

## GREAT HALL

KOLBENTURNIERHELM. German, about 1480. Of iron covered with leather and gesso painted. A type of helmet used in tournaments in which the weapons were clubs, and the object was to knock the crest from the opponent's helm.

A CARVED RECTANGULAR TABLE. French, Sixteenth Century, in the style of Hugues Sambin, circa 1560. With scrolled ends in the form of sheathed female caryatids placed back to back against a female demi-figure, and three turned balusters rising from the stretcher.

ANTONIO DEL POLLAIUOLO. 1429-1498. Florentine School. Next to Verrocchio the most important sculptor of bronze in Florence in the second half of the fifteenth century; he was one of the most famous goldsmiths of his period, and also a great painter. His statuettes belong to the most remarkable works of their type in the art of the fifteenth century.

### BUST OF A YOUNG WARRIOR

Presumed to be that of Hugolinde de Geradesca, a prominent figure in the army of the Medicis. Unpainted terra-cotta.

*Formerly in the Collections of Louis Charles Timbal, Count Edmond de Pourtales, and Baron Arthur de Schickler, Paris.*

BENEDETTO DA MAJANO. 1442-1497. Florentine School. Follower of Donatello and Antonio Rossellino, and one of the great sculptors of the second half of the fifteenth century. He worked especially in marble and terra-cotta; he also carved in wood and possibly executed *intarsia* work.

### BUST OF A MIDDLE-AGED MAN

Probably a member of the Ginori family of Florence. Terra-cotta.

*Formerly in the Collections of Prince Liechtenstein, Vienna, and the Ginori family, Florence.*

FOUR DINANDERIE STATUETTES (St. John, St. Mary Magdalen, St. Catherine, and St. Barbara). French, Fifteenth Century, probably by Jehan de Chartres.

Commanded by Anne de Bourbon, for her Château de Chantelle, where they remained until the French Revolution, when they were taken to the Château de Chirat, near Chantelle, the property of Comte de Saint Genys; they were afterwards in the Collection of Edmond Bardac, Paris.

## GREAT HALL

TWO COMPOSITE SUITS OF ARMOUR with minor restorations. Italian. 1475. The name "Gothic" is applied to this beautiful armour, because in its lines it reminds one of the "Gothic style" in cathedrals, for the armour developed points very much as one sees them in arches and windows.

TWO MAXIMILIAN HARNESES. German, 1520. A characteristic of Maximilian armour is the parallel or almost parallel rows of fluting. The Emperor Maximilian I was actively interested in making this type of armour which has been named after him.

A BRONZE FOUNTAIN of three Female Figures supporting a scrolled Bowl. French, Sixteenth Century. School of Fontainebleau. Attributed to Jean Goujon (c. 1515-1568). Each figure reclines, back to back, on a sculptured green marble base, and a carved wooden plinth.

*Formerly in the Collection of Jacques Seligmann, Paris.*

A GOLD AND RUBY VELVET COPE WITH ORPHREYS (with full-length figures of St. Peter, St. Francis, St. John, St. George, St. Nicholas, St. Martha, and the Annunciation). Italian Gothic embroidery, Venetian, Sixteenth Century.

Originally worn by Pope Sixtus IV (1471-1484).

*Formerly in the Collection of William Salomon, New York.*

A GOLD EMBROIDERED DAMASK DALMATIC. Spanish, Sixteenth Century; enriched in the lower panel with an embroidered heraldic escutcheon enclosed within a wreath.

TWO ISPAHAN CARPETS (so-called). Woven in Eastern Persia, probably in the vicinity of Herat in the seventeenth century, circa 1625-1650. Historically important as showing the influence of the Vase Carpets which were conspicuous at the court of Shah Abbas at Ispahan in the first third of the seventeenth century; they also show the influence of Polonnaise carpets in the cartouche divisions.

ISPAHAN CARPET (so-called). Woven in Eastern Persia, probably in the vicinity of Herat, towards the middle of the seventeenth century.

## RENAISSANCE ROOM

ANDREA DEL VERROCCHIO. 1435-1488. Florentine School. Pupil of Donatello and Alesso Baldovinetti; influenced by Pesellino. Next to Pollaiuolo, the most important bronze sculptor in Florence during the second half of the XV Century; celebrated also as a goldsmith and a painter. His studio was the most famous training ground in Florence for young artists; Leonardo da Vinci and Perugino were among his pupils.

