being left raw on the wrong side, are completely concealed, making the tapestry reversible. The technical proficiency apparent in these two tapestries indicates that they were woven toward the end of the Ming dynasty.

The Ch'ing dynasty (1644–1912) emphasis on technical perfection eventually turned into a supercraft what had once been a fine art. It is apparent, however, that artistic genius was not entirely dead in the eighteenth century, for out of this age dedicated to pretty trifles comes a pair of magnificent palace hangings (one illustrated in fig. 2) which would have graced any period in Chinese history. The sweeping design of phoenixes, cloud scrolls, and flowering shrubs is woven in delicate blues, greens, grays, white, pinkish tan, and lacquer red on a ground of imperial yellow. The weave is as fine as that of the average pictorial scrolls, a fact that is almost unbelievable considering the scale of the hangings, each measuring 82 by 118 1/2 inches.

The argument for and against the use of paint on pictorial tapestries may be clarified by comparing the two hangings described above with those tapestries in the exhibition which show a free use of paint. A small amount of brushwork may be detected on the large hangings, but so vigorous and clear is the woven design one scarcely notices the painted details. In the other type mastery of design is lacking in both the painting and the weaving, and one cannot escape the conviction that such pieces have no real place among fine tapestries.

Several emperors' robes and a Buddhist priest robe have been included in the exhibition to illustrate the type of tapestry weave most prevalent in the eighteenth century. In two of the emperors' robes we have unquestionable evidence that the greatest talent in the kingdom was pressed into service in this phase of tapestry-weaving. Probably designed and woven by the same artist, a powder blue robe patterned in delicate pastel shades and a robe with a dazzling all-over cloud pattern in reds, yellows, greens, and blues outlined in gold surpass any examples of tapestry-weaving we have ever seen, not excepting the finest pictorial tapestries. As the accouterments of the Son of Heaven in his annual sacrificial ceremonies in behalf of his people, these robes are much more than a brilliant tour de force—they are highly significant testimonials to a great tradition as well as to a great art.

Pauline Simmons.

THE BEQUEST OF GIULIA P. MOROSINI

Through the bequest of Giulia P. Morosini, who died on February 4, 1932, the Museum received the art collection formed by her father, Giovanni Pertinax Morosini, together with a fund of fifty thousand dollars for its upkeep. Mr. Morosini had been one of the first collectors in America to specialize in arms and armor. A generous provision of his daughter's will permitted the Museum to select such items as were needed for its permanent collection; over two hundred were accordingly chosen for the Department of Arms and Armor and about one hundred for other departments.

ARMS AND ARMOR

Of the arms and armor selected by the Museum 153 items are of European provenance, 61 Near Eastern, and 16 Far Eastern. Ten of the European items are armor, the rest are weapons. The most important element of armor among the German pieces is a right-arm defense of the early sixteenth century which was executed by Koloman Colman (1470/71–1532) of Augsburg. Its mate had already been acquired by the Museum. Also of Bavarian workmanship is an early seventeenth-century breastplate (fig. 2) etched with the arms of the duchy. Of Italian workmanship is a sixteenth-century chamfron with blued surface and bands

0 Acc. nos. 25.100.1, 2. These also were included in the London exhibition.
10 L–3205.3. On loan from Miss Florence Waterbury since 1933.
11 Acc. no. 30.75.7.
12 Acc. no. 32.23.
1 Shown principally in the current Room of Recent Accessions.
2 Acc. nos. 32.75, 86–990.
3 Acc. no. 20.158, 123 in the Bashford Dean Memorial Collection.
damascened with rinceaux in gold and silver; the original lining is retained.

There are sixteen European swords. Four are knightly swords of the fifteenth century, a period thus far meagerly represented in our collection. One of these (fig. 1, center) is especially worthy of note. On each side of the wheel pommel is a broad silver applied border with a Latin inscription, which may be translated: “Here, also, are the heralds of his praise.” Dating from the late sixteenth century is the guard of a state sword. It is of wrought iron with figures chiseled in relief, a lion fighting a dragon and a hound attacking a boar; each quillon tip is in the form of a Moor’s head. A hunting sword (fig. 1, left) of the seventeenth century is richer than any contemporary example in the Museum’s collection and of a type hitherto unrepresented.

Among the daggers there are exceptional examples from Italy and Spain. Of Spanish origin is an eared dagger (fig. 6), decorated with arabesques and hunting scenes, which shows strong oriental influence.

