THE GALLERIES OF EUROPEAN DECORATIVE ART & PERIOD ROOMS

CHIEFLY XVII & XVIII CENTURY

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Last January saw the reopening of the Picture Galleries after their complete refurbishing as part of the rehabilitation of the Museum building, which has been in progress over a period of several years. That the exciting new installation of these galleries amply justified its cost, as well as the temporary inconvenience to which the picture-loving public had of necessity been put while the work was going on, has since been reflected in numerous expressions of appreciation and greatly increased attendance. The transformation is so complete that it is difficult to realize in walking through these new galleries that the picture collection had, for a great many years, been shown in this same location. Inadequate lighting and depressingly outmoded architectural features have been replaced by fine, up-to-date lighting and distinguished nontraditional settings. The best proof of the success of the undertaking may be found in the pictures themselves, which have taken on a new radiance in their sympathetic setting.

In February, a month after the opening of the Picture Galleries, the newly installed Galleries of Medieval and Renaissance Art opened to the public. Located on the first floor of the oldest part of the Museum building, immediately beneath the Picture Galleries, the changes in installation are again notable, although certain of the galleries have yet to undergo the drastic facelifting that occurred on the floor above. But despite this the arrangement is definitely stimulating and serves to focus attention anew on the Museum’s incredible riches in the medieval and renaissance fields. Here again the increased attendance is indicative of the renewed interest which the public has taken in the treasures displayed in this area.

Now, in November, some thirty new galleries of post-renaissance European Decorative Art and five period rooms will open to the public. These fine galleries, all of them as thoroughly refurbished as the Picture Galleries, are located partly on the first floor of the old building, adjoining the Galleries of Medieval and Renaissance Art, partly on the ground floor beneath. Again the change is so complete that it is difficult to realize that this area on the first floor was previously occupied by plaster casts, the collection of musical instruments, and the Junior Museum. All these the visitor to the Museum will doubtless recall, visualizing their outmoded architecture and bad lighting. He will, however, have no recollection of fifteen new galleries on the ground floor, accessible from the Medieval Tapestry Hall by a handsome new staircase, for these galleries occupy areas previously devoted to various behind-the-scenes services.

Since this publication is intended to be a brief guide to the new galleries it is, in a general way, arranged by nationalities in chronological sequence. On the first floor the visitor will find such categories of material as furniture, woodwork, tapestries, and sculpture, together with occasional period rooms. On the ground floor are displayed ceramics, metalwork, and glass.

FRENCH DECORATIVE ART

We first enter the impressive series of galleries devoted to the decorative art of post-renaissance France. The earliest of these (Gallery 31) is arranged to suggest a royal bedchamber, its central feature a magnificent canopied state bed (p. 79) with colorful embroidered hangings dating about 1700, now shown for the first time. On the walls are four glorious embroideries (see p. 78) the like of which do not exist even in the French National Collections. They originally
formed part of a set of eight symbolic of the Seasons and the Elements and were probably woven in Paris at the convent of Saint-Joseph-de-la-Providence, Mme de Montespan's favorite charity, of which the function was to train poor girls to earn their living. On the basis of certain related drawings it is quite likely that their designs originated in the atelier of Louis XIV's master painter Charles Le Brun. The central figure of one of the Museum's hangings, that symbolic of Air, is undeniably the king himself in the role of Jupiter. The figures on the other seven appear to have been portraits of Mme de Montespan and six of her children by the king. At one time these unique embroideries belonged to King Louis Philippe and hung in the Palais Royal. Most of the chairs, covered either in tapestry or needlework, are the gift of J. Pierpont Morgan, to whose great generosity the Museum's collections owe so much. The Roi-Soleil character of the gallery is further emphasized by Coysevox's vigorous bronze portrait bust (p. 101) of the Grand Dauphin, Louis XIV's eldest son, who predeceased his father in 1711. It was the gift of George Blumenthal, to whom the Museum is deeply indebted for numerous outstanding works of art.