### THE MADONNA AND CHILD

*Formerly in the Collections of Baron Hubert de Pourtales, and Baron Arthur de Schickler, Paris.*

ANTONELLO DA MESSINA. c.1430-1479. Venetian School. Began his studies under an unknown Flemish painter. Influenced by the Vivarini and Bellini. He introduced into Italy the Flemish system of oil-painting, which he had acquired during a sojourn in Flanders about 1457-1460. He worked in Venice after 1466.

### THE MADONNA AND CHILD

*Formerly in the Collection of Robert H. and Evelyn Benson, London.*

ALESSO BALDOVINETTI. 1425-1449. Florentine School. Pupil of Domenico Veneziano; influenced by Paolo Uccello. He completed a series of paintings begun by Fra Angelico in the Vestry of Santissima Annunziata; these are now in the Museum of San Marco, Florence. Most of his works are to be seen in Florence.

### THE MADONNA AND CHILD

*Formerly in the Collections of Arnolfo Corsi, Florence, and William Salomon, New York.*

GIOVANNI BELLINI. 1430?-1516. Venetian School. Pupil of his father, Jacopo; influenced by his brother-in-law Mantegna, and later by Antonello da Messina. The revelation of Bellini's intensity of feeling and technical mastery is displayed in his large altarpieces. His later work was imbued with a mysterious fascination and romance.

### ST. JEROME, READING

Signed and dated: IOANNES BELLINVS, MCCCCCV.

*Formerly in the Collections of Lord Monson, Reigate, and Robert H. and Evelyn Benson, London.*



ANTONELLO DA MESSINA: "MADONNA AND CHILD"  
*Renaissance Room*

## RENAISSANCE ROOM

SANDRO BOTTICELLI. 1444-1510. Florentine School. Pupil of his father, who was a goldsmith, and of Fra Filippo Lippi; influenced early by Antonio Pollaiuolo and Castagno. Worked mostly at Florence. His range of subjects extended from great scriptural compositions to allegorical, mythological and historical subjects. In later life he became a follower of Savonarola.

### PORTRAIT OF A YOUNG MAN

*Formerly in the Collection of Baron Arthur de Schickler, Martinvast, Normandy.*

CARLO CRIVELLI. c. 1430-c. 1493. Venetian School. Fellow pupil with Bartolommeo Vivarini under Antonio da Murano and Squarcione. One of his most important works is the large ancona in the National Gallery, London. In 1490 he was knighted by Prince Ferdinand of Capua. The brilliancy of Crivelli's paintings, seldom impaired by time, is due to his exclusive use of tempera.

### PROFILE PORTRAIT OF A MAN

*Formerly in the Collection of the Duke of Anhalt, Dessau and Wörlitz.*

FRANCESCO FRANZIA. 1450-1517. Bolognese School. Began life as a goldsmith, and acquired considerable reputation as a medallist and enameller. Pupil and partner of Lorenzo Costa, and influenced by Ercole Roberti. About 1500 he developed his own personal style, as can be seen at its best in the great altar-piece in the National Gallery, London.

### THE MADONNA AND CHILD WITH ST. JOHN AND AN ANGEL

*Formerly in the Collection of Comtesse Edmond de Pourtales, Paris.*

ANDREA MANTEGNA. 1431-1506. Paduan School. Brought up in the workshop of Squarcione who adopted him as a son. Influenced by his future father-in-law, Jacopo Bellini, and even more powerfully by Donatello. Paolo Uccello and Fra Filippo Lippi are said to have had a certain effect upon him. After 1466, he became court painter to the Duke of Mantua, Ludovico Gonzaga, and his successors, and died in Mantua.

### THE ADORATION OF THE SHEPHERDS

*Formerly in the Collection of C. Rouse Boughton-Knight, Ludlow, Herefordshire.*

## RENAISSANCE ROOM

MATTEO DI GIOVANNI. c. 1430-1495. Siense School. Possibly pupil of Piero dei Franceschi; strongly influenced by Domenico di Bartolo, Vecchietta, and later by Pollaiuolo; he was one of the most highly praised Siense painters of his time, and influenced many artists, especially Cozzarelli.

### MADONNA AND CHILD WITH SAINTS AND ANGELS

*Formerly in the Collection of Lord Ashburnham, Battle, Sussex.*

PIETRO PERUGINO. 1446. 1523. Umbrian School. Pupil perhaps of Fiorentino di Lorenzo, and influenced by Signorelli, and largely by Verrocchio, in whose studio he had worked with Leonardo and Lorenzo di Credi. He was among the earliest of the Italians who mastered the use of oil as a medium.

