and the H. O. Havemeyers and their son Horace were among those collectors who developed an interest in these Syrian ceramics. On Freer, see Lawton and Merrill 1993, p. 75, and on the Havemeyers, see New York 1993, pp. 108–10.



No. 362, *interior*



No. 362

Iran, early thirteenth century

363. Faceted basin

1975.I.1644

Diam. 23 cm. *Mina'i* ware. Fritware, stain- and overglaze-painted, and gilded.

PROVENANCE: Not established.

This elaborately and extensively decorated flat-bottomed basin has slightly curved walls divided into twelve facets. Beginning at the center of the vessel, and emanating from a six-pointed star enclosing a rosette, is a dense pattern, the main elements of which are rendered in low relief, perhaps through slip trailing, and are gilded and outlined in red.¹ The pattern is set against a light blue background that is occasionally interrupted by small areas reserved in white. Other segments of the pattern are picked out in red. The faceted sides of the basin are decorated with a repetitive pseudo-Kufic inscription in low relief and gilded and outlined in red. On the exterior, against a cream background, is a *naskhi* inscription in blue, written in an ordinary hand. Although not completely legible, the inscription provides the signature of the artist: عمل برهان کاشانی (work of Burhan of Kashan), and a Persian quatrain (*rubai'i*), a love poem.² The name Burhan is new to the list of Kashan potters of *mina'i* ware who signed their work and is thus of particular importance.³

Both the general shape of the basin and its crisply defined faceting suggest the influence of metalwork. This type of form occurs in that medium in Iran at least as early as the second half of the twelfth century, while the same dense, compartmentalized decoration including the six-pointed star enclosing a rosette is likewise found in metalwork.⁴ Although the basin is relatively well preserved, it includes some areas of restoration, particularly on the exterior, which hampers a full reading of the inscription.⁵

LK

NOTES:

1. On the motif of the six-pointed star, or "Seal of Solomon," see Chicago 2007, p. 34.
2. I am most grateful to Abdullah Ghouchani for this reading, which he will discuss in a forthcoming article in the *Bulletin of the Asia Institute*. In an email communication dated June 24, 2010, Ghouchani questioned whether Burhan is a title rather than a name (that is, "Burhan al-Din") and suggested that it might also be read as Mardan.
3. See O. Watson 1994, p. 171, for other signed *mina'i* wares.



No. 363, interior



No. 363

4. See O. Watson 1986, esp. figs. 2, 2a; similarly Tabbaa 1987. See Melikian-Chirvani 1982, p. 63, fig. 26, for an example in metalwork that has sixteen rather than twelve facets, but which otherwise shares a very similar decorative concept with the Lehman vessel, and no. 39 for a simpler, twelve-sided dish that perhaps dates to the first half of the thirteenth century.
5. The basin was X-rayed and examined under ultraviolet light in the Objects Conservation department, The Metropolitan Museum of Art, in April 1986.

Iran, early thirteenth century

364. Lobed bowl

1975.I.1645

Diam. 21 cm. *Mina'i* ware. Fritware, stain- and overglaze-painted.

PROVENANCE: Emile Tabbagh; Tabbagh sale, American Art Association, Anderson Galleries, New York, 3–4 January 1936, lot 148, ill. Acquired by Robert Lehman from the Tabbagh sale.

LITERATURE: Pope 1938–39, vol. 5, pl. 668.

EXHIBITED: Paris 1957, no. 287, pl. CII (identified erroneously in the caption as no. 285); Cincinnati 1959, no. 359, ill.

All the figures, including the horseman, wear colorful, intricately patterned robes and low caps. The drawing at center, in particular the horse, is of considerably higher quality than that of the surrounding figures. A design composed of three circles arranged in triangular fashion is repeated in the vertical elements of the arcade enclosing the standing courtiers; known as *chintamani*, this is a heraldic symbol among various Turkic peoples, including those who dominated in the Iranian world in the early medieval period. Deep blue, green, aubergine, red-brown, and sepia are the predominant colors, which are applied in or over a white-cream glaze.

An Arabic inscription in aubergine provides the sole ornament on the exterior. Written in *naskhi*, it expresses a series of good wishes to the anonymous owner of the vessel:

الغالب والبقاء لصاحبه الغالب والنصر الغالب والنصر الغالب والبقاء
والبقاء
الدائم والاقبال الزائد والنصر الغالب والعز البقاء لصاحبه
Triumph and lasting life to its owner—triumph and triumphant victory [repeated twice] and lasting life . . . perpetual and increasing prosperity and triumphant victory and lasting glory to its owner.

Several contemporary bowls share the same eight-lobed form; one of them, in the Freer Gallery of Art, Smithsonian Institution, Washington, D.C., also bears similar decoration.¹ The invocation (*du'a*) written on the vessel is comparable in content, style, and placement to the inscriptions on a number of other *mina'i* bowls.²

Extensive restoration has interfered with the inscription in certain areas, and nearly every part of the interior decoration has been subjected to heavy overpainting.³ LK



No. 364, interior



No. 364

NOTES:

1. Washington, D.C. 1973, no. 39. In the Freer bowl, however, the eight courtiers, clad in very much the same colorfully patterned robes, are seated, while in the central medallion the figure is mounted on an elephant. See Washington, D.C. 1973, no. 40, for another eight-lobed bowl.
2. For example, *ibid.*, nos. 35, 38, 39, 43; Chicago 2007, no. 67.
3. The vessel was X-rayed and examined under ultraviolet light in the Objects Conservation department, The Metropolitan Museum of Art, in April 1986.

Iran, early thirteenth century

365. Bowl

1975.1.1640

Diam. 30 cm. *Mina'i* ware. Composite body, stain- and overglaze-painted, and gilded.

PROVENANCE: Not established.

EXHIBITED: New York 1940, p. 20, gallery I, case 24, B, ill. p. 21; Paris 1957, no. 285 (erroneously as illustrated in pl. CII); Cincinnati 1959, no. 357.

A well-potted bowl with deep, slanting sides, the main decoration is in the form of a monumental horse and rider enclosed by a medallion. The figures are set against a background of large blue leaves and clouds, and slender gold spirals on a white ground; curious elements, which appear to be isolated Arabic letters or fragments of words, are interspersed within the background of spirals. Around the central figural medallion is a slender band of split-leaf arabesques rendered in low relief and gilded. The patterning on the steep sides of the vessel is picked out in low relief and gilded, within which are areas of blue and turquoise, the whole set against a white background. All of the gilded ornament is outlined in red.

Even among *mina'i* ware, this is a particularly sumptuous, almost excessively extravagant piece, meant to impress, and likely made for a special patron.

Indeed, just below the lip is a gilded inscriptional band rendered in low relief and probably produced, like the other raised decoration, by slip trailing; the text, written in *naskhi*, is not fully preserved, but what remains can be identified as a series of titles, the reading of which should remain tentative.¹ On the exterior the decoration is far simpler, comprising a knotted pseudo-Kufic band in dark blue, interspersed with turquoise leaves and red dots.

Abdullah Ghouchani, who studied this vessel's inscriptions, has noted the name Abu Bakr, perhaps identifiable with Abu Bakr Turghanshah, governor of Nishapur, in eastern Iran, 1173–85.² This individual's name and titles are recorded on a *mina'i* bottle now in the Miho Museum, Shigaraki, Japan. Like the Lehman bowl, the Miho bottle is elaborately decorated with gilded slip-trailed ornament,³ and both are luxury wares worthy of a member of the ruling elite.



No. 365, interior



No. 365

There are a number of areas of restoration on the Lehman vessel, including a fairly large segment of the wall, which has interfered with some sections of the inscription; part of the horse and the lower body of the rider also appear to have been restored, although the overall composition does not seem altered.⁴

The horse and rider, singly or in pairs, is a common motif among late twelfth- and early thirteenth-century Persian ceramic wares as is well demonstrated even by the comparatively limited samplings from the Robert Lehman Collection.⁵ Abstract patterns of the same type as on the interior walls of the bowl are also a popular form of decoration among those *mina'i* wares that include gilded relief ornament. Related designs occur on another Lehman bowl (No. 363), as well as on a number of other contemporary objects.⁶ The spiral background of the figural composition is a feature specifically associated with the contemporary lusterware of Kashan but is not otherwise known in the *mina'i* technique. Its use on the Lehman bowl further confirms the close relationship between the two techniques and their practitioners.⁷ LK

NOTES:

1. I am grateful for Abdullah Ghouchani's kind assistance with the reading.
2. Email communication with the author, July 31, 2007.
3. Miho Museum 1997, pp. 288–89, no. 140.
4. The vessel was X-rayed and examined under ultraviolet light in the Objects Conservation department, The Metropolitan Museum of Art, in April 1986. The repaired section of the wall probably represents a comparatively old restoration, as a ceramic fill was used, a method and material that are now outdated.
5. See O. Watson 2004, no. p.2, for a partially preserved bowl with horseman and slip-trailed and gilded decoration.
6. See, for example, Washington, D.C. 1973, no. 47; Grube 1976, nos. 149, 150.
7. See O. Watson 1994; Chicago 2007, pp. 145–49.



No. 366, interior



No. 366

Iran, early thirteenth century

366. Bowl

1975.1.1642

Diam. 19.3 cm. *Mina'i* ware. Fritware, stain- and overglaze-painted, and gilded.

PROVENANCE: George D. Pratt; Pratt sale, American Art Association, Anderson Galleries, New York, 15–16 January 1937, lot 77, ill. Acquired by Robert Lehman from the Pratt sale.

EXHIBITED: Paris 1957, no. 288; Cincinnati 1959, no. 360.

This is a small, fine-bodied footed bowl depicting a pair of confronted horsemen flanking a highly stylized tree among whose upper “branches” are perched two birds,

facing outward. A blue band with Kufic inscription, in Arabic, outlined in black and reserved in white, surrounds the central composition, and repeats the word الحق (the Truth). On the exterior, the decoration is restricted to a *naskhi* inscription that perhaps repeats the word العز (the Glory).

The theme of opposing horsemen on either side of a tree is fairly common in *mina'i* ware and seems more decorative than narrative.¹ The composition likely held symbolic value as part of the princely cycle, perhaps connoting the “good life.”²

It is difficult to judge the quality of the original painting because the bowl is heavily restored. The overpainted areas include the pair of birds, the face of the rider at right, and most of his companion on the left.³ There is, however, nothing to indicate that the composition itself has been altered.

LK

NOTES:

1. See for example, Washington, D.C. 1973, no. 38; Allan 1991, no. 14.
2. The suggestion that the horsemen represent the conquering knight who defeats the forces of evil seems highly improbable, in part because the riders are quite specifically unarmed; see Grube 1976, p. 206. Perhaps more plausible is the proposal that the paired horsemen flanking a tree demonstrate an abbreviated version of the hunt theme as part of the princely cycle; see Shepherd 1994, p. 210.
3. The vessel was X-rayed and examined under ultraviolet light in the Objects Conservation department, The Metropolitan Museum of Art, in April 1986.

Iran, first half of the fourteenth century

367. Bowl

1975.I.1646

Diam. 33.6 cm. Sultanabad ware. Fritware, underglaze-painted.

PROVENANCE: Not established.

LITERATURE: Grube 1967, p. 105 and p. 64, pl. 40.

EXHIBITED: Paris 1957, no. 289; Cincinnati 1959, no. 361.