The splendor of the grand siècle is likewise reflected in the adjoining Gallery 30. Two impressive pairs of carved oak doors (see p. 72) came undoubtedly from some royal residence, for incorporated in their superb carving are the royal insignia. Elsewhere in the gallery the royal arms, encircled by the collars of the orders of the Holy Ghost and Saint Michael, occur on two boldly carved panels and, likewise, on a distinguished Gobelins armorial tapestry, a recent gift from Thomas Emery. A stately carved and gilded armchair (p. 80) bears the royal crown and insignia and conjures up visions of the elaborately peruke gentlemen of the period. A delicately carved oak armoire (p. 77), on which neither the arms nor the monogram have been identified, probably dates from the period between 1715 and 1723, when the pleasure-loving Philip of Orleans played the role of regent during the minority of Louis XV.

Gallery 29 is furnished as a lounge and adjoins the modernized entrance from the Park.

Here the most conspicuous exhibit is a great vase of malachite with gilt-bronze ornament. This striking object was made for Count Nicholas Demidoff in 1819 for the fabulous San Donato Palace which he built near Florence. The malachite presumably came from the Demidoff mines in the Urals. The bronzes are signed by Thomire of Paris, noted for his work in gilt-bronze. When the contents of the palace were sold in 1880 the vase was acquired by William K. Vanderbilt for his new house at 640 Fifth Avenue, where it remained until shortly before the house was demolished. On the walls hang four white marble reliefs representing the Seasons by Bouchardon (p. 100). They are reduced replicas of the reliefs on his famous fountain in the Rue de Grenelle. The engaging children playing at seasonal occupations are modeled with a joie de vivre which makes them among the happiest sculptural manifestations of the rococo period.

In the succeeding two galleries (28, 26) are displayed furniture, sculpture, woodwork, and tapestries of the Regency (1715-1723) and Louis XV (1723-1774) periods. Here the formal, balanced rigidity of decorative design which characterized the era of Louis XIV gradually gives way to lighter, more animated, and frequently asymmetrical ornament and curvilinear contours. The scale is less grandiose, the result more intimate and livable. Various fine chairs, some of them signed by the makers, should be noted. A day bed (p. 81), probably from Toulon, is ample enough to accommodate in comfort a corpulent and gouty old admiral.

In Gallery 26 a gilt-bronze wall clock (p. 95) bears the rare signature of Jacques Caffieri of the celebrated family of sculptors and workers in bronze. The ornamental detail pays tribute, in a somewhat fantastic fashion, to the goddess Diana. A Beauvais tapestry representing The Audience of the Prince is one of an original series of six known as La Tenture des Chinois and reflects the passion for the exotic civilization of the Orient with which French culture was deeply fascinated at this time. It was the gift of Mrs. J. Insley Blair. At one end of this gallery is a paneled alcove (p. 73), formerly shown in the Morgan Wing. The provenance of this woodwork is unknown, although it has been said to have
come from the royal Château of Marly, which underwent various modifications in the second quarter of the eighteenth century. Quite aside from its origin, however, the sculptural character of the carving, which still retains much of its old gilding, is unusually effective and brilliant. Before the mirror stands a portrait bust of Louis XV (p. 102) by Lemoyne. This spirited likeness of the king is enveloped in a romantic aura, for it was presented by him to his beloved Mme de Pompadour.

Gallery 24 (p. 74) is the most spacious in the French series and therefore accommodates various objects of different decorative periods, some of which required greater space than was elsewhere available. Five superb Gobelins tapestries, from an original series of twelve known as The Months of Lucas, were woven between 1732 and 1737 for the Count of Toulouse, the favorite son of Louis XIV and Mme de Montespan. They hung for many years in the Hôtel de Toulouse, one of the most luxurious palaces in all Paris. With five other hangings from the set they were the gift of John D. Rockefeller, Jr. They illustrate tapestry-weaving at the Gobelins at its very best.

The gallery contains one of the finest royal Savonnerie carpets in existence. On a basis of old inventories it appears to have been woven between 1685 and 1697 for the Grande Galerie at Versailles. Very likely after a design by Le Brun, the vigorous ornament, with the royal arms and cipher, is carried out in rich colors, which have suffered little through the years. It is well calculated to convey, with great impact, the unbelievable luxury and scale which characterized the royal residences in the reign of Louis XIV. An impressive canopied state bed, of the Louis XVI period, is signed by the noted Georges Jacob, a cabinetmaker whose signature is synonymous with the highest standards of eighteenth-century French craftsmanship. The beautiful gilt carving is enhanced by the delicate colors of the Beauvais tapestry hangings.