The shafted weapons comprise sixteen examples, of which six are historical and five dated. The most important is a partisan dated 1626, bearing on one side the arms of France and on the other the arms of France and Navarre impaled. It also bears the crowned L of Louis XIII, an M, two C’s addorsed, two D’s addorsed, the letters A M superimposed, an S fermée, the mottoes IVSTISIA ET PIETAS, SI DEVIS EST SPES and NOBIS QVIS. . . . With so many clues on the object itself, the owner should ultimately be identified. The earliest shafted weapon with historical associations is a partisan dated 1621. The blade is etched in the style of the Solingen bladesmith Clemens Horn.

It is in firearms, however, that the Morosini bequest makes its greatest contribution to the Museum’s collection. Among the European guns the principal mechanisms are found, and there are six dated pieces and twenty-seven signed—the latter showing several names not hitherto represented among our exhibits. There is a splendid Brescian wheellock fowling piece with stock of walnut burl inlaid with ivory and mounted with pierced and engraved plaques. The barrel is stamped LAZARINO COMINAZZI, a name which has the same significance of quality on a gun barrel as sterling has on silver. Two of the wheellock guns are dated; one, Italian, was made in 1627, the other, Danish, in 1650. Opposite the lockplate of the latter gun is an ivory plaque carved with the bust and name of Frederick III of Denmark. The lock of a German wheellock gun is signed: G. Draussmüller in Munché; on its stock is applied an oval silver plaque engraved with a scene from the legend of Saint Hubert.

The Museum’s collection of flintlock guns has been practically doubled by the addition of five specimens, of which the French
examples are the most important. The earliest of these is dated 1714; lock and barrel are signed: PERILLE - A. MOVLINS. The most notable French gun (fig. 4) from the standpoint of artistic workmanship is a rifle of the early nineteenth century. The lock and barrel are inscribed: Boutel Directeur STREET LONDON. John Manton was patent gunmaker to their Royal Highnesses the Prince of Wales (afterward George IV) and the Duke of York. France is represented by a flintlock pistol with chased and engraved steel mountings. The lock is signed: PIRAYBE AVX GALLERIES APARIS; the barrel bears the

![FIG. 2. BAVARIAN BREASTPLATE XVII CENTURY](image)

Artiste; the barrel: Manufacture à Versailles. It was Boutet who was commissioned to make presentation arms for Napoleon Bonaparte both as First Consul and as Emperor.

Among the European pistols are good examples from England, France, Germany, Holland, Italy, and Spain. There are three pairs of London-made pistols, including a pair of nineteenth-century flintlock pistols inscribed: JNO MANTON & SON and DOVER same signature and the date 1694. Here should be mentioned a trapezoidal silver-mounted powder horn chased with a knight in armor and inscribed: CONNESTABLE DE. From its period we may reasonably assume that our powder horn was associated with Henri I de Montmorency, who was made constable by Henry IV in 1593 and who died in 1614. Of Dutch workmanship is a pair of wheellock pistols with ivory stocks (fig. 4). The locks are delicately engraved
and inscribed with the name of the place of origin: MAESTRICT; and each butt is skillfully carved as a helmeted head. Only two pairs of ivory-stock wheellock pistols are known; both are now in the Metropolitan Museum. Pistols of Italian (Brescian) workmanship with steel mountings delicately pierced and chiseled in relief are well represented. Brescian pistols are noted for the exquisite chiseling and piercing of their steel

countries—Turkey, India, Persia, the Caucasus, and the Balkan territory—and are of particular value to the student interested in materials and in processes of ornamentation. In the Morosini bequest over a score of materials have been counted, and an even greater number of decorative processes.

The earliest object is a sixteenth-century Turkish harness for man and horse, made of rectangular plates of iron joined by links

FIG. 3. TURKISH GUN OF PERSIAN WORKMANSHIP, XVIII CENTURY

FIG. 4. DUTCH WHEELLOCK PISTOLS WITH IVORY STOCKS, XVII CENTURY

and FRENCH FLINTLOCK GUN, EARLY XIX CENTURY

furnishings, decorative techniques which reached their zenith in the seventeenth century, the period of our objects. Three of these are signed by well-known craftsmen, Francesco Garatto, Lazarino Cominazzo, and Lazaro Lazarino. Among the Spanish arms is an excellent pair of Ripoll flintlock pistols, their stocks covered with pierced and engraved steel mountings.