### THE MADONNA AND CHILD

*Formerly in the Collections of the Marquis de Villafranca, the Marquis de la Romana, and the Marquis de Villamayor, Madrid.*

ANTONIO PISANO, called PISANELLO. Circa 1385-1455. School of Verona. Follower of Altichiero; influenced by Gentile da Fabriano. Pisanello is better known as a medallist, but his three known painted portraits (Louvre, Bergamo, Mackay) justify his high reputation as a painter.

### PROFILE PORTRAIT OF A YOUNG LADY

*Formerly in the Collection of M. Villeroy, Paris.*

RAFFAELLO SANZIO, called RAPHAEL. 1483-1520. Umbrian School. Son of the painter-poet, Giovanni Santi. Pupil of Timoteo Viti of Urbino; assistant of Perugino and Pintoricchio; influenced by Leonardo da Vinci, Fra Bartolommeo, Michelangelo, and Sebastiano del Piombo. Appointed architect of St. Peter's, and director of excavations, Rome.

### THE GARDEN OF GETHSEMANE

*From 1505 until 1663 in the Convent of St. Anthony at Perugia, when it was purchased by Christina, Queen of Sweden; afterwards in the Collections of Cardinal Azzolini, Don Livio Odescalchi, the Regent, Duc d'Orleans, Lord Eldin, Samuel Rogers, and the Baroness Burdett-Coutts, London.*

## RENAISSANCE ROOM

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### BUST OF LORENZO DE MEDICI

*Formerly in the Collections of Lord Taunton, Edward Nicholls Dennys, London, and Professor Santarelli, Florence.*

DESIDERIO DA SETTIGNANO. 1428-1464. Florentine School. Follower of Donatello, and one of the great sculptors of the middle of the fifteenth century. His masterpiece is the Marzuppini Tomb in Santa Croce, Florence. Vasari particularly extols the sculptor's treatment of the busts of women and children of which several are in existence.

### BUST OF ISOTTA DA RIMINI

*Formerly in the Collections of Alessandro Castellani, Rome, and Baron Arthur de Schickler, Paris.*

DONATELLO. 1386-1466. Florentine School. Greatest sculptor of the Early Renaissance in Italy. He worked mostly in Florence, first for the Cathedral and other churches, and afterwards for the Pazzi, Medici, Martelli and other families. In 1432 he went to Rome with Brunelleschi. From 1443-1454 he worked in Padua, and there carried out his greatest works.

### ST. JOHN THE BAPTIST

*Formerly in the Collection of F. Engel-Gros, Chateau de Ripaille, Thonon, Switzerland.*

MINO DA FIESOLE. 1431-1484. Florentine School. One of the greatest sculptors of the latter part of the Quattrocento; discovered and educated by Desiderio. He kept a large workshop in Rome, from which many sculptures came forth; he was also active in Florence, Fiesole, Volterra, Perugia and Prato.

### A PORTRAIT BUST OF A YOUNG LADY

*Formerly in the Collection of Signor Geoffroi Brauer, Rome, who purchased it from a princely family in Rome.*

## RENAISSANCE ROOM

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### A BUST OF THE MADONNA

*Formerly in the Collections of the De Sani family of Siena, and Signor Palmieri-Nuti, Siena.*

PIETRO LOMBARDI (ATELIER). 1435-1515. Venetian School. The most important sculptor in Venice during the second half of the XV Century. He created several of the finest Renaissance tombs of the Doges, especially that of the Doge Vendramin. The Tuscan elements in his art may be explained through his stay in Florence before 1465.

### MARBLE STATUE OF AN ANGEL

*Formerly in the Collection of Max Chabrières-Arlés, Lyons.*

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### TWO ANGELS HOLDING CANDLESTICKS

*Formerly in the Collection of Walter S. M. Burns, Hatfield, Herefordshire, England.*

ORAZIO FONTANA. c. 1523-1571. Duchy of Urbino. A member of the Pellipario family of Castel Durante, Fontana being an adopted name. He worked in conjunction with his father up to the year 1565, when he set up a *bottega* in the Borgo San Polo. He was the most celebrated exponent of the pure Urbino style.

### URBINO MAJOLICA VASE (Story of Amadis of Gaul)

*Formerly in the Collections of Baron Adolphe de Rothschild, Paris, and William Salomon, New York.*



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### A PAIR OF URBINO MAJOLICA VASES (Old Testament History)

*Formerly in the Collections of Baron Adolphe de Rothschild, Paris, Charles Stein, Paris, and William Salomon, New York.*

ANDREA BRIOSCO, called RICCIO. 1470-1532. Paduan School. Pupil of Bellano, in whose workshop he was employed as assistant for several years. After Bellano's death, he completed the bronzes on the Roccabonella Tomb in the Church of S. Francesco in Padua. His bronze work in Padua raised that form of plastic art to its zenith.