This charming and seemingly bucolic scene reflects the new world order following the devastating Mongol invasions of Central and Western Asia in the first half of the thirteenth century. The figure at right, seated in a relaxed manner with one leg bent, is identifiable by his distinctive hat and robe as a member of the branch of the Mongol dynasty that ruled Iran until the mid-fourteenth



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century. Kneeling before the Mongol lord, with hands outstretched as though gesturing in conversation, the second figure, clothed in a different type of robe and wearing a turban, represents one of the conquered peoples of Iran. A significant impact of the Mongol invasions and the so-called Pax Mongolica was that they helped infuse and energize Iranian art with novel forms, meanings, and motifs, which are reflected, for instance, in the Lehman bowl in terms of its color scheme, and floral and figural ornament, as well as the manner in which the decoration is organized.¹

The bowl belongs to a general category of ceramics known as Sultanabad ware, after the western Iranian city where many of the objects were found. As is common for certain Sultanabad wares, the painting is applied directly on the white body and is covered by a transparent glaze. Details such as the facial features and the patterning of the garments are indicated in green-black, which gives the drawing its typical grisaille effect; some of the leaves and other foliage are washed-in with cobalt blue or transparent turquoise. Compositions depicting Mongol and Persian ethnic types or Mongols alone are common among this class of ware, while the background filled with soft-looking, large-leaved foliage is also a characteristic feature, as is the compartmentalization of the decoration.²

The Lehman bowl has undergone extensive restoration; however, the central section, which includes the

figural composition, appears original, as does one of the repetitive segments of the wall of the vessel, so that in its present state the object seems to represent a fairly accurate reconstruction.³ LK

NOTES:

1. See Lane 1957, pp. 3–10, where it is proposed that textiles imported from China, along with Chinese celadon and porcelain, influenced the development of fourteenth-century Persian pottery. On this topic, see also Komaroff 2002, pp. 168–86.
2. For a nearly identical bowl formerly on loan to the Victoria and Albert Museum, London, from the dealer Dikran Kelekian, see Reitlinger 1944–45, pl. 12b. See also Lane 1957, pl. 2A; Grube 1976, nos. 205, 207.
3. This determination is based upon X-raying and analysis under ultraviolet light conducted in the Objects Conservation department, The Metropolitan Museum of Art, in April 1986.

Spain, Valencia (probably Manises), second half of the fifteenth century

368. Dish

1975.I.1647

Diam. 38.4 cm. Lusterware. Earthenware, tin-glaze, luster-painted.

PROVENANCE: Alphonse Kann, Paris; Kann sale, American Art Association, New York, 6–8 January 1927, lot 426, ill.

EXHIBITED: Cincinnati 1959, no. 362.

Vessels of similar shape decorated in golden luster (and often as well in cobalt blue) with the same ivy vine and tendril-floral motif are quite well known. In fact, this pattern became standard in the workshops of Manises, a suburb of Valencia, and an important center for lusterware production in the first half of the fifteenth century.¹ The use of gold luster alone, rather than luster and cobalt, for the ivy leaf with five-petaled flower pattern, as well as the inclusion of the dot-and-stalk motif, help to date this vessel to the latter part of the fifteenth century.² The raised boss at the center is embellished with what appears to be a monogram, perhaps to be read as the letter V, presuming that the hole directly above indicates the correct direction. On the exterior of the vessel are concentric circles of auburn-yellow bands of varying thickness that, unlike the interior ornament, do not appear to have been painted in luster. As is typical



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of Spanish lusterware, the luster decoration has a rather well-preserved iridescent coloring with prismatic or opalescent overtones, primarily red and bronze, that change with the light source.

As many wares of this type were commissioned, often for the export market, they frequently bear either coats of arms or monograms. Of the latter the most common is the sacred *IHS*. However, a contemporary and stylistically related plate in Düsseldorf also bears the monogram V, in this instance enclosed by a shield.³ Whereas the pierced hole near the rim of the platter, commonly found on vessels of this type, suggests that it may have been used as a wall decoration rather than as a receptacle, such holes also may have been used for the insertion of fire-clay pegs that would have helped keep the pieces upright in the kiln.⁴ LK

NOTES:

1. See Frothingham 1951, p. 127 and p. 79ff. on the evidence for the production of lusterware at Manises. See also Ray 2000, pp. 58–60.
2. See Frothingham 1951, p. 127 and fig. 83, an albarello dated about 1435–40, for an earlier example of the ivy leaf pattern rendered in golden luster and cobalt blue. A very similar rendition of the ivy leaf motif also occurs on a slightly later plate in The Cloisters, The Metropolitan Museum of Art (56.171.129), datable to about 1450–68, which bears the coat of arms of Aragon-Sicily. See “Valencian Lusterware” 1970, fig. 15. Among these earlier works, it is common for the veins of the leaves to be indicated by scratching through the luster, resulting in a

reserved area in white. See also Ray 2000, pp. 83–87.

3. See Düsseldorf 1973, p. 312, no. 475, and pp. 310–11, no. 474, for a stylistically related plate bearing the sacred monogram *IHS*.

4. Frothingham 1951, p. 198.

Iran, early twentieth century

369. Basin with handles

1975.I.1641

Diam. 28.5 cm. Earthenware. Stain- and overglaze-painted, and gilded; applied handles and applied pierced bosses; decoration molded in relief.

PROVENANCE: [Dikran Kelekian]. Acquired by Philip Lehman through Kelekian in 1913.¹

At the center of this flat-bottomed basin is a mounted falconer surrounded by scrolling foliage. The horseman is enclosed by a square, set on point, that is formed of four slightly raised and gilded trefoils linked by knots. Each of the trefoils terminates in an interlaced device that is partially raised and gilded. Four smaller horsemen encircled by scrolling foliage fill the interstices. Along the rim are eight pierced bosses that alternate with a hare chased by a hound, and a long-stemmed blossom and a hound rendered in low relief (probably produced here and throughout by slip trailing) and gilded. On the exterior, much of the decoration covering the sides of the vessel, including pairs of confronted birds, is in low relief and gilded. The two-dimensional ornament is composed of several bands of abstract pattern in light blue, gold, and turquoise on white. The curved, applied handles, which are perhaps more decorative than functional, were originally colored turquoise. All of the gilt decoration appears to have been outlined in red.

The applied pierced bosses, the vestigial handles, the raised and gilded decoration, and the motif of the hare and hound chase suggest a link with metalwork, which often served as a source of inspiration for ceramic wares in twelfth- and thirteenth-century Iran.² This vessel, however, appears to be modern.³ LK

NOTES:

1. Dikran Kelekian invoice dated 4 October 1913 (Robert Lehman Collection files).

2. For example, O. Watson 1986; Tabbaa 1987. See also Raby 1986, p. 181.

3. In October 2009 a sample taken from the handle was subjected to thermoluminescence analysis by Oxford



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Authentication, Ltd. The report indicates that the object was last fired less than one hundred years ago. Furthermore, the piece appears to have been fabricated from earthenware rather than fritware. These reasons suggest that the vessel was likely made in the early twentieth century. I am grateful to John Hix, conservator, Objects Conservation department, Los Angeles County Museum of Art, and Wendy Walker, conservator, Objects Conservation department, The Metropolitan Museum of Art, for their observations.

CHINESE AND THAI CAST METAL
AND CHINESE STONE

Chinese and Thai Cast Metal

China or Tibet, probably made in China;
Yongle style (1403–1424), but of later date

370. Buddhist deity Vajradhara in union with his consort Prajnaparamita

1975.1.1442

H. 28.6 cm, w. 12.7 cm. Gilt brass with copper base and applied color. Cast-bronze image of an esoteric Buddhist deity and his consort, with mercury gilding and settings to receive inlay. Mark on the base in modern paint: two Chinese words (transliteration): *Bao chuan*

PROVENANCE: Not established.

The Tibetan Buddhist deity Vajradhara is seated in a yogic meditation posture and in sexual union (*yab-yum*) with his energy consort (*sakti*) Prajnaparamita. His crossed hands hold identifying attributes, the *dorje* (*vajra*, thunderbolt scepter denoting clarity of mind) and the prayer bell (*ghanta*), here associated with wisdom (*prajna*). Prajnaparamita displays not her usual attribute of the book of wisdom, but rather two tantric tools, the human skull cup (*kapala*) and the flaying knife (*kartrka*), expressions of her ultimate detachment from material concerns.

Vajradhara has a third eye painted on his forehead, and both he and his *sakti* wear their hair raised in a chignon evoking the Buddha's *ushnisha*, the skull protuberance denoting a state of enlightenment. The deities display fine robes with decorated borders, elaborate jewelry, and most notably, large and elaborate ritual crowns and floral ear ornaments. Vajradhara's robe is placed around the shoulders in a style evolved from the Central Asian cloud-collar. Throughout, the jewelry has settings for precious stones that this object appears never to have received; instead, these voids are in-painted red or blue, as if to suggest the ruby or coral, turquoise or lapis lazuli as inset into more costly commissioned examples of such images. Vajradhara is seated on a double-lotus pedestal with pearl border, and two end-ribbons from his robes descend to the base.

The image and base are cast as an integrated whole, in a copper alloy using the lost-wax process, hand-tooled and completed with the application of mercury gilding and painted pigments. The core is hollow and has been sealed at the base with a sheet of copper that is secured into the underside of the image. It is engraved with the double-



No. 370

dorje design, two intercepting *vajras* (*visuvajra*), the defining motif of the Vajrayana sect. This image formed part of an ensemble, presumably to be deployed in a mandala configuration during ritual use. Examination by X-ray has revealed that the interior of the image contains artifacts. Such contents are typically prayers written or printed on paper or cloth and, on occasions, clay containing the ash of a revered deceased teacher, wrapped in a swatch of cloth from his robe. The base bears two Chinese words, which may be transliterated as *Bao chuan* (treasure stream), probably a personal name,

on the base in modern paint. After some deliberation it was decided not to open the base to reveal these reliclike enclosures, so they remain unidentified and unstudied.

The physiognomy of the figures, with broad rounded faces and a distinctive, somewhat extravagant, treatment of the diadem and jewelry, as well as the flamboyant flowing scarves, all point to the style of the Yongle period (1403–1424) of the Ming dynasty. In all probability this image is a Ming copy of the Yongle style. It lacks the refinement expected of Yongle-period gilt bronzes and never received the intended inlay of precious and semiprecious stones and coral. Nor does the lotus-petal detailing extend fully around the base, a Yongle feature. That this sculpture was made for the Chinese market is certain; whether it was produced in eastern Tibet or in China remains unresolved, although the conscious emulation of the Yongle style suggests Chinese manufacture. JG



No. 371

China, Qing dynasty (1644–1911),
mid-seventeenth century

371. Censer with elephant-shaped handles

1975.1.1426

Diam. 11.4 cm. Bronze with treated surface.

Mark on bottom (transliteration): *Da Ming Xuande nian zhi*

PROVENANCE: Not established.

DL



No. 372

China, Qing dynasty (1644–1911),
ca. eighteenth century

372. Censer

1975.1.1427

Diam. 13 cm. Bronze with treated surface.

Mark on bottom (transliteration): *Da Ming Xuande nian zhi*

PROVENANCE: Not established.

The form of these round censers (Nos. 371–72) with low bodies is traceable to the *gui*, a ritual vessel for containing and serving food used during the Shang (ca. 1600–1050 B.C.) and Zhou (ca. 1046–256 B.C.) dynasties.¹ The type was later reconfigured for such purposes as holding incense and flowers. Many of the burners produced during the late Ming (1368–1644) and early Qing dynasties, like the two Lehman works, have apocryphal marks cast on their bases alluding to the reign of the Xuande emperor (1426–35) of the early Ming dynasty, a period that had become legendary for exceptional bronze casting and porcelains. Both pieces bear such a six-character mark that reads *Da Ming Xuande nian zhi* (made during the Xuande era of the Ming dynasty). DL

NOTE:

1. For examples of ceramics in the *gui* shape and a brief discussion of their ties with earlier bronze vessels, see Los Angeles and other cities 1989–90, pp. 42, 45.



No. 373

China, Qing dynasty (1644–1911), nineteenth century

373. Censer

1975.1.1425

H. 19 cm, diam. 32.7 cm. Brass.

Chinese characters around the middle of the bowl (transliteration): *fu run jia; de run shen*

PROVENANCE: Not established.

This large censer has a deep cylindrical bowl that gently curves toward the bottom and rests on three short, nipple-shaped hollow legs. Two loop handles, cast separately, are attached to the left and right sides of the bowl by small hemispherical knobs. The constricted neck of the bowl flares slightly to form a thick molded rim. Around the middle of the bowl is a wide band bordered by molded lines, on which six Chinese characters in modified seal script are raised in low relief. The surface of the band still retains the orange-peel-like appearance of unfinished cast bronze, which helps bring forth the polished writing. The characters, from the Chinese classic *Yi Li*, are divided into two groups by the handles, three on the front and three on the back, which respectively translate to “wealth nourishes the house” and “virtue nourishes the person.”

The censer is made of brass and developed a natural brownish patina that was desirable to cultivated users and collectors.¹ The form possibly derives from the *gudunlu* (drum-shaped censer) of the Ming dynasty (1368–1644), which is a flat-bottomed container with bulging walls and three short legs. The ultimate source for this type of censer, however, is not the archaic ritual bronze, but a ceramic flower basin with three curved

flat feet that was made from the eleventh through the fourteenth century.