The Near Eastern objects are of especial significance. They represent a number of mail. Though this armor is now severely plain, some of the plates show traces of gilding. It bears the mark of the arsenal at Constantinople. Four enriched shields and four arm guards of Persian workmanship are more elaborate and exhibit all the technical skill and inventiveness of the Persian armorer.

In the oriental section, as in the European, weapons predominate. Outstanding among them are a Caucasian sword (fig. 1, right) with silver niello mountings and a Persian dagger (fig. 5) with a hilt of green jade carved in the form of a sheep’s head.

4 In 1923 Miss Morosini presented to the Museum a number of splendid oriental jeweled weapons from her father’s collection.
Several swords have hilts of carved jade and blades of Damascus steel, some of them damascened in gold. Blades were often remounted in the East as well as in the West. In the Morosini collection there is a sword with a Persian jade hilt, a European blade, and a Chinese sheath.

Three objects of North African origin, a saber, a yataghan, and a long gun, are ornamented with coral. The barrel of the gun was made by one of the Brescian gunsmiths previously mentioned, Lazarino Cominazzo. Other firearms include four Turkish guns of Persian workmanship, with rich mountings and barrels of Damascus steel. The stock of one of these (fig. 3) is elaborately decorated. Among the pistols there are a number of good examples, of which two pairs of silver-mounted Balkan pistols should be noted.

From the Malay Archipelago are five krisses of good workmanship; from China a few swords; and from Japan eleven items, one of which consists of 385 steel arrowheads—176 signed and no two alike.

The scope of the Morosini collection may be inferred from these brief descriptions and from the notation that because of lack of space in this article many objects were left unmentioned. Its importance may be realized when one considers the large number of objects selected, despite the high rank of the Museum’s armor collection.

Stephen V. Grancsay.

Paintings and Miniatures

There is in the Morosini bequest a group of fifteenth-century painted panels from two marriage chests. The panel from the earlier chest should be dated about 1430. It depicts Three Scenes of Female Virtue, showing at
the left the wife and mother of Coriolanus persuading him to spare Rome from the Volscian army. In the center several episodes from the story of Tarquin and Lucretia are represented; and at the far right Saint Monica is to be seen in conversation with her son Saint Augustine. Less elevated in sentiment are the three panels from the other chest, which were made about a generation later. The main panel illustrates the story of Paris: the left half depicts the judgment of Paris and Helen arriving in a ship at the island of Cythera in quest of Paris; the right half shows a feast in the Temple of Venus, on one side of which are to be seen Paris and his retinue and on the other side Paris and Helen gazing at one another in admiration. The two end panels of the chest, painted by the same hand, depict Thisbe about to kill herself, on discovering the dead body of Pyramus, and Campaspe whip in hand astride the amorous Aristotle.

Of the three other paintings in the Morosini bequest the earliest is the brilliant and lively Soldiers in a Landscape. Its artist, Pieter Snaevers, was court painter to the Archduke Albert and to the Cardinal Infante Ferdinand. A Family Group by Peter Horemans is dated 1730. These affluent Germans in their Sunday best, grouped about a table on the terrace of their princely residence, are preoccupied with food and drink, with music and fine clothes. Peter Horemans was also a court painter, serving the Elector Charles Albert, afterwards the Emperor Charles VII. The Doge Distributing Coins is a contemporary copy after a larger painting by Guardi now in Grenoble.

A highly diverse and interesting group of twenty-four miniatures is included in the Morosini bequest. They cover a range of two centuries, from about 1630 to 1830, and display work in various techniques, oil on copper, enamel on copper, and water color on ivory. The earliest is a small portrait in oil showing a blonde young woman dressed in a highly elaborate court costume with laces, earrings, necklace, brooch, and chain. It appears to be of either Netherlandish or German workmanship. Of perhaps equally early date is a fine solid pair of oil portraits on copper in typical Dutch style of the first half of the seventeenth century and similar to the work of Moreelse. Among the eighteenth-century miniatures on ivory is an elegant French portrait of a young officer which is set in an ivory and gold memorandum case or carnet de bal. Another miniature of remarkable quality is a small example, apparently English, portraying an old man in a green coat and elaborate wig. An especially good work is a signed miniature of a lady by F. Carbonera. Other works in the collection are signed by G. V. Spandonck (1816), Edmé Quenedey, Antoine François Callet, Gabriel X. Montaut, and an unidentified Frenchman whose miniature is dated 1807 and signed with the initials SN.

Harry B. Wehle.