Proceeding to the next gallery (23), attention is called to three pieces of furniture, a day bed, armchair, and fire screen (p. 84), made for Marie Antoinette for Saint-Cloud. Part of the original embroidered covering may be seen in the Museum’s Textile Study Room. Also made for the queen, but for Versailles, is a fascinating mechanical table (p. 83) by Riesener. Several examples of Empire furniture are shown in this gallery, the most striking being a cheval glass (p. 86) probably made by Jacob Desmalter and Company, headed by the two sons of Georges Jacob and responsible for some of the finest furniture of the Napoleonic period.

The characteristics of the so-called Louis XVI and Empire styles will already have been noted in the furniture shown in Galleries 24 and 23. The subtle and graceful curves, the exuberant and frequently naturalistic detail of the middle of the eighteenth century have been replaced by a pseudoclassicism inspired by archaeological discoveries in Italy and their ensuing artistic reflections. The association of decorative styles with the reigns of this or that monarch is convenient but rarely accurate. The “Louis XVI style” had put in its appearance long before Louis XVI ascended the throne in 1774, and the makings of the “Empire style” were very much in evidence before his death in 1793. The decorative detail of both these styles is knee-deep in indebtedness to classical ornament and form, but, in comparison with the pseudoclassical character of decoration in the period of Louis XIV, it is intimate, lacking in pomposity, and comparatively slight in scale. The remaining galleries in the French series are almost wholly devoted to the decorative art of the Louis XVI period.

The outstanding exhibit in Gallery 33 is a shop front formerly at 3 Quai Bourbon, Paris, the gift of J. Pierpont Morgan in 1920. Few of these ingratiating examples of eighteenth-century commercial architecture exist today in Paris or, indeed, elsewhere in France. The merchandise shown in the windows will be changed from time to time. At the present writing it consists of a group of French fans.

Opposite the shop front is the entrance to two delightful French eighteenth-century interiors, both exhibited for the first time. One of these (p. 76) comes from the Hôtel de Crillon, of which Gabriel’s façade on the Place de la Concorde is one of the architectural treasures of Paris. This little octagonal mirrored room with its delicate arabesque decoration in natural colors on a
gray-blue ground was very likely intended originally as a bathroom, although later on it was used as a boudoir. The room was brought to this country in 1906 and given anonymously to the Museum in 1944.

The other room, equally intimate in its way, is a small circular salon from Bordeaux (p. 75). Its balanced arrangement of mirrors and niches, doors and windows could scarcely be more happy. The sensitively carved pseudoclassical decoration of the panels and doors is comparable to the best Parisian work but at the same time thoroughly stamped with the individuality of Bordeaux interior architecture. Neither the designer of this room nor the hôtel from which it originally came have been identified, largely owing to the fact that it was removed many years ago and reinstalled in a house near Paris. On an engraving of it, published in 1880, it is described as being in “a hôtel in the Cours d’Albret.” This lovely room was the gift of Mrs. Herbert N. Straus.

In Gallery 32 are shown tapestries, furniture, sculpture, and decorative paintings, chiefly of the late eighteenth century. Three distinguished tapestries in this gallery are illustrated. The Repast, after a design by Le Prince (p. 97), and Pastoral with Blue Drapery, designed by Huet (p. 96), were both woven at the Beauvais Manufactory. The latter is a recent gift from Mrs. Byron C. Foy. A unique tapestry portrait of Napoleon (p. 99), very imperial in his robes of state, was woven at the Gobelins and still retains its original gilt frame. Four of a set of six decorative paintings by Hubert Robert are shown in this gallery, the other two in the adjoining salon from the Hôtel de Tessé. Robert, at his best a very talented and charming artist, executed these paintings about 1777 for the Château of Bagatelle, which belonged to Louis XVI’s brother, the Count d’Artois. Among the pieces of furniture here exhibited should be noted a handsome thuya wood commode by Weisweiler and a roll-top desk with chinoiserie decoration by David Roentgen of Neuwied, an internationally celebrated cabinetmaker who enjoyed the patronage among others of Marie Antoinette, Frederick the Great, and Catherine of Russia.