ZJS

NOTE:

1. I thank Donna Strahan, conservator, Objects Conservation department, The Metropolitan Museum of Art, for her analysis of the composition of the material.

China, Qing dynasty (1644–1911), nineteenth–early twentieth century

374. Censer

1975.1.1428

H. (with handle) 35 cm. Bronze.

PROVENANCE: Not established.

This censer, which may have been used in religious or ritual contexts such as family devotions to ancestors, has a shape that can be traced to China’s Bronze Age, encompassing the Shang (ca. 1600–1050 B.C.) and Zhou (ca. 1046–256 B.C.) dynasties.



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The raised decoration on the sides is also connected to the art of these periods. The horned facelike forms allude to a *taotie*, a theriomorphic image often described as a mask or a monster-mask, and sometimes thought to manifest an abstract rendering of the face of a dragon. This motif, ubiquitous in early Chinese bronzes, is comparable to masks found in Neolithic cultures, particularly those located on the east coast.¹ However, the cartouches on the body of the vessel derive from the fourteenth century, and from the introduction of Islamic taste under the aegis of the Mongols. Often filled with floral scrolls, such elements decorate ceramics and metalwork in China from the fourteenth century to the present day. The imagery on the Lehman censer is difficult to read; however, it appears to show two lionlike creatures prowling to either side of a flower.

DL

NOTE:

1. Kesner 1991.

China, late nineteenth–early twentieth century

375. Dog

1975.1.1424

H. 13.5 cm, l. 20.2 cm. Copper alloy. *Condition*: There is a square repair patch in the left side of the neck.

PROVENANCE: Not established.

The encrusted gilt metal figure of a dog came in a fitted textile-covered case commonly used in antique markets in Beijing in the late Qing to early Republic periods—late nineteenth to early twentieth century. This era would likely be the time when the piece left China in the hands of a tourist or dealer.

There are several incongruous aspects in the appearance and construction of the animal. Its open mouth, baring canines and horse's teeth, with a protruding tongue, are iconographic elements normally associated with the dragon—although not necessarily in the present combination. The lean body showing prominent ribs seems to refer to a manner, prevalent in the Yuan period (1271–1368), of portraying animals, particularly horses and dogs, with special attention to the rib cage. The tail that curls around to form a loop suggests that the object may have been intended for use as a paper weight, easily moved about by the tail loop. Turning some part of an animal into a handle is quite common in Chinese decorative art of all ages. However, the traditional paper weight



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in animal form is solid cast and is flat on the base, not hollow and standing on four legs.

Technical examination reveals that the patina is artificial, possibly applied in the West after the piece left China. The wavy lines incised on the body to represent fur seem to have been cut after gilding. The incoherent iconography, the uncertain function whether as an individual object or part of a larger assemblage (such as the gilt bronze lions of the Tang period that used to be part of a Buddhist altarpiece, now seen in collections), the awkward proportions between its parts, and the subsequent modifications all lead to the conclusion that the piece was produced not long before the making of the case that contained it on its way west, intended for the antiquarian market.

JW

Thailand, Ayutthaya and Bangkok periods,
late eighteenth–nineteenth century

376–88. Thirteen Thai heads of the Buddha

1975.1.1429–41

Average h. 10.2 cm. Copper alloy, some with traces of leaf gilding. Assorted heads of the Buddha, for presumed lost figures. Each displays the distinguishing marks of “Buddhahood”: the skull protuberance (*ushnisa*), the forehead mark (*urna*), and the extended earlobes.

PROVENANCE: Not established.

In Thai temples Buddha images of varying dimensions may be installed in the image-shrine hall (*wihan*) for public worship, in the abbot's residence, or concealed from view altogether as deposits inside stupas (*chedi*). The present group of thirteen heads of the Buddha could have served any of these three functions. The separation from their figures, however, suggests that they may have been ritually deposited and suffered destructive corrosion. Certainly some display the patinas indicative of buried objects.

The heads group into two stylistic types. The first, best demonstrated by No. 385 belongs to the older tradition associated with the Sukhothai of northern central Thailand. This style was defined in the mid-fourteenth century and persisted until Sukhothai was annexed in 1438 by the rival kingdom of Ayutthaya. The Sukhothai style is characterized by a stylized face with extended conical ("stupa-like") or flame projection (*ushnisha*) from the skull. This manner became embedded in the national tradition and persists into recent times. See Nos. 376-78; 380-85.

The second group is in the Ayutthaya style (Nos. 379; 386-88). The pieces are readily distinguished from the Sukhothai school by the use of a distinctive diadem, typically with lozenge and crosshatched design and by the multitiered conical skull projection. The raised, modeled eyebrows, merging at the bridge of the nose, is a feature from the late Ayutthaya period onward. This form is shared by both groups and suggests that they each represent two stylistic streams of late production, and both may be assigned to the later eighteenth to nineteenth century.

JG



Nos. 376-80



Nos. 381-84



Nos. 385-88

Chinese Stone

China, Qing dynasty (1644–1911), nineteenth century

389–90. Two Bowls

1975.1.1750, 1751

Each: h. 2.8 cm, diam. 7 cm. Limestone.

PROVENANCE: Not established.

By the late Qing dynasty several types of soapstone were in limited supply, as centuries of broad exploitation had nearly exhausted their sources. Other stones with similar physical properties were used as substitutes, of which these two limestone bowls provide examples. The ferruginous material, with a network of reddish veins, appears remarkably similar to a type of soapstone known as “chicken-blood,” which was highly valued by stone carvers. The shape of the bowls reflects the influence of contemporaneous porcelain: the soft curve of the body, gently flaring rim, and short circular foot all bear resemblance to their ceramic counterpart. These objects were not made for practical use, but rather as display pieces to decorate a shelf, a table, or a scholar’s desk.¹

ZJS

NOTE:

1. I thank Tony Frantz, former research scientist, Department of Scientific Research, The Metropolitan Museum of Art, for his mineralogical analysis of the two specimens.



No. 389

No. 390

CARPETS

The Robert Lehman Collection contains a modest group of eleven carpets consisting of one Turkish prayer rug, seven seventeenth-century Persian carpets belonging to a class referred to as Indo-Persian, two eighteenth-century Indian rugs with millefleur patterns, and a late nineteenth-century Indian rug made in an earlier Indo-Persian style. Although, with the exception of the Turkish work, they make up a fairly coherent group, they were not the obvious focus of serious or concerted collecting, as was the case in other areas such as Old Master paintings or Italian majolica. Rather, they were acquired by Philip and Robert Lehman as furnishings for their residences. Indo-Persian carpets in particular were favored as high-class outfittings by wealthy titans of industry and finance, who turned to their picture-dealers for assistance. Archival material establishes the source of eight of the Lehman carpets: the Islamic art dealer Dikran Kelekian in 1917; Duveen Brothers in 1917, 1920, and 1923; and French & Company in 1937 and 1946, all in New York. The most important and attractive work in the group is the Indo-Persian carpet with medallions (No. 398), although several others are of interest in one respect or another. DW

Turkey, possibly Kula region, early eighteenth century

391. Transylvanian prayer rug

1975.I.2454

L. 2 m, w. 1.3 m. Wool pile on wool foundation. Warp: ivory and buff cotton Z2S, moderately depressed. Weft: red and ivory, orange at top, single, occasionally 2 wool, two shoots. Pile: Z wool, symmetrical knot, V. 43 x H. 33 (1,419 per sq. dm). Colors (12): ivory, ocher, light brown, red, yellow, greenish yellow, light green, green, light blue, medium blue, dark blue, and dark brown. *Condition*: Sides restored, ends worn, pile wear generally even except in field, where more pronounced.

PROVENANCE: Not established.

This rug has a niche supported by two columns, a portable equivalent of the element indicating the direction of Mecca for prayer in a mosque or other type of building. The columns are quasi-architectural in nature, preserving the domed aspects of the capitals, and thus recalling the dozen or so earlier Ottoman works with clearly delineated edificial references. The border pattern, with alternating palmettes and rosettes flanked by paired curved leaves, also resembles classical Ottoman prototypes. In other respects, however, features of the

niche show signs of lapsing into decorative convention: the columns themselves have been reduced to patterned bands now supported by flowers instead of proper bases. Note also the inverted ewer at the apex of the niche, a common allusion to a vessel for the ritual ablution required before prayer. Like most Turkish prayer rugs, this one was woven with the pattern upside down.

This rug is called Transylvanian because many works of the type, probably from Kula, and other rugs from Gördes and Demirci, all in the Manisa Province of Anatolia, survive in the collections of eastern Europe, especially in the churches of Transylvania. They were considered at one time to be of local manufacture, hence the name, but this misconception has been corrected. Several similar works remain, including one in the Evangelical Church of Sebeş (Mühlbach), which has two columns floating upon inverted ewers and a mosque lamp suspended in its niche.¹

DW

NOTE:

1. Istanbul 2007, p. 177, no. 37, and p. 97, fig. 53.



No. 391

Iran, ca. 1625 or earlier

392. Indo-Persian carpet with vine scroll and palmette pattern

1975.I.2464

L. 7 m, w. 3.8 m. Wool pile on cotton foundation. Warp: ivory cotton Z4S, slightly depressed. Weft: beige cotton 2Z, 3 shoots. Pile: 2, occasionally 3 or 4, Z wool, asymmetrical knot open to left, V. 39 x H. 43 (1,677 per sq. dm). Colors (13): ivory, ocher, yellow, orange, pink, red, light blue, medium blue, dark blue, light green, medium green, dark green, and dark brown. *Condition*: Very worn, many patches, small areas of repair. Bottom end border rejoined, part from another rug. Reduced in length.

PROVENANCE: [Duveen Brothers(?), New York]. Probably the carpet acquired by Philip Lehman through Duveen Brothers, New York, in December 1920.¹

A number of the several hundred surviving Indo-Persian carpets in collections throughout the world can be traced back to the seventeenth century from their present locations, suggesting the broad commercial appeal they held.² The carpets were manufactured from about 1610 or 1615 until early in the eighteenth century.

The materials and structural characteristics of the present work are consistent with the six other Indo-Persian rugs in the Robert Lehman Collection (see Nos. 393–98) and with the group as a whole. The carpet is a worn but good representative of the first generation of the classical vine scroll and palmette type of Indo-Persian, dating from about 1625 or before. The Indo-Persian group seems to have developed naturally from the earlier Herat class, a term used only for convenience, as its precise origins remain uncertain. Herat carpets, produced mainly during the second half of the sixteenth century, demonstrate the evolution of the vine scroll and palmette pattern favored in the commercial Indo-Persians that followed.³ The date given here is suggested because particular motifs and color usage are strikingly close to Herat characteristics. Traces of a style popular

in black-ink drawing and decorative arts in the second half of the sixteenth century (the so-called *saz* style⁴) are strongly echoed in the present work in complex floral forms, particularly the palmettes with small blossoms tucked into their leafy folds and the curved, serrated leaves arcing across half-concealed blossoms. A link to the Herat class is also seen in the highlights of bright color, in the use of lots of orange and yellow and light green, and in the fine and beautifully sinuous drawing of the striped cloud bands, which become heavier and less detailed over time.

Other first-generation Indo-Persians of comparable type and quality are at the Frick Collection, New York,⁵ Musée des Arts Décoratifs, Paris,⁶ the Cleveland Museum of Art,⁷ and the Cincinnati Art Museum.⁸ DW

NOTES:

1. Duveen Brothers invoice dated 18 December 1920 (Robert Lehman Collection files). See also Duveen Brothers Records, 1876–1981, Department of European Paintings, The Metropolitan Museum of Art, Client Summary Book (microfilm, reel 421, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. On the large holdings in Portugal, see Lisbon 2007–8, pp. 45–47, 89–91, and nos. 25–45. On the representation in Netherlandish painting during the seventeenth century, see Ydema 1991, pp. 59–65, 154–72.
3. The most famous carpet of the Herat type is the so-called Emperor's Carpet, actually a pair of carpets belonging to the Museum für Angewandte Kunst, Vienna, and The Metropolitan Museum of Art, New York. See Völker 2001, no. 80, and Ekhtiar et al. 2011, no. 81.
4. Denny 1983.
5. The Frick Collection, New York, 16.10.2 (Dimand 1977, pp. 258–61).
6. Brunhammer 1957, pl. 6.
7. The Cleveland Museum of Art, 62.263.
8. Cincinnati Art Museum, 1947.625.