### A BRONZE SATYR CANDLESTICK

*Formerly in the Collection of Signor Stefano Bardini, Florence.*

FRANCESCO DI SAN GALLO. 1494-1576. Florentine School. Born in Florence, and died there. He was one of the youngest members of the celebrated family of artists developed under the influence of Michelangelo; he is known as a sculptor of large marble and bronze figures, and a few fine medallions.

### BRONZE STATUETTE OF HERCULES

*Formerly in the Collection of Isaac Falcke, London.*

FRANCESCO DA SANT' AGATA. Early Sixteenth Century. Paduan School. A North Italian goldsmith and bronze sculptor, worked at Padua during the first decades of the XVI c. He is known also as a sculptor in wood, and his name is associated with several well-known statuettes carved in box-wood.

### A BRONZE DANCING YOUTH

LEONARDO DA VINCI (*Attributed*). 1452-1519. Florentine School. Pupil of Andrea Verrocchio. About 1483 he went to Milan to enter into the service of the Regent Lodovico Sforza; he founded there the famous Vincio Academy of Arts, over which he presided. After spend-

## RENAISSANCE ROOM

ing several years in Florence, he returned in 1507 to Milan in the service of Louis XII, King of France. In 1516 he accompanied Francis I to France, and died near Amboise in 1519.

### THE BRONZE FIGURE OF A HORSE

*Formerly in the Collection of the Kaiser-Friedrich Museum, Berlin.*

NICCOLO ROCCATAGLIATA. 1565-c. 1640. Venetian School. Pupil of Cesare Gropo, with whom he moved from Genoa to Venice about 1585. Late in life he returned to Genoa. Among his most important works are several bronze statues in San Giorgio Maggiore, Venice.

### A PAIR OF VASE AND TRIPOD CANDLESTICKS with female caryatid figures

*Formerly in the Collections of Rodolphe Kann, Paris; J. Pierpont Morgan, New York, and Enrico Caruso, New York.*

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### A CANDLESTICK SUPPORTED BY THREE ARMORINI

*From the Collection of Signor Stefano Bardini, Florence.*

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### TWO PAIRS OF BRONZE CANDLE SCONCES formed of demi-figures of Cupids

*Formerly in the Collection of Earl Brownlow, Ashridge Park, Berkhamstead, England.*

PADUAN FOLLOWER OF DONATELLO. Fifteenth Century.

### A BRONZE CASKET AS AN INKSTAND

*Formerly in the Collections of J. Pierpont Morgan, New York, and Henry J. Pfungst, London.*

## RENAISSANCE ROOM

A MORTAR, or WINE COOLER. Paduan School, early Sixteenth Century.

*Formerly in the Collections of J. Pierpont Morgan, New York, and James Forman, London.*

A BOWL, or WINE COOLER. Paduan School. Early Sixteenth Century.

*Formerly in the Collections of J. Pierpont Morgan, and William Salomon, New York.*

A PAIR OF BALUSTER-SHAPED CANDLESTICKS. Venetian School, late Sixteenth Century.

A BOWL SUPPORTED BY THREE PUTTI. Venetian School, late Sixteenth Century.

*Formerly in the Collection of Signor Stefano Bardini, Florence.*

A CARVED RECTANGULAR EXTENDING TABLE. French, Sixteenth Century. Lyonnaise School. With four baluster legs, and four baluster supports rising from a platform base.

A CARVED OCTAGONAL RENAISSANCE TABLE, with inlaid marble top, supported on a square base, from the corners of which rise four large volute brackets, surrounding a carved baluster-shaped column in the centre. French, Sixteenth Century.

A CARVED SQUARE RENAISSANCE TABLE, supported on a square incurved base, from the corners of which rise four male and female terminal figures, alternately placed, with a carved baluster-shaped column in the centre. French, Sixteenth Century.

TWO CARVED SGABELLO CHAIRS. Venetian, Sixteenth Century. With wedge-shaped backs carved at the outer sides with sheathed female figures; the front legs carved with sheathed winged female figures supporting central masks.



CARLO CRIVELLI: "PROFILE PORTRAIT OF A MAN"  
*Renaissance Room*

## RENAISSANCE ROOM

TWO MARRIAGE CHESTS (Legend of Apollo and Marsyas). Roman Workmanship, circa 1550. Carved Walnut.