Crossing this gallery the visitor enters the salon from the Hôtel de Tessé at 1 Quai Voltaire, Paris. This sumptuous interior is illustrated on the cover and described inside. Surely among the most distinguished boiseries ever to leave France, the room can hardly fail to impress by the dignity of its design and the beauty of its decoration. The Museum is exceedingly fortunate to own it and deeply indebted to Mrs. Herbert N. Straus, who gave it. The furnishings are in keeping with the quality and period of the room. Especially to be noted are the commode (p. 85) and secretary made by Riesener for Marie Antoinette for the Château of Saint-Cloud. These two examples of French cabinetwork are unsurpassed in this country and on a par with the best in Europe. The modeling and chiseling of the gilt-bronzes, probably by Gouthière, is carried out with such finesse that they might well be the work of an accomplished goldsmith.

French ceramics, silver, goldsmiths’ work, and glass are displayed in a series of new “vitrine galleries” on the ground floor of this wing, but it will be more convenient to complete our tour through the galleries on this floor first. Traversing the Medieval Sculpture Hall towards the West Lounge, with its windows overlooking the Park and the water playing in its fountain, the visitor will arrive at Gallery 22, the first of a series devoted to English decorative art. This gallery since it contains, in part, renaissance objects, opened last February.

**ENGLISH DECORATIVE ART**

The English section now opening begins with Gallery 19, in which the late seventeenth century merges with the early eighteenth. Inlay in marquetry characterizes most of the furniture in this gallery. The cabinet on page 109 reflects the influence of André Charles Boulle, the French cabinetmaker, whose arabesque decoration in tortoise shell and metal was greatly admired throughout Europe. A rare little knee-hole desk and a set of chairs have this same sort of decoration. But the most important and best-known piece of furniture in the gallery is the cabinet on page 108, which descended in the Bowes-Lyon family, of which Queen Mother Elizabeth is a member.
On one side of the gallery are two mahogany doors, closed for the moment but before many months to open into a mid-Georgian interior from Kirtlington Park, Oxfordshire. The plaster ornament of this room ranks with the finest of its period in England. And the quality of its carved woodwork is not to be underestimated, as may be seen from one of the two graceful terminal figures of the overmantel on page 106.

The next two galleries are devoted to the decorative art of England from the reign of Queen Anne to approximately 1750. In Gallery 18 is shown for the first time a remarkable set of carved walnut furniture with silvered metal mounts (p. 111), part of a larger set which doubtless constituted the entire furnishings of a room at Penn House in Buckinghamshire. A beautifully carved mahogany settee (p. 116) and two matching side chairs from Westwood Park, Worcestershire, are a recent gift from Irwin Untermyer, who also gave the handsome mirror on page 112. In this gallery hangs one of the finest "Indo-Chinese" tapestries in existence, which, with a matching hanging (p. 120), was recently given by Mrs. George F. Baker. These tapestries were woven in the early eighteenth century in Soho in a manufactory headed by John Vanderbank, a Flemish weaver. Their pseudo-oriental detail reflects the intense interest in Europe in the civilization of the East.

On entering Gallery 17 the visitor is confronted by the second of these tapestries, beneath which stands a splendid settee (p. 114), part of a set made for Stowe, Buckinghamshire, one of the great houses of England. Whereas the decoration emulates the luxurious gilded furniture of contemporary French palaces, the design, with its cabriole legs and lion masks, is distinctly characteristic of English work of the period. Oriental influence is again evident in some of the furniture in this gallery. Especially interesting from this angle are the red lacquer chair and card table (p. 113) made by Giles Grendey for export to Spain. They were part of a very large set, which included armchairs, day beds, mirrors, and a secretary.

Passing through a door to the north we arrive in the dining room of Lansdowne House (p. 107), having entered by the service entrance, since the principal doors open from Gallery 15. Lansdowne House was built between 1765 and 1768, after designs by Robert Adam, for the Earl of Shelburne, later first Marquis of Lansdowne. The dining room was in the wing of the house demolished in 1931. Conceived as a sculpture gallery to house some of the classical marbles which Lord Shelburne, conforming to the taste of the day, was collecting in Italy, the room is one of Adam's most felicitous creations. The original sculptures were dispersed before the Museum's acquisition of the room, and the niches now hold casts of similar sculptures. The use of casts, however, by Adam was not unusual as not all his clients owned the real thing. In commenting on his dining room at Syon House, Adam says that dining rooms "instead of being hung with damask, tapestry, etc., are always finished in stucco and adorned with statues and paintings, that they may not retain the smell of the victuals."