No. 392

Iran, middle of the seventeenth century

393. Indo-Persian carpet with vine scroll and palmette pattern

1975.I.2457

L. 8.2 m, w. 3.2 m. Wool pile on cotton foundation. Warp: ivory cotton Z4S, slightly depressed. Weft: ivory cotton, 2Z, 3 shoots. Pile: 2, occasionally 3 or 4, Z wool, asymmetrical knot open to left, V. 43 x H. 47 (2,021 per sq. dm). Colors (14): ivory, ocher, yellow, beige, red, pink, light green, medium green, dark green, light blue, medium blue, dark blue, medium brown, and dark brown. *Condition*: Extensive reknitting throughout, sides and ends replaced.

PROVENANCE: Edgar Vincent, Viscount D'Abernon, London; [Duveen Brothers, New York]; Clarence H. Mackay, New York; private collection, New York; sale, Parke-Bernet Galleries, New York, 26 January 1946, lot 132, ill. (to [French & Company, New York]). Acquired by Robert Lehman through French & Company from the 1946 sale.¹

This work is a classic version of the vine scroll and palmette pattern featuring bilateral symmetry, but it has an interesting extra element in the center of the field—a small lobed device, too diminutive to be called a medallion. It was surely not meant to draw the eye, but simply marked the exact middle of the pattern for the sake of clarity and balance. Similar components are utilized to center the vine scroll and palmette motifs in carpets in the Corcoran Gallery of Art, Washington, D.C.,² and the Philadelphia Museum of Art,³ but are generally uncommon.

The border pattern of this piece, like the field, is the most popular among all Indo-Persian rugs and seems to have been employed through the full span of production. It features two alternating palmettes (in-and-out) separated by a cluster of five smaller palmettes and blossoms. More precise dating is suggested by the appearance in the border pattern of distinctive and idiosyncratic S-shaped devices and squiggles that suggest simplified cloud bands. These float, seemingly at random, in order to fill voids. They appear in one of the Indo-Persian rugs formerly in the Asar Mahal in Bijapur, India, and said to have been sent from Kashmir in 1657,⁴ and now belonging to the Archaeological Museum in Bijapur. They are also present in a late nineteenth-century copy of that carpet (No. 401).
DW

NOTES:

1. French & Company invoice dated 28 January 1946 (Robert Lehman Collection files).
2. Corcoran Gallery of Art, Washington, D.C., 26.274.
3. Philadelphia Museum of Art, 1977-167-1050 (Ellis 1988, no. 60).
4. Delhi 1902-3, pp. 431-32.



No. 393

Iran, second half of the seventeenth century

394. Indo-Persian carpet with vine scroll and palmette pattern

1975.I.2461

L. 5 m, w. 2.2 m. Wool pile on cotton foundation. Warp: ivory cotton Z4S, slightly depressed. Weft: ivory cotton 2Z, 3 shoots. Pile: 2, occasionally 3 or 4, Z wool, asymmetrical knot open to left, V. 47 x H. 43 (2,021 per sq. dm). Colors (10): ocher, yellow, pink, red, light green, dark green, light blue, medium blue, dark blue, and dark brown. *Condition*: Some reknitting (medium brown replacing dark brown; light green and light blue may also be repair, especially in unusual absence of ivory). Overcasting of sides replaced; ends cut, silk fringe added.

PROVENANCE: [Duveen Brothers, New York]; Clarence H. Mackay, New York; private collection, New York; sale, Parke-Bernet Galleries, New York, 26 January 1946, lot 133, ill. (to [French & Company, New York]). Acquired by Robert Lehman through French & Company from the 1946 sale.¹

A specific weaving center has not been proposed in the present catalogue for this or the other Indo-Persian carpets. The “Indo” prefix in the name of the class indicates a perplexity regarding country of origin, and there was a time when some of the Indo-Persians were believed to be Indian.² This rug is an unexceptional representative of the type. Focal points in the patterns have been eliminated by the equalization of scale, a tendency attributable to the second half of the seventeenth century. The color balance of the rug has suffered from enthusiastic reknitting of pile, especially the fuzzy medium brown replacing the old dark brown that had oxidized. DW

NOTES:

1. French & Company invoice dated 28 January 1946 (Robert Lehman Collection files).

2. Beattie 1972, p. 39ff.; Ellis 1988, p. 211ff.



No. 394

Iran, second half of the seventeenth century

395. Indo-Persian carpet with repeat pattern of vine scrolls and palmettes

1975.I.2456

L. 5.4 m, w. 2.5 m. Wool pile on cotton foundation. Warp: ivory cotton Z4S, slightly depressed. Weft: ivory cotton 2Z, 3 shoots. Pile: 2, occasionally 3 or 4, Z wool, asymmetrical knot open to left, V. 30 x H. 39 (1,170 per sq. dm). Colors (11): ivory, ocher, yellow, pink, red, light green, medium blue-green, dark green, light blue, dark blue, and dark brown. *Condition:* Pile very worn, small areas of repair.

PROVENANCE: [Duveen Brothers(?), New York]. Possibly acquired by Philip Lehman through Duveen Brothers, New York, in April 1917.¹

This carpet represents a distinct subgroup of the Indo-Persian class. Characteristic are motifs such as palmettes with “open” centers, visible in both border and field; cypress trees, alternating in the border with palmettes; and the sprays of tiny blossoms that flank each cypress tree.² It is possible that this subgroup is the output of a particular workshop or production center.

This special type seems to fall within the second half of the seventeenth century, a date that also fits with the reduced scale of the motifs in the field and their organization into two columns of pattern repeats. Similar treatment of the field pattern is seen in an important but little-known carpet, now in a private collection, that once belonged to Santissimo Nome di Maria al Foro Traiano in Rome, given by Pope Innocent XI.³ Church records indicate that the piece had been taken at the siege of Vienna in 1683, part of the tent of the grand vizier. Still conserved in the church is the vizier’s horsetail standard, the symbol of his authority. The pope’s death in 1689 establishes a *terminus ante quem* for the gift. The appearance of clusters of tiny blossoms around the cypress trees in the border at this time is consistent with the introduction of the millefleur style during the second half of the century (see Nos. 399–400). DW

NOTES:

1. This carpet or No. 396 is probably the “16th Century Persian Rug” measuring “17 ft. 9 in. x 8 ft. 3 in.” purchased by Philip Lehman through Duveen Brothers on 23 April 1917 (Duveen Brothers invoice in the Robert Lehman Collection files). See also Duveen Brothers Records, 1876–1981, Department of European Paintings, The Metropolitan Museum of Art, Client Summary Book (microfilm, reel 421, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. See Völker 2001, no. 79, for a prime example of the type.
3. Martini and Casanova 1962, fig. 4.



No. 395

Iran, second half of the seventeenth century

396. Indo-Persian carpet with vine scroll and palmette pattern

1975.I.2462

L. 5.5 m, w. 2.5 m. Wool pile on cotton foundation. Warp: ivory cotton Z4S, slightly depressed. Weft: ivory cotton 2Z, 3 shoots. Pile: 2Z wool, asymmetrical knot open top left, V. 41 x H. 43 (1,763 per sq. dm). Colors (13): ivory, beige, ocher, yellow, pink, red, light green, medium green, dark green, light blue, medium blue, dark blue, and dark brown. *Condition*: Much reknottng throughout (color identification assumes that new colors approximate old ones), especially red ground. Some patches. Sides and ends replaced.

PROVENANCE: [Duveen Brothers(?), New York]. Possibly acquired by Philip Lehman through Duveen Brothers, New York, in April 1917.¹

A symmetrically arranged profusion of similarly scaled pattern elements of the conventional types indicates a date in the second half of the seventeenth century. The border is a variant of a popular style featuring pairs of curved leaves between alternating palmettes. It is a pattern found in rugs represented in paintings by four Dutch painters from about 1670.² Another carpet with a similar border belongs to the Museu Nacional de Machado de Castro, Coimbra, Portugal.³

DW

NOTES:

1. According to a Duveen Brothers invoice in the Robert Lehman Collection files, Philip Lehman purchased a "16th Century Persian Rug" measuring "17 ft. 9 in. x 8 ft. 3 in." through Duveen on 23 April 1917. It was probably this carpet or No. 395. See also Duveen Brothers Records, 1876–1981, Department of European Paintings, The Metropolitan Museum of Art, Client Summary Book (microfilm, reel 421, Thomas J. Watson Library, The Metropolitan Museum of Art).
2. Ydema 1991, p. 64.
3. Lisbon 2007–8, no. 34.



No. 396

Iran, second half of the seventeenth century

397. Indo-Persian carpet with repeat pattern of vine scrolls and palmettes

1975.I.2460

L. 6.5 m, w. 3 m. Wool pile on cotton foundation. Warp: ivory cotton Z4S, slightly depressed. Weft: ivory cotton 2Z, 3 shoots. Pile: 2, occasionally 3 or 4, Z wool, asymmetrical knot open to left, V. 45 x H. 43 (1,935 per sq. dm.). Colors (11): ivory, ocher, yellow, pink, red, light green, dark green, light blue,

medium blue, dark blue, and dark brown. *Condition:* Very worn, extensive reknitting, areas of repair, bright strip near center where doubled over to reduce length.

PROVENANCE: [Dikran Kelekian(?), New York]. Probably the carpet acquired by Philip Lehman through Dikran Kelekian in February 1917.¹

In 1917, when it likely was acquired, this carpet was probably a handsome representative of the later type of Indo-Persian with floral motifs organized into pattern repeats, a feature that saves time on a drawloom but on a rug loom serves only to satisfy a particular taste. Years of service on the floor have greatly diminished its charms. DW

NOTE:

1. Dikran Kelekian invoice dated 23 February 1917 (Robert Lehman Collection files).



No. 397

Iran, ca. 1680

398. Indo-Persian carpet with medallions

1975.I.2459

L. 11.2 m, w. 3.7 m. Wool pile on cotton foundation. Warp: ivory cotton Z4S, moderately depressed. Weft: ivory cotton, 2 (occasionally 3 or 4) Z, 3 shoots. Pile: 2, occasionally 3 or 4, Z wool, asymmetrical knot open to left, V. 41 x H. 47 (1,927 per sq. dm.). Colors (13): ivory, ocher, tan, yellow, orange, red, pink, medium blue-green, dark blue-green, light blue, medium blue, dark blue, and dark brown. *Condition:* Extensive repair and reknitting, especially in red ground and with medium brown replacing dark. Some patches.

PROVENANCE: Probably maharaja of Jaipur, from 1689, until before 1929; [Dikran Kelekian, New York]; [Duveen Brothers, New York]; Genevieve Garvan Brady; Brady sale, American Art Association, Anderson Galleries, New York, 10–15 May 1937, lot 2018, ill. (sale held at the Brady estate, Inisfada, in Manhasset, New York); [French & Company, New York]. Acquired by Robert Lehman through French & Company in July 1937.¹

LITERATURE: Pope 1938–39, vol. 3, p. 2364, vol. 8, pl. 1179a.

EXHIBITED: New York 1940, p. 362, gallery XII, no. 3.

This work is definitively the most important carpet among the Lehman Indo-Persian group. In spite of (or perhaps aided by) reknitting, it is extremely attractive, exhibits good color, and is in very presentable condition.

It has an appealing and relatively unusual pattern, with staggered rows of large lobed medallions. The central row has complete medallions, whereas those of the two outer rows have been cut in half by the borders. The rug is enormous, at a length of 11.2 meters. It was greatly admired by the well-known Persian art impresario Arthur Upham Pope, who published it in his *A Survey of Persian Art from Prehistoric Times to the Present* (1938–39) and then included it in the vast exhibition of Persian art held in New York in 1940.

The work is one of a limited number of Indo-Persian carpets to survive as a pair. The mate, part of a private collection in Europe since the late 1960s, formerly belonged to the maharaja of Jaipur, where it was photographed and recorded in 1929.² At that time, attached to it was an inventory label recording its receipt in 1689. The presence of several other Indo-Persian and Indian carpet pairs in the Jaipur holdings suggests that the Lehman work was likely also part of that collection, but

if so, it had already left by 1929, as it was not listed in the inventory taken in that year.