Renaissance and Modern Art

A sixteenth-century portrait bust of a Florentine noblewoman is first among the objects of renaissance art from the Morosini collection. Nearly life size, it was made in three sections: the head is of cast and gilded silver; the bust itself resembles carved crystal but is actually molded glass—which, at this period and in such a large piece, is quite as amazing as if it were crystal; the pedestal is also of silver-gilt.

The inscription on the pedestal establishes the identity of the subject as Laudomia de' Medici, the wife of Piero Strozzi, Marshal of France, and it also gives us the date 1557. The Medici stemma occurs on one side of the inscription, that of the Strozzi family on the other. Laudomia may be numbered among those many talented women of the Italian Renaissance who led remarkably full and swiftly paced lives. She was born about the year 1522, the daughter of Pier Francesco de' Medici, the wife of Piero Strozzi, Marshal of France, and it also gives us the date 1557. The Medici stemma occurs on one side of the inscription, that of the Strozzi family on the other. Laudomia may be numbered among those many talented women of the Italian Renaissance who led remarkably full and swiftly paced lives. She was born about the year 1522, the daughter of Pier Francesco de' Medici. As the result of an extraordinary assassination she was married to Piero Strozzi, a Florentine exile who spent much of his life fighting for the French kings, becoming marshal in 1556 and dying a soldier's death in France in 1558. He was, however, in Italy during part of 1557, the year our bust was made.

Another unusual piece is the coffer decorated with nine enameled panels painted in Limoges by François Limousin II in 1579. Depicting various events of the story of Hercules, and also Bacchic processions, these skillfully drawn panels are either signed or
initialed by the artist, and some of them bear the date 1579. The simple, worn wooden frame of the coffer may possibly have been their original setting.

A number of varied and interesting objects are included in the Morosini bequest. To mention a few—two German late sixteenth-century coffers of wrought iron have on the four sides and tops etched decorations of personages in costumes of the time. A rare iron coffer from France of the same period is damascened in gold and silver with foliate arabesques. A silver tankard made by Lambrecht in Hamburg in the mid-seventeenth century has boldly designed repoussé decorations; another tankard, made during the time of Peter the Great in 1699 by the silversmith Johann Berend in the Baltic city of Riga (then claimed by Russia), has a massiveness of proportions that calls to mind Scandinavian work in silver. Likewise of silver is the attractive and delicately modeled two-handled cup made by William Archdall in Dublin in 1719 or 1720.

Also to be mentioned is a group of small boxes, one of which has on the lid two charming portraits painted on ivory, probably English work of about 1800. Highly unusual from the point of view of both material and technique is the small oval box of wrought iron, showing flower scrolls in high relief, an example of seventeenth-century French workmanship. In addition there are four eighteenth-century watches, together with an interesting group of keys of various shapes, dating from the sixteenth through the eighteenth century. Finally there is a colorful silk and wool petit-point panel, worked probably in Flanders during the late sixteenth century.

John Goldsmith Phillips.

Two Colonial Silver Tankards

The Morosini bequest includes two colonial silver tankards typical of the stout, flat-lidded forms that long remained popular in the Hudson River Valley. The larger and slightly earlier of the two (fig. 7) is the Museum's first example of silverwork by John Le Roux (born 1695?, freeman 1723), one of at least four craftsmen in three successive generations of the name who made silver in the New York–Albany region. An early inscription on the base of our piece describes it as M.G Een Gift Aen Harme Gansevoort (“A Gift to Harme Gansevoort”). It seems probable that Maritie, Harme’s paternal grandmother, was the donor, as hers are the only initials revealed by the family genealogy that fit the inscription. Later inscriptions on the drum, in English, record that in 1779 the tankard was a gift from Harme to his grandson, Herman Gansevoort. In 1862 it descended to the latter’s nephew, Herman Melville, author of Moby Dick.

The second tankard varies only slightly in size and detail from that by Le Roux. John Hastier, the silversmith whose mark it bears, was, like Le Roux, the son of a Huguenot émigré. Although his lifetime spanned the even century from 1699 to 1799, no great quantity of silver by Hastier is known. With one very similar tankard owned by the Museum our present acquisition exemplifies the restraint and comparative simplicity that mark most of his surviving work.

Marshall Davidson.

Fig. 7. Silver Tankard by John Le Roux
New York or Albany
1725–1750

Acc. no. 32.75.73. H. 7¾ in. Wt. 37 oz. 7 dwt.

6 Acc. no. 32.75.74. H. 7 in. Wt. 30 oz. 18 dwt.