Aside from being an example of Adam's work at its best, the Lansdowne dining room is a very historic interior. The Lansdownes, since the days of the first marquis, have frequently occupied distinguished positions in the public life of England, and many of the outstanding figures of the diplomatic, artistic, literary, and scientific worlds have dined in this room. The memoirs of the eighteenth, nineteenth, and early twentieth centuries frequently mention dinners at Lansdowne House and the celebrities who assembled there for them.

Galleries 15 and 13 terminate the English series. In them are shown furnishings principally of the Chippendale, Adam, Hepplewhite, and Sheraton types, although a colorful arabesque tapestry (p. 121) is earlier. Two armchairs (p. 117) in Gallery 15 are excellent examples of the so-called Chinese Chippendale style. The bookcase (p. 118) in Gallery 13 is after a design by Robert Adam, still preserved in Sir John Soane's Museum in London. The gilt table, its top painted with classical scenes (p. 119), is of historic interest since it was made for the Prince of Wales for Carlton House. Among the examples of satinwood furniture a Hepplewhite shield-back settee has an unusual painted decoration of pheasant and peacock feathers.
ITALIAN DECORATIVE ART

Crossing the North Lounge with its collection of renaissance bronzes, we enter two galleries devoted to the decorative art of Italy in the eighteenth century. These galleries opened in February but were mentioned merely in passing. On the walls of Gallery 10 hangs an effective set of frescoes by Tiepolo, part of the bequest in 1943 of Grace Rainey Rogers, whose munificence also made possible the construction of the new auditorium named in her honor. The outstanding piece of furniture in this gallery is a charming green lacquer secretary (p. 128) with decoration partly painted, partly in decalcomania, a method popular in Italy at this time. Gallery 8 serves as a vestibule to the Sagredo bedroom (p. 127). A view of this exuberant Venetian interior looking toward the bed alcove appeared in color on the cover of the Bulletin last January. The present view shows the entrance with its animated overdoor, in which frolicking amorini hold heavily fringed green and gold drapery above a gilt medallion depicting a bacchic dance. The Sagredo bedroom was first put on exhibition in 1926, but it is an enduring attraction, for it illustrates so dramatically, so riotously, a background of living very remote from that of the present day.

CERAMICS, METALWORK, AND GLASS

This completes our tour of the galleries on the first floor. To arrive at the vitrine galleries we proceed through rooms devoted to the Italian, French, and Spanish Renaissance, finally reaching the Medieval Tapestry Hall, where a new staircase leads to the floor below. It lands in Gallery 37, in which are shown French ceramics. Ranging in date from the sixteenth through the late eighteenth century, the faience and porcelain here displayed present an enviable array the like of which is not to be found elsewhere in this country. They were largely given by J. Pierpont Morgan and R. Thornton Wilson. Unfortunately, only a few of the wonderful examples of ceramic art shown in this gallery can be illustrated (see pp. 92-94). Beginning with French maiolica and Palissy and Saint-Porchaire wares, the collection continues with the faience of Nevers, Rouen, Moustiers, Strasbourg, Nider- viller, and Marseilles, and the porcelain of Saint-Cloud, Chantilly, Mennecey, Vincennes, and Sévres.

The next two galleries (38, 39) contain chiefly French silver bequeathed to the Museum by Catherine D. Wentworth (see p. 87). This collection, assembled during Mrs. Wentworth’s long residence in France, numbers several hundred examples. Fine French silver is exceedingly rare, much of it having been confiscated by royal edict and melted down to enrich the treasury. Prior to the Wentworth Bequest the Museum owned a mere token representation of this type of silver, although included in it were several outstanding pieces. Now it owns one of the greatest collections anywhere.

French silver, other than Wentworth and especially of the Empire period (1804-1814), is shown in Gallery 40, together with French goldsmiths’ work. The latter, largely from the Morgan collection, includes snuffboxes and carnets de bal (see pp. 90, 91), a variety of étuis, and a spectacular grande parure of varicolored gold and amethysts. Nowhere in this country is the art of the French goldsmith to be seen to such advantage. The incredibly delicate chiseling and beautiful enameling, frequently enhanced with jewels, which characterizes these precious objects has never been surpassed.

In the next gallery (41) are exhibited various types of European metalwork of a non-precious variety. The Morgan collection included a large number of gilt-bronze furniture ornaments. A selection of the more interesting of these is shown here, and the beauty of their modeling and mercury-gilding is evident. Also in this gallery is a distinguished group of bronze medals and placquettes, mostly Italian, German, and French. Several vitrines contain examples of European pewter.