Confirmed by the inventory information, the carpet has several features indicating a date of manufacture in the second half of the seventeenth century. The lobed medallions hark back to those found in a few earlier rugs of the Herat class that preceded this one, but the medallion form coupled with the interior pattern of cloud bands and forked leaves is very close to those in a fragmentary carpet dated 1656 and long ago recorded in the Ethnographic Museum in Sarajevo.³ The beautiful border design of palmettes flanked by forked leaves is matched by that of another Indo-Persian carpet in Jaipur, purchased in 1667.⁴ An additional feature of late production seems to be the rococo effect created by the exaggerated and rather graceless serrated leaves that grope like crossed arms along the sides of the field.

Other Indo-Persian works featuring prominent medallions include the one with lobed varieties in the



No. 398, detail



No. 398

City Palace Museum in Jaipur, acquired as a “foreign carpet” in 1667;⁵ one with a huge diamond-shaped medallion with serrated edges in Jaipur in the collection of the former maharaja, also brought in as a “foreign carpet” in 1689;⁶ a pair of immense carpets, more than 16 meters long, with similar diamond-shaped medallions, last seen some years ago in the banquet hall of the City Palace, Jaipur;⁷ a carpet with strap arabesques and a modest central medallion, in the National Gallery of Art, Washington, D.C.;⁸ and one with staggered rows of two medallion types that was sold at auction in London in 1993.⁹

DW

NOTES:

1. French & Company invoice dated 24 July 1937 (Robert Lehman Collection files).
2. A. J. D. Campbell, “Report to the President and Members of the Jaipur Council,” 1929, no. 133 (report on deposit in the archives of the Victoria and Albert Museum, London).
3. Pope 1938–39, vol. 3, pl. 1238.
4. Campbell, “Report to the Jaipur Council,” no. 45. The carpet is now in the City Palace Museum, Jaipur, C-6.
5. *Ibid.*
6. *Ibid.*, no. 43.
7. *Ibid.*, nos. 7, 8.
8. National Gallery of Art, Washington, D.C., C-329 (Torchia 1997, p. 95).
9. Sale, Christie’s, London, 11 November 1993, lot 106.

India, Kashmir, eighteenth century

399. Carpet with a millefleur pattern

1975.1.2455

L. 3.9 m, w. 3.8 m. Wool (probably pashmina) pile on cotton and silk foundation. Warp: red, yellow, ivory, and blue-green (in stripes) silk Z₂S, moderately depressed. Weft: pink, buff cotton 2Z, three shoots. Pile: 2, 3, 4, 5Z wool (probably pashmina), asymmetrical knot open to left, V. 41 x H. 59 (2,419 per sq. dm). Colors (12): ivory, yellow, ocher, red, light pink, pink, medium yellow-green, medium green, dark green, light blue, dark blue, and dark brown. *Condition*: Areas of damage and repair along edges but generally even wear.

PROVENANCE: Not established.

With a floral pattern and palette of red field and dark green border, this rug relates in a general way to various classical Persian and Indian carpet types that preceded it. However, its floral motifs are distinctive and combined in a special way. The piece falls into the middle or latter part of the range of millefleur Indian rugs of the second



No. 399

half of the seventeenth century to about 1800, in which the scale of motifs diminished over time. The clustering of blossoms into groups of three, five, or seven became increasingly formulaic, and the patterns reiterative and even stiff in appearance. In the present work, the palette and repetition of the pattern units are enlivened by the inclusion of pairs of dark blue leaves, alternately opened out and curled. These represent a variation on the

classical pairing of palmettes or rosettes with flanking curved leaves.

The pile material here and in No. 400 is probably pashmina wool, the undercoat of the Himalayan mountain goat. Reflecting the impoverishment in the materials and weave quality within its class, the foundation is not entirely silk, as cotton has been employed for the wefts. Accordingly, weave quality is low, with a count of 2,419

per square decimeter. Yet this is still an attractive and well-made work that recalls its luxury origins. One aspect of the seventeenth-century pashmina rugs has been retained: the use of silk warps of different colors organized in stripes, visible in the short fringe that survives at the ends of the piece. This technique was a hallmark of the older, grand carpets of the court. Related but somewhat earlier works of this type are held by the Department of Islamic Art at the Metropolitan Museum.¹ DW

NOTE:

1. Metropolitan Museum, 14.40.714 and 44.70, probably from the same carpet (Dimand and Mailey 1973, p. 132, nos. 65, 66, pp. 126–27, figs. 141, 142).

India, Kashmir, eighteenth century

400. Carpet with a millefleur pattern

1975.1.2463

L. 5.4 m, w. 3.9 m. Wool (probably pashmina) pile on cotton foundation. Warp: ivory, yellow, red, and blue-green (in stripes) silk Z2S, moderately depressed. Weft: buff, occasionally pink cotton 2Z, three shoots. Pile: 2, 3, 4Z wool (probably pashmina), asymmetrical knot open to left, V. 55 x H. 79 (4,345 per sq. dm). Colors (12): ivory, yellow, ocher, red, pink, light blue, medium blue, dark blue, light green, medium green, dark green, and dark brown. *Condition*: Some wear of pile in horizontal bands across field, damaged areas especially at corners and sides.

PROVENANCE: Not established.



No. 400

This rug represents the same class of production as No. 399, with some differentiation. It exhibits a considerably finer weave (4,345 knots per square decimeter) and more elegant drawing. The ground colors are reversed from their usual role, with red in the border and dark green in the field. The palette of the field, with emphasis on yellow, ocher, and pink, seems somewhat lifeless.

DW

India, probably Poona, late nineteenth century

401. Carpet with vine scroll and palmette pattern

1975.1.2458

L. 4.7 m, w. 3.7 m. Wool pile on cotton foundation. Warp: ivory cotton Z₄S, moderately depressed. Weft: ivory cotton 4 or 5Z, 2 shoots. Pile: 1 or 2Z wool, asymmetrical knot open to left, V. 51 x H. 47 (2,397 per sq. dm). Colors (12): ivory, yellow, light brown, medium brown, orange, red, pink, light green, medium green (2), dark blue-green, light blue.
Condition: Small areas of reknitting but generally very good.

PROVENANCE: [Duveen Brothers(?), Paris]. Probably the carpet acquired by Philip Lehman through Duveen Brothers, Paris, in February 1923.¹

The patterns found throughout this carpet are associated most often with Indo-Persian pieces (see Nos. 392–98). The symmetrical arrangement of vine scrolls and large palmettes in the field, as well as the palmettes and “strap arabesques” of the main border, is seen in numerous works from that class. However, several features here are atypical: the use of two weft shoots instead of three; the palette of somber, grayish, metallic colors; the side finish consisting of an overcast cord of compressed rag (instead of spun and plied cotton); and the overall proportions—the length (and it has not been reduced) is short for its width.

The Lehman rug represents Indian commercial production of the late nineteenth century made in the style of a seventeenth-century Indo-Persian rug. It is a copy of a prototype in the Archaeological Museum in Bijapur, India,² that formerly belonged to a religious shrine known as the Asar Mahal, also in Bijapur, where the rugs are said to have been acquired in 1657.³ Certain details of the main border are so unusual and so precisely repeated—a saddled and bridled horse followed by a



No. 401

smaller quadruped, probably a dog; two small rams butting heads; and a series of decorative squiggles and coils—that there can be no doubt. Indian prisons were known for their replicas of plates from the catalogue of the 1891 Vienna exhibition⁴ and also those made directly from rugs in the Jaipur collection. Pattern copies are reputed to have been shared among jails, thus complicating the issue of attribution, but the Bijapur carpets are known to have been lent to the Yeraoda Jail in nearby Poona to be replicated in at least two sets,⁵ hence the designation in this case.

DW

NOTES:

1. Duveen Brothers invoice dated 14 February 1923 (Robert Lehman Collection files).
2. Archaeological Museum, Bijapur, India, 747.
3. Delhi 1902–3, pp. 431–32.
4. Vienna 1891.
5. I. Bennett 1988, p. 119, n. 13.

JAPANESE, CHINESE, AND INDIAN
TEXTILES

Japan, late Edo period (1615–1868),
nineteenth century

402. Furisode

1975.I.2452

L. 175.5 cm, w. 117 cm. Possibly *beni*-dyed light red (orange) silk, figured satin weave, embroidered and couched in silvered and gilt metallic thread (wound around a white silk fiber core). Needlework in satin stitch in shades of green, dark blue, off-white, and light brown; areas of padding; *yuzen* dyeing, and stenciled imitation tie-dyeing throughout. This complete *furisode* is fashioned out of eight widths of silk of varying lengths. The figured satin weave is patterned in small key-fret work juxtaposed with floral elements. *Yuzen* dyeing appears in the larger flowers and their petals. Extensive satin-stitching and couching in a design of tortoises under pine trees, plum-blossom circles, and flying cranes result in an asymmetrical allover composition. The long sleeves have small wrist openings and are open all along the inner seams. There is *fuki* (padding) along the outer bottom edge of the garment covered in matching, nonpatterned light red (orange) silk, identical to the lining. *Condition*: Excellent. There is some soiling around the neck and front area of the garment; a lighter spot is noticeable near the end of the left front panel.

PROVENANCE: [Mayuyama & Co., Tokyo]. Acquired by Robert Lehman through Mayuyama & Co.

This striking *furisode* of brilliantly colored silk is woven in a figured satin weave (*rinzu-ori*) that is further enhanced by a key-fret design called *sayagata*, juxtaposed with and balanced by floral elements.¹ The light red shade may have been achieved with a dye extracted from the petals of the safflower (*Carthamus tintorius* thistle), known in Japan as *benibana*, or *beni*. The color is highly fugitive; to attain the intensity seen here, the woven silk fabric would have been repeatedly dipped into a *beni* dye bath. The use of red, associated with youth, and the long, hanging sleeves that identify the garment as a *furisode* indicate that it was intended—probably as a wedding *kosode*—for a young woman of the wealthy merchant class.²

In its complex patterning, the fabric relies on several techniques—stenciling, imitation tie-dyeing (*kata kanoko*), and skillful needlework. The symbolic tortoises (longevity), flying cranes (longevity and happiness), pine trees (longevity), bamboo (resilience), and plum-blossom roundels (rejuvenation) are flawlessly executed in satin stitch embellished with couched accents of gilt thread.

The piece is fully lined with matching, plain-woven silk and completed with a *fuki*, a padded extension at the hem that protects the precious silk from wear and soiling and gives weight and drape to the garment, especially the skirt.

CCMT



No. 402



No. 402, back

NOTES:

1. The term *furisode* translates as “swinging or waving sleeves,” referring to the wrist openings. Both *kosode* and *furisode* are forerunners of today’s kimono, a word that in Japanese means simply “thing to wear.” See New York 1984a; Los Angeles–Brooklyn 1998–99.
2. Correspondence and discussion with Sharon Takeda, senior curator and department head, Costume and Textiles, Los Angeles County Museum of Art, spring 1999.