A MONUMENTAL SCULPTURED CHIMNEY-PIECE. Italian, Sixteenth Century.

PERSIAN CARPET, with Medallion, Trees and Animals. Known as the "Coronation Carpet." Woven in northwest Persia in the sixteenth century, circa 1520-1535. Companion to a similar example in the Kaiser-Friedrich Museum, Berlin; affiliated with the Medallion and Animal Carpet in the Poldi-Pezzoli Museum in Milan, dated 1521. (This Carpet was used on the dais of the Throne during the Coronation of King Edward VII of England at Westminster Abbey, London, August 9, 1902. The carpet is seen in Edwin A. Abbey's celebrated painting recording the event.)

*Formerly in the Collection of Marsden Perry, Providence, Rhode Island.*



# GOTHIC ROOM

A GOTHIC ENTRANCE in sculptured stone. French, Fifteenth Century.

*Formerly in the Château de Taurines, near Rodez, Abeyron, France.*

FRENCH GOTHIC ROOM, with carved oak panels, including the door. Burgundian. Early Fifteenth Century.

SIXTEEN GOTHIC PANELS OF STAINED GLASS, mainly Thirteenth Century. French, English and German Schools.

## FIRST WINDOW

- a. ST. GEORGE AND THE DRAGON
- b. CHARLEMAGNE ENTHRONED
- c. THE FLIGHT INTO EGYPT
- d. THE NATIVITY

## SECOND WINDOW

- a. THE CONVERSION OF ST. PAUL
- b. THE REMORSE OF JUDAS
- c. THE ABDIAS AND ST. JOEL
- d. ST. SOPHIA AND ST. CATHERINE

## THIRD WINDOW

- a. ST. MARK OF ROME
- b. THE THREE CHILDREN OF MYRA
- c. ST. PAUL
- d. A KING WITH AN ORB

## FOURTH WINDOW

- a. THE BAPTISM OF ST. PAUL
- b. THE BETRAYAL OF CHRIST
- c. ST. JOHN THE EVANGELIST
- d. CHRIST BEFORE PILATE

*Formerly in the Collection of Henry C. Lawrence, New York.*

A GOTHIC MONUMENTAL MANTELPIECE in sculptured stone. French, Fifteenth Century.

*Formerly in the Château de Moulriers, Allier, France.*

## GOTHIC ROOM

A PAIR OF HERALDIC FIRE DOGS. (Armorial Bearings of the Ducal family of Rohan.) French Gothic, Fifteenth Century, circa 1450.

*Formerly in the Collections of Alain-Charles Louise de Rohan-Cabot, Duc de Rohan, Château de Josselin, Morbihan, Brittany, and Count Robert de Rochbrune, Château du La Court Vendée, St. Cyr en Talmondaïs, Champ St. Pere, La Vendée.*

A PAIR OF GOTHIC SILVER PLATED LAMP STANDARDS.

A GOTHIC TAPESTRY with gold and silver threads (The Adoration of the Magi). Flemish, Fifteenth Century.

*Formerly in the Collection of Emile Gaillard, Château de Gaillard, Paris.*

TWO FRENCH GOTHIC TAPESTRIES representing (1) *The Massacre of the Innocents, and the Flight into Egypt*; and (2) *Jesus among the Doctors, and the Marriage at Cana*. Woven in France in the Fifteenth Century; circa 1480.

*Formerly in the Collection of J. Pierpont Morgan, New York.*

AN EAGLE LECTERN AND ALMERY. French Gothic Ironwork. Late Thirteenth Century, circa 1290.

*Formerly in the Collection of Lieut.-Colonel Claude William Lowther, Hurstmonceaux Castle, Sussex, England.*

FOUR FRENCH GOTHIC STATUETTES (Mourners from the Tomb of Philip the Bold, Dijon Cathedral). Burgundian, Early Fifteenth Century, circa 1404-1464. By Claus de Werve and Antoine Moiturier.

*Formerly in the Collection of Baron de Schickler, Paris.*

GOTHIC SCULPTURED IVORY STATUETTE OF THE MADONNA AND CHILD. French, Thirteenth Century.

*Formerly in the Collection of Rodolphe Kann, Paris.*

## GOTHIC ROOM

AN ENGLISH SCULPTURED PLAQUE, in high relief. (The Coronation of the Virgin.) Late Fourteenth Century. Alabaster, with traces of Polychrome.

A BUST OF A BURGUNDIAN PRINCESS. ("La Petite Dame.") French Gothic, Burgundian School, Early Fifteenth Century, circa 1430. Stone