Continental silver and goldsmiths’ work, much of it Italian or German, predominates in Gallery 42 and ranges in date from the sixteenth through the eighteenth century. The visitor will doubtless be especially interested in a vitrine containing examples of renaissance jewelry. A group of cameos from the Milton Weil collection should prove another attraction.

Miniatures, both European and American,
are shown in Gallery 51. There are more than two hundred examples of outstanding quality by well-known painters dating from the sixteenth century to today. Before proceeding straight ahead to the collection of English silver the visitor may find it more convenient to look into the adjoining Gallery 50, devoted to horology. The collection of watches includes numerous rare specimens (see p. 91) from the sixteenth through the nineteenth century. A number of early clocks and dials are also to be seen.

Retracing our steps to the collection of miniatures, we enter Gallery 43, in which is shown English silver, encompassing the art of the silversmith from the days of Queen Elizabeth through the reign of George III (see p. 122). A small vitrine holds interesting examples of English goldsmiths’ work.

Gallery 44 contains European glass ranging in date from the Renaissance to modern times. The fascinating artistry of the glassworker is here revealed in all its varied aspects. The collection is especially rich in German and Dutch glass (see pp. 132, 133) but includes also characteristic Italian, French, Spanish, and English (p. 126) examples. Modern Austrian, French, and Swedish glass is likewise shown. Conspicuous in the gallery is a brilliant Flemish stained-glass window of the sixteenth century, a recent gift from Irwin Untermyer.

English ceramics (see pp. 124, 125) are exhibited in Gallery 45. The collection is richer in pottery than in porcelain, largely owing to the extensive gifts of Carleton Macy, Mrs. Russell S. Carter, Mrs. Francis P. Garvan, and Frank K. Sturgis. Fine examples of Staffordshire pottery of the slip-ware, Lambeth and Bristol delft, salt-glaze, Whieldon, and Ralph Wood types abound, and Wedgwood is represented by a choice selection, including a group of the popular portrait medallions. The porcelains come chiefly from the factories at Bow, Chelsea, Derby, and Worcester.

The German and Austrian ceramics (see pp. 130, 131) shown in Gallery 46 afford one of the revelations of the new galleries. Almost wholly given by R. Thornton Wilson, this pottery and porcelain bears eloquent testimony to Mr. Wilson’s taste and discrimination. Hafner ware and stoneware are represented by distinguished examples. Hausermaleri, in which plain faience or porcelain was decorated by independent artists, is illustrated by numerous important pieces. In the realm of porcelain the products of such important factories as Meissen, Höchst, Fulda, Frankenthal, Nymphenburg, and Ludwigsburg may be enjoyed in this gallery as in no other public collection outside of Europe. Superlative examples of the beautiful porcelain made in Vienna during the Du Pacquier period (see p. 131) are likewise shown.

Passing through Gallery 47, in which are displayed the Museum’s best pieces of delft (see p. 134), the visitor arrives in Gallery 48, devoted to Italian ceramics. Two vitrines contain porcelain from Capo di Monte and Venice, and, especially to be noted, four specimens of the very rare Medici porcelain made as an experiment in the last quarter of the sixteenth century in Florence for Francesco Maria de’ Medici, Grand Duke of Tuscany. Maiolica occupies the rest of the gallery and, belonging to the Renaissance, would have been on view last February had this area been completed. The collection is very rich in the products of Tuscany, Faenza, Deruta, Castel Durante, Gubbio, and Urbino. Many of the outstanding pieces were received in the bequests of V. Everit Macy and Michael Friedsam. Others were given or bequeathed by George Blumenthal. At the sale in 1946 of the noted Mortimer L. Schiff collection the Museum purchased some fifty of the finest pieces.

In the last of the new galleries (49), opening midway from the gallery of Italian ceramics, is shown a selection from the more than four hundred examples of China Trade porcelain in the Helena Woolworth McCann collection (see p. 135), presented to the Museum by the Winfield Foundation. Mrs. McCann’s collection was unique both in quality and extent. The Museum of Fine Arts in Boston and other American museums have also profited through the wise and generous distribution of the collection. China Trade porcelain is logically shown in conjunction with European decorative art by virtue of the fact that, although Chinese in origin, much of it was made to order for the European market and is frequently European in form.