Japan, late Edo period (1615–1868),
nineteenth century–early Meiji period
(1868–1912)

403. Kesa (Buddhist priest’s robe)

1975.1.1934

H. 117.5 cm, w. 200.4 cm, blue warp repeat 31.2 cm. Silk, gold leaf on lacquered paper strip, and gold leaf on lacquered paper-strip-wrapped cotton, warp-float-faced 4/1 satin weave with weft-float-faced 1/2 “z” twill interlacings of

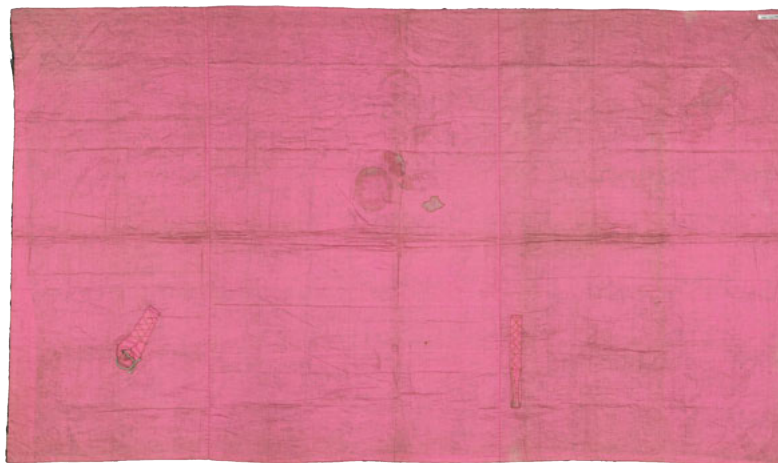
secondary binding warps and supplementary patterning wefts. Blue fabric: gold leaf has red-orange lacquer base. Satin interruption: 2-1. Warp proportion: 3:1. Weft proportion: 1:1. Secondary binding warp interlaces ground weft 1/2 twill interlacing. Decoupage: 4 main warp, 1 secondary warp, 1 weft shed. Light red (orange) fabric: silk and gold-leaf strips only. Gold leaf has red-orange lacquer base. Satin interruption: 1-2. Warp proportion: 3:1. Weft proportion: 1:1. Secondary binding warp interlaces ground weft 1/2 twill. Decoupage: 4 main warp, 1 secondary binding, 1 weft shed. *Condition:* Fair. The piece is creased from folding into eighths. There is some loss of ground wefts and heavy loss of supplementary patterning wefts. There is some loss of secondary binding warps with detached supplementary weft floats and open seams. There is scattered loss of gold from paper strips throughout.

PROVENANCE: Not established.

This complete *kesa* (Buddhist priest’s robe) shows an all-over pattern of chrysanthemums and curling leaf devices. There are six patches of lighter silk that show cloud bands and parts of dragons. There are 14 *jos* (narrow strips of silk) made up of many dark blue silk patches



No. 403, *front*



No. 403, *panel*

with six light red/orange silk patches placed at the four corners, generally indicating the positions of the wearer's hands and feet. Two larger squares near the shoulder areas provided support for the ties on the reverse that fastened the garment to the wearer's body. Piecing and patching was employed to symbolize poverty.

The Lehman *kesa* is a fine work, displaying all the characteristics expected in an eighteenth-to-nineteenth-century piece.¹ The *kinran* fabric (the monochromatic ground in a plain, twill, or satin weave, generally patterned with supplementary wefts of flat gold paper), is patterned with chrysanthemum blossoms and *karakusa* (Chinese-style scrolling vines) in gold against a dark blue background, with highlights in green and light blue. The six patches introduce a more colorful *nishiki* fabric (polychromatic brocaded silk), patterned on a brilliant orange background.² The use of such an application of Chinese-influenced designs, either adapted from prototypes or used along with domestically produced and indigenous Japanese fabrics, is common. The animals are symbolic: the dragon stands for protection; the phoenix for the everlasting rule of the emperor, therefore longevity; and the crane for longevity and happiness.

CCMT

NOTES:

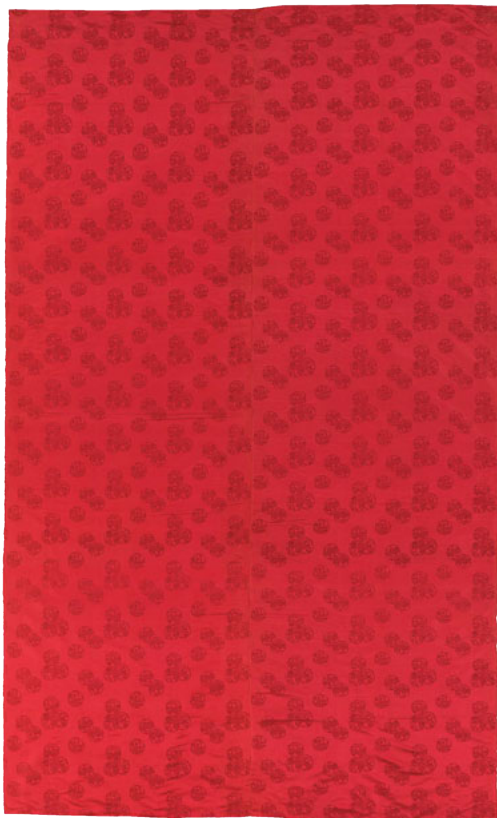
1. The sacred *kesa*, modeled after the Buddha's modest garment, has played a major role wherever Buddhism has taken root. As an outer article of clothing it is worn freely draped over the left shoulder and under the right arm, like the Roman toga. The elongated shape—sometimes rectangular, sometimes trapezoidal—of more recent centuries, is composed of nine to twenty-five *jo*, or patched panels, that run vertically within the main field. The more *jo*, the higher the wearer's rank. For more on the elaborate and symbolic piecing process, and on the uses of different textiles and the significance of certain patterns, see Kennedy 1983; Lyman 1984; M. V. Hays and R. E. Hays 1987; Kennedy 1989.
2. For more detailed definitions, consult the Glossary in Chicago 1992, pp. 97, 98.

China, Qing dynasty (1644–1911), late nineteenth–early twentieth century

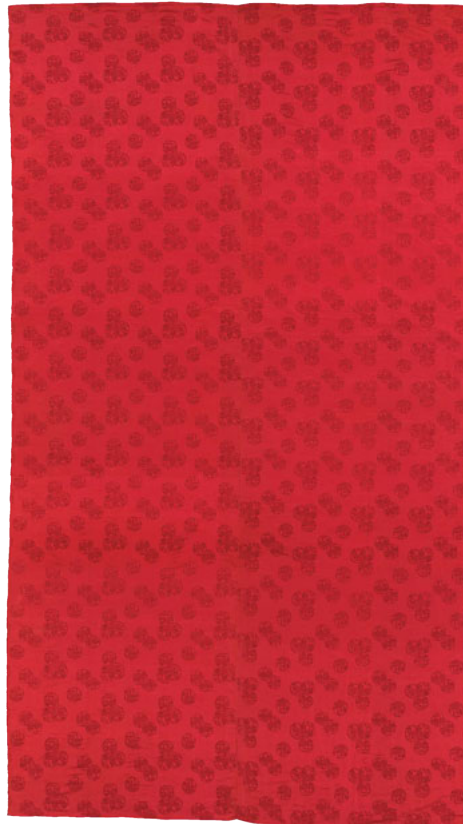
404–5. Panels

1975.1.1932, 1933

No. 404: h. 264.4 cm, w. 160.4 cm, repeat 14.3 cm. x 19.7 cm, loomed width 80.7 cm; No. 405: h. 287.7 cm, w. 161 cm,



No. 404



No. 405

repeat 14.3 cm. x 19.7 cm, loomed width 80.7 cm. Two panels of red silk joined.

No. 404: Silk weft-float faced $7/1$ satin weave self-patterned by areas of warp-float faced $3/1$ "z" twill weave of paired warps. Satin interruption 4-2. Entire background in twill weave of paired warp elements; satin weave only in pattern areas. Selvages present: 10 warps of plain weave.

No. 405: Silk weft-float face $7/1$ satin weave self-patterned by areas of warp-float faced $3/1$ "z" twill weave of paired warps. Satin interruption 4-2. Entire background in twill weave of paired warp elements; satin weave only in pattern area. Both selvages present: 10 warps of plain weave. *Condition:* Excellent except for some weave faults and creases caused through previous folding.

PROVENANCE: Not established.

The two lengths of fabric are composed of two widths each of identical silk fabric. The pattern on both represents a crane, symbol of longevity, contained within a circle that appears in groupings of three, two, or one, arranged in an all-over balanced repeat. Within the Lehman holdings these pieces were intended to be used as furnishing or lining fabrics, probably for display cases, or possibly as upholstery fabrics. Such patterns were also used in the weaving of velvets. CCMT

China, Qing dynasty (1644–1911),
eighteenth–nineteenth century

406. Fabric

1975.1.1935

H. 114.2 cm, w. 248 cm. Repeat h. 37.5 cm, w. 24.1 cm. Loomed width 73.3 cm. Silk, warp-float faced $7/1$ satin weave with plain interlacings of secondary binding warps and ground wefts and with weft-float faced $1/3$ "z" twill interlacing of secondary binding warps and supplementary patterning wefts. Satin interruption 4-2. Warp proportion 4:1. Weft proportion 1:1. In areas of satin weave on face: secondary binding warps interlace both weft sets in plain weave. Main warps interlace ground wefts only. In areas of plain interlacing on face: secondary binding warps interlace ground wefts on face and supplementary patterning wefts on reverse. Main warps suspend interlacing and lay between layers. In twill interlaced areas: main warps interlace ground wefts under twill interlacing of supplementary set. Decoupage: 8 warps. Both selvages present on inner panels; outer edge on outer panels: 5 warps plain weave, turned weft; warp stripe (from outer edge in): 5 white, 3 red, 4 white, 3 red. *Condition:* Very good except for some weave faults. Creased in certain areas. Abraded along creases. Some small holes and visible stitching tracks. Moderate soiling, mainly along creased areas. Some stains.

PROVENANCE: Not established.



No. 406

This length of fabric is composed of eight panels and fragments that were pieced together. It was probably acquired with the intent to use it as upholstery fabric, for pillow covers, or a table runner. The design features an all-over meandering repeat pattern of floral blossoms including chrysanthemums, interconnected by leaf tendrils. CCMT

India, late nineteenth–early twentieth century

407. Panel

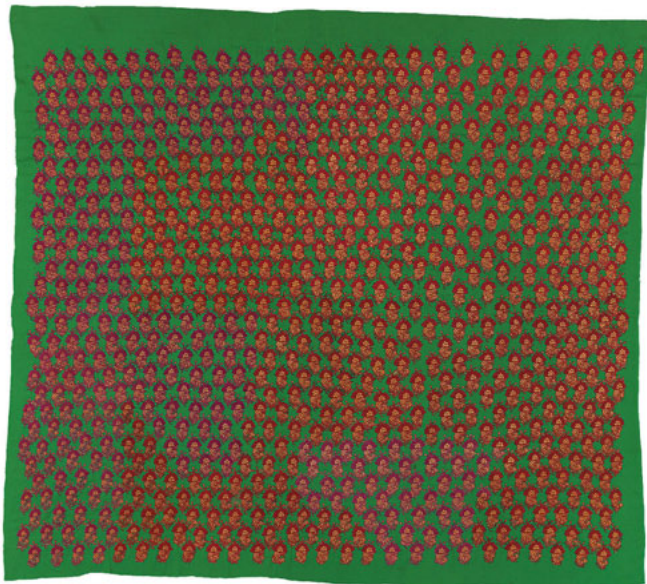
1975.1.1937

H. 142.1, w. 160.3 cm, loomed width 92.8 cm. Panel made up of two widths (one full width, the rest an incomplete portion of a width) of modern fabric, appliquéd with remains of an earlier fabric of embroidered motifs that were applied to a new foundation fabric. Silk, plain weave with creped wefts (modern fabric) appliquéd with silk, weft-float faced 1/7 satin weave; embroidered with silk in chain, open chain, and plaited braid stitches; painted decochement: 5. Satin weave appliquéd with modern red silk thread. "Warp" direction (assumed to be in correspondence with embroidered motif). Both selvages present in plain weave, right panel. *Condition:* Very good except for some creases; there is loss of one selvege along the left edge. The top, bottom, and left edges are all cut. There is light general soiling; the irregular green "painting" of satin weave may possibly be a dye transfer. There are dark, stiff stains in several spots.

PROVENANCE: Not established.

This Indian silk panel is made up of a full width and a portion of another width, embellished with an appliquéd silk embroidered floral repeat motif, placed in a staggered allover design. The embroidered elements were undoubtedly removed from an earlier fabric that had worn out. Originally, the piece was probably used as clothing.

CCMT



No. 407



No. 408

India, nineteenth–twentieth century

408. Woman's overblouse

1975.1.1936

H. center back neck to hem 45.7 cm, w. across shoulders 56.1 cm, w. across blouse hem as gathered 69.8 cm. Silk, plain weave; embroidered with silk in buttonhole, chained buttonhole, chain, double chain, detached chain, open chain, and overcast stitches. Several selvages present, 20 rose-colored warps. The yellow garment is embroidered across the shoulders and sleeve areas in dark red silk thread. The design is composed of both a pattern alternating with circular and floral elements. The piece is enframed around the neck, at the end of the sleeves, and above the chest area with a solidly embroidered band. There is a dark red selvege utilized in front of the garment on both sides running vertically, and in back in two places as a patterning device. The garment is complete. *Condition:* Fair/good except for scattered warp loss throughout, including under the arm areas. There is a small hole near the cuff of the right arm. There are abrasions of the cords at the neck, on the sleeves, and at the tie ends. The closing device at the neck is missing. There is an open seam along the right side and at the uppermost part of the garment. There is moderate soiling throughout as well as water ringed stains.

PROVENANCE: Not established.

This Indian silk garment is a woman's overblouse, heavily embellished along its upper part with silk needlework, utilizing the *botha* motif (flowering tree design), that alternates with circular and floral elements.

CCMT

ADDENDA TO VOLUMES I-XIV

Étienne-Jacques Marcq (ca. 1705–1781),
Paris, 1749

409–10. Pair of silver tureens

1975.1.2560a–c, 2561a,b

No. 409: h. 26.5 cm, w. 39 cm, d. 24.3 cm; No. 409c (liner): h. 11.5 cm, w. 32.3 cm, d. 21.3 cm; overall wt. 6.25 kg, wt. of body 3.5 kg, wt. of lid 2.1 kg; wt. of liner .65 kg; No. 410: h. 26.3 cm, w. 39 cm, d. 24 cm; overall wt. 5.55 kg, wt. of body 3.45 kg, wt. of lid 2.1 kg.

Each: silver, cast in several parts and soldered together; chased, matted, engraved, and burnished. *Condition*: Both tureens are missing their stands.¹ One claw of a crayfish, several parts of the crayfishes' legs, and some other areas of the finials are broken off and lost. Several marks are mostly illegible. Marks: On the undersides of the bodies and lids: the warden's mark for Paris, 1749. On the undersides of the bodies: maker's mark of Étienne-Jacques Marcq (born ca. 1705, master 1732, died 1781).² On the edge of each lid: illegible discharge marks. Inside No. 409a: torn paper label with writing in ink: [*Jac*]ques = *Etienne / Marcq / Il entra dans la Corporation le 31 Mars / 1732. / Les 2 soupieres sont les seules pieces / importantes, qu'il a executé. / l'enseignement donné par / Germain Bapst*³

PROVENANCE: Marquis de Chaponay-Morancé; [Les Fils de Léon Helft, Paris]. Probably acquired by Philip Lehman through Helft in 1933.⁴

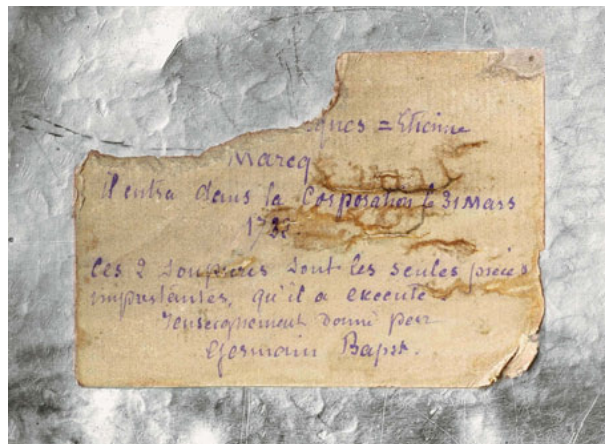
These two silver tureens were made in 1749 for an unknown patron whose arms were polished out and replaced a few decades later.⁵ The coat of arms and motto are those of Pierre-Anne de Chaponay, marquis de Chaponay-Morancé (1754–1832), knight of the Order of Saint Louis, of an important family of Dauphiné. He began his career at the French royal court as a page of Marie Thérèse of Savoy, comtesse d'Artois (1756–1805). She was the wife of Charles de France, comte d'Artois, the youngest grandson of Louis XV of France, who became King Charles X of France in 1824.⁶

The arms were likely engraved in the 1780s after erasing the earlier ones, and certainly before Chaponay's wedding in 1796. The paper label on the inside of No. 410 refers to the famous jeweler and connoisseur of goldsmith's work, Germain Bapst (1853–1921), and may date about 1900, but no later than his death in 1921. Bapst, the scion of an old jewelry firm that once served the French Crown, was for a short time in business with the jewelry designer Lucien Falize (1839–1897).

The two oval tureens of similar form and decoration each stand on four compact rolled-up feet that are attached to the body by fanned-out leaves with C-scrolls and shell formations. Reeded moldings on the shoulders distinguish the swelling lower bowl from the slightly concave edge. A rippled band with twisted foliage forms



No. 410, detail



No. 410, label



Fig. 409.1. Archival photograph showing No. 409 or No. 410 on original stand, before July 1933. Robert Lehman Collection files



No. 409



No. 410

the lip and meets on the short sides to merge into massive bifurcated scroll handles. On the sides are cartouches featuring a relief of asymmetrically arranged foliage and pods with the engraved arms and motto *GALLO CANENTE SPES REDIT* (At the crowing of the cock, hope returns).

The undulating lids have a lowered oval center accommodating a silver still-life composition with casts showing crayfish, several asparagus spears, truffles, and other vegetables and herb leaves, all surmounted by an artichoke. Stippled and engraved floral sprays and applied shell ornaments surround the lids' sides. One of

them, No. 409c, contains its original silver liner decorated with foliate handles. The roughly cutout square-shaped openings in the lids' centers that accommodate the bolt and nut securing the finials are unusual. These awkward elements may have been created by an inexperienced workshop. Recent examination of the tureens by Richard E. Stone concluded that all parts are from the eighteenth century but that the lids were altered to fit the heavy finial compositions.⁷

The naturalism and effervescent spirit of the French Rococo is seen in the superb sculptural realism of the finials, which was achieved by casting models from actual crayfish, asparagus, shallots, and truffles. This enhancement may have taken place when Pierre-Anne de Chaponay acquired the tureens, with the intention of adding an extravagant touch. Both objects had stands (see Fig. 409.1) and were likely part of a larger service. French silver of the ancien régime is exceedingly rare, as much of it was melted down and converted to coinage during the Revolutionary and Napoleonic wars. A less dynamically formed round tureen or *pot d'huile* of 1755–66 with its circular stand by the same goldsmith is preserved in the Musée des Arts Décoratifs, Paris.⁸

WK

NOTES:

1. A photograph showing one of the tureens on its original stand (see Fig. 409.1) accompanied a letter from Jacques Helft to Philip Lehman dated 21 July 1933 (Robert Lehman Collection files). On the reverse of the photograph, the dealer noted the dimensions of the stand as width: 40.5 cm; length: 58 cm; height of the tureen with stand: 26.5 cm. An inventory of Robert Lehman's collection, probably dating from the 1950s, lists as no. 626, "two soupieres and two trays—French" (Robert Lehman Collection files).
2. Nocq 1926–31, vol. 3, p. 198, vol. 5, p. 25.
3. "[Jacques = Etienne / Marcq / He entered in the Corporation on 31 March / 1732 / The 2 soup tureens are the only pieces / of importance, that he has accomplished. / information given by Germain Bapst."
4. See Jacques Helft to Philip Lehman, 21 July 1933 (Robert Lehman Collection files).
5. The tureens were displayed on a side table in the dining room of Robert Lehman's apartment at 625 Park Avenue, New York.
6. Saint-Allais 1876, pp. 281–82. I am grateful to Benoît Constensoux and Alexis Kugel of Galerie Kugel, Paris, for sharing their knowledge about Parisian silver and French heraldry.
7. Examination by Richard E. Stone, conservator emeritus, and Linda Borsch, conservator, Objects Conservation department, The Metropolitan Museum of Art, 2011.
8. See Mabile 1984, pp. 107–8.



No. 411

Georg Anton Urlaub (German, Thüngersheim 1713–Würzburg 1759)

411. Saint Luke Painting the Virgin, 1750–60

1975.1.874

Pen and brush in brown ink heightened with white on gray-blue paper, 29.9 x 19.5 cm. Inscribed in brown ink at the top: *S. Luca ev.*; inscribed in black chalk or graphite at the lower left: VIII.

PROVENANCE: Sale, Gerd Rosen Auktionen, Berlin, 24–29 November 1958, part 1, lot 569; [C. G. Boerner, Düsseldorf]; Paul Wallraf, London. Acquired by Robert Lehman from Wallraf in March 1963.¹

LITERATURE: Boerner 1959, no. 455, ill.; Washington, D.C., and other cities 1966–67, p. 14, under no. 37; Knott 1978, no. Z.263, and p. 256, under no. Z.264.

EXHIBITED: Venice–Cologne 1959, no. 116, ill.

Georg Anton Urlaub, son of a Franconian artist family, became first a student of his father, Georg Sebastian Urlaub (1685–1763), and of Franz Ignaz Roth (died 1784).

In 1757 he succeeded Roth as *Kammerdiener* and *hochfürstlicher Kabinettmaler*. With the support of Prince-Bishop Friedrich Karl von Schönborn he journeyed to Vienna in 1737, where he continued his studies at the Akademie der Bildenden Künste. In 1744 Urlaub returned to Würzburg in the service of the prince-bishop but left that year for Italy. From 1747 to 1750 he worked in Venice in the studio of Giovanni Battista Tiepolo (1696–1770) and followed the Italian artist to Würzburg in 1751. Whereas some scholars regard Urlaub as one of the main collaborators of Tiepolo for the fresco decorations in the prince-bishop's residence, especially for the *Kaisersaal* (Imperial Hall), others view his role as more limited to craftsmanlike work.²

Beyond his contributions to the residence, Urlaub was active as a fresco painter, primarily of churches in South Germany. Although his art shows Tiepolo's influence in concept as well as in style, it also displays a distinctly personal character. The Wagner Collection in the Kunstgeschichtliches Museum of the University of Würzburg holds 599 of Urlaub's drawings.³ According to Knott, *Saint Luke Painting the Virgin* belongs with *The Evangelist John Writing the Apocalypse*, in the National Gallery of Art, Washington, D.C.⁴ Both drawings were auctioned in Berlin in 1958.⁵ They probably date from about 1750–60 and seem to reflect initial ideas for future compositions.

FFH

NOTES:

1. Robert Lehman to Paul Wallraf, 1 March 1963 (Robert Lehman Collection files).
2. See Freedman and Lamb 1956, p. 101.
3. See Runge 1919; Würzburg 1996; Öhm 2009. For a good survey of the older literature, see Runge 1939. An excellent discussion of Urlaub's work and the critical compilation of more recent scholarship is in Knott 1978.
4. National Gallery of Art, Washington, D.C., 1984.3.70 (ex. coll. Julius S. Held; Knott 1978, p. 256, no. Z.264). See also Washington, D.C., and other cities 1966–67, no. 37; Binghamton and other cities 1970, no. 102, ill.; Washington, D.C. 1997–98, no. 101.
5. Sale, Gerd Rosen Auktionen, Berlin, 24–29 November 1958, part 1, lot 569.



No. 412



No. 412, reverse

Austria or Germany, 1760s

412. Folding fan

I975.I.1559

L. 26.7 cm (guard sticks), w. 45.7 cm (open). Leaf: gouache and bronze paint on paper. Sticks and guards: mother-of-pearl, carved, pierced and veneered, decorated with gold- and silver-toned metal leaf. Pivot: green paste jewel. *Condition*: there are minor repairs to the paper leaf; the lower gilt paper border is missing; There are some repairs to the mother-of-pearl veneer on the reverse; the silver leaf is tarnished.

PROVENANCE: Not established.

Typical of many eighteenth-century fans, the decoration of this piece alludes to love. The scene is a small banquet set at a U-shaped table in a garden pavilion with the meal approaching its conclusion. The table is laid for the dessert course, with dishes containing fruit and other confections, and a few champagne bottles scattered about. Some of the diners have left the table, and the remaining guests are engaged in conversation in pairs. The couple sitting at the head of the table, and occupying the central position on the fan, look fondly into each

other's eyes as the man holds the woman's hand and she caresses his face.

Many extant French fans referred to as "marriage fans" clearly depict formal wedding ceremonies or lovers from popular literature and mythological tales. Such objects were often given to brides as wedding gifts. Although it is not certain that the lively party depicted here is indeed a wedding banquet, the illustration of what appears to be a game of blindman's buff on the sticks reinforces the reference to amorousness. The representation of the cheerful gathering, and the allusion to love being a game of chance, make this fan a charming and lighthearted commentary on the benefits as well as the pitfalls of love and marriage.

As with most European fans, the decoration of the reverse is more sparse than the obverse and a common type of pastoral scene is shown. The presence of the young couple in the center reflects the amorous theme of the obverse.

Folding fans were de rigueur accessories for European women in the eighteenth century, when the fashions of the French court influenced all of western Europe. Therefore, it is often difficult to attribute fans to a particular locale of manufacture.¹ The architecture of the fantastic garden pavilion in which the banquet takes place is strongly reminiscent of the style of the French artist Jacques de Lajoüe (1686–1761), which often obscured the distinction between interior and exterior. His work was widely known all over Europe through engravings, and his designs were clearly intended for adaptation in various media. The title page and several other plates of his *Livre d'Architecture, Pâisages et Perspectives, Troisième Partie*, published about 1740, have many of the features of the pavilion on the fan: arched columns covered with trellises and female statues in niches, as well as fountains to one side; all of the architecture has an insubstantial quality.² However, the banquet scene on the front of this fan has a kind of relaxed informality that brings to mind illustrations of the Austrian nobility, as do the table settings.³ The dress conforms to the silhouette and palette of the 1760s, with colors reminiscent of the porcelains of the Austrian and German manufactories, suggesting that this fan might be a product of that region, rather than of France, as was formerly attributed.⁴ MW

NOTES:

1. See Mortier 1992, pp. 6–7, for a frank and concise explanation of some of the difficulties of attributing a place of manufacture to European fans of the seventeenth and eighteenth centuries.
2. See Roland Michel 1982, especially figs. 403, 406. I am

grateful to Wolfram Koeppel for bringing this reference to my attention.

3. For illustrations of eighteenth-century Austrian table settings, see New York 2010, specifically p. 12, fig. 4, showing a 1766 engagement banquet with a U-shaped table, and p. 72, no. 44, showing a diagram for a 1781 banquet at a large U-shaped table.
4. I am grateful to Jeffrey Munger, curator, and Elizabeth Sullivan, research assistant, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art.

Italy, mid-eighteenth century

413. Folding fan with *The Finding of Romulus and Remus*

1975.1.1560

L. 26.7 cm (guard sticks), w. 51.4 cm (open). Leaf: gouache and bronze paint on paper. Sticks and guards: tortoiseshell, carved and pierced, with gold- and silver-toned metal leaf, mother-of-pearl veneer, and paper underlay (upper guards only). Pivot: clear paste jewel. *Condition*: There are some minor repairs to the paper leaf; the silver leaf has tarnished in most areas.

PROVENANCE: Not established.

Mythological scenes were popular subjects for fan leaves throughout the eighteenth century. This fan depicts the moment when the twins Romulus and Remus, the mythical founders of Rome, were discovered by the banks of the Tiber. The infants had been suckled by a she-wolf and were then raised in the household of the shepherd Faustulus (shown dismounting his horse) and his wife, Laurentia. The central vignette and that to the right are based on a painting by Carlo Maratti (1625–1713), which was reproduced as an engraving by a member of his workshop, Robert van Audenaerde (1663–1743).¹ However, the composition of the fan shows some changes from that of the engraving. The wolf who nurtured the infants has been eliminated, and the kneeling figure who lifts one of the children into the arms of the shepherd's wife now appears to be a woman, rather than another young shepherd, as in the engraving.²

The central scene on the sticks shows several soldiers approaching a seated woman and another female standing behind her. This may be an illustration of the meeting of the god Mars and the vestal virgin Rhea Silvia, whose romance resulted in the birth of the twins.³ In addition to the quality of the skillfully painted fan leaf, the sticks and guards deserve notice for the delicacy of the carved and pierced decoration. The material appears to be a



No. 413



No. 413, reverse

superior type of tortoiseshell—it is a paler shade and has fewer markings than the more common variety.⁴ The carving has been highlighted by the application of metal leaf in four tones of gold and silver.

At least two other fans decorated with mythological scenes after engravings of Maratti's work survive. There is another version of Romulus and Remus in the State Hermitage Museum, Saint Petersburg (this one includes the she-wolf), and one of the god Janus closing the gates of war, an allegory of the transition from winter to spring, in the collection of the Worshipful Company of Fan Makers of the City of London.⁵

As is customary, the reverse of this piece is less elaborate than the obverse. The subject is a pastoral scene with figures wearing versions of antique-style dress. The seated woman in the center is spinning thread with a distaff and drop spindle, perhaps a reference to peaceful domesticity.

MW

NOTES:

1. Versions of this engraving by Van Audenaerde are held in the British Museum, London, and the Bibliothèque Nationale de France, Paris. A drawing by Maratti has been identified as a study for the painting (Dowley 1966,

pp. 426–28, pl. 40; sale, Christie's, New York, 22 January 2004, lot 45). The painting, produced between 1680 and 1692 for Marchese Niccolò Maria Pallavicini, is in Schloss Sanssouci, Potsdam.

2. The absence of the wolf, which was essential to the survival of the twins, suggests that perhaps the designer chose to de-emphasize the association with the mythical Romulus and Remus. It is possible that the leaf was painted to celebrate the contemporary birth of twins. I am grateful to James David Draper, Henry R. Kravis Curator, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art, for this proposition.
3. To date, no source for the composition on the fan sticks has been found; a painting by Peter Paul Rubens of this subject from about 1616–17, now in the collection of the Prince of Liechtenstein (GE122), shows Mars swiftly approaching the seated Rhea Silvia.
4. I thank Linda Borsch, conservator, Objects Conservation department, The Metropolitan Museum of Art, for her technical examination of the fan and for her helpful comments regarding the use of tortoiseshell.
5. State Hermitage Museum, Saint Petersburg, 3369 (London 1997–98, no. 2); for the Janus fan, see C. Willcocks and Y. Willcocks 2000, p. 30. Two versions of the engraving of Janus by Van Audenaerde are in the British Museum, London.

Marcel Vertès (1895–1961)

414. Artist's palette, 1947–48

1975.I.2559

H. 34.5 cm, w. 53 cm. Oil paint and black ink on a premade wood painter's palette.

PROVENANCE: Marcel Vertès. Acquired by Robert Lehman as a gift from Vertès in 1948.

It is odd—and also oddly fitting—that the only oil painting by the delightful artist Marcel Vertès in the Robert Lehman Collection is a palette. Vertès, whom Robert Lehman knew well, came to New York from Paris in 1935 and spent a good deal of the rest of his life shuttling between the two cities, making effortless and appealing drawings for chic magazines like *Harper's Bazaar*, *Vanity Fair*, and *Vogue* and painting charming, pastel-hued decorations for public and private interiors.

In 1947, Lehman commissioned Vertès to transform the rather dark entrance hall of the town house at 7 West Fifty-fourth Street that he had inherited from his father, Philip, and Vertès obliged by creating a series of fantasy panels on which flowers, nymphs, birds, androgynous



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youths, a wary rabbit, and a cat rest or cavort on ivory-colored grounds. Coming off Fifty-fourth Street into this cabinet of wonders, the visitor must have felt at once refreshed and amused, as the entrance hall set a fanciful tone that must have been somewhat dampened by the grand rooms filled with important paintings, ceramics, bronzes, carpets, and furniture into which it opened. Indeed, the taste of the principal rooms of the town house was that of the Gilded Age, when Philip Lehman formed the collection—his fun-loving son, who later catalogued and inherited the works, responded, perhaps a bit wistfully, by commissioning his own small entrance “gallery.”

The twenty-seven oil-on-Masonite panels for this entrance hall were given to the Metropolitan Museum by Robert Lehman in 1950, indicating both that they had served, for their patron, a temporary decorative function and that he and the Museum executives thought enough of them to bring them into the public domain. The panels have remained in storage for years, known mostly through photographs in the Museum files.¹ Vertès gave his friend and patron the palette he used to paint the decorations and on which he mixed the primary hues with liberal amounts of white to create almost opalescent tones. To clarify the palette’s function, Vertès wrote

an explanatory text on a passage of dried ivory-colored paint, the colors used for the background of the murals. The French inscription in black ink may be translated as: “to Robert Lehman, this palette which faithfully served for the painting of the murals in his house on 54th Street, with friendship, Vertès, 1948, New York.”

Unlike the paintings for which it was used, the palette remained in the Lehman collection until Robert’s death and came to the Museum with the extraordinary collection as part of the historic arrangement between the Robert Lehman Foundation and the Metropolitan Museum in 1975, half a generation after the death of Vertès himself in 1961. Because it is a palette, rather than a painting, it was not included in the catalogue of nineteenth- and twentieth-century paintings in the Robert Lehman Collection published in 2009. This fact and the virtual disappearance in storage of the related paintings surely can be explained by the lowly stature in which many painters of the third generation of the School of Paris are held in both the scholarly world and the art market.

Marcel Vertès was widely recognized in his lifetime as a congenial and decorative artist who worked for the likes of Elizabeth Arden, Helena Rubenstein, the Carlyle

Hotel in New York, and for Hollywood (he won two Academy Awards in 1952 for his art direction and costume design for *Moulin Rouge*)—hardly the bracing judges of historically “important” modernism championed by the “great” museums of modern art in either Paris or New York. The artists, carefully studied only in a book by Raymond Nacenta published in 1960 called *School of Paris: the Painters and the Artistic Climate of Paris since 1910*, include many that would “make the

cut” in world-class museums. Encouragingly, the work of a number of these artists documented by Nacenta and collected by Robert Lehman—like Chagall, Bonnard, Derain, Vuillard, Matisse, Rouault, Utrillo, and Braque—commands respect today. RB

NOTE:

1. See Brettell et al. 2002, figs. 191.1–191.3. Drawings by Vertès in the Robert Lehman Collection are catalogued in the same volume (*ibid.*, nos. 191–205).

PRINTS

Prints in the Robert Lehman Collection were not included in the catalogue of the collection. They can be found under the following accession numbers:

1975.1.604 Honoré Daumier (1808–1879). *Les Divorceuses*, plate 4. Lithograph. REFERENCE: Delteil 1926, no. 1772.

1975.1.615 Eugène Delacroix (1798–1863). *Götz von Berlichingen Writing his Memoirs*. Lithograph. REFERENCE: Brettell et al. 2002, fig. 38.2.

1975.1.845 Hieronymus Lederer (active by 1607–died 1615). After Bartholomeus Spranger (1546–1611). *Venus and Cupid*. Engraving. REFERENCE: Haverkamp-Begemann et al. 1999, p. 142, fig. 33.1 (erroneously as by Aegidius Sadeler).

1975.1.982 Utagawa Hiroshige (1797–1858). *Small View of Yedo*. Color woodcut.

1975.1.983 Utagawa Hiroshige (1797–1858). *Boats on the Sumida*. Color woodcut.

1975.1.2215 Maurice de Vlaminck (1876–1958). *Street Scene*. Lithograph(?).

1975.1.2500 Félix Bracquemond (1833–1914). After Jean-François Millet (1814–1875). *Two Shepherdesses Looking up at a Flock of Birds*. Etching.

1975.1.2501 Wayne Davis (1904–1988). *Seaplane*. Etching and drypoint.

1975.1.2502 Fiske Boyd (1895–1975). *View of Williams Street*. Woodcut.

1975.1.2503 Camille Bellanger (1853–1923). After François Boucher (1703–1770). *Two Female Nudes with Putti and Doves*. Crayon manner.

1975.1.2504 Charles Albert Waltner (1846–1925). *Old Man (after Rembrandt)*. Etching and mixed technique. REFERENCES (for the Rembrandt painting): Hofstede de Groot 1915, no. 454; Bredius 1935, no. 282.

1975.1.2505 John James Audubon (1785–1851). *Red Shouldered Hawk (No. 12)*, 1829. Etching, colored.

1975.1.2506 John James Audubon (1785–1851). *Goshawk, Stanley Hawk (No. 29)*, 1829. Etching, colored.

1975.1.2507 John James Audubon (1785–1851). *Black Warrior (No. 18)*, 1830. Etching, colored.

1975.1.2556 John Chester Buttre (1821–1893). After photograph by Barr & Young. *Portrait of President Ulysses S. Grant*. Engraving.

1975.1.2558 Ludwig Bemelmans (1898–1962). *Horse Cart/Brooklyn Bridge*. Lithograph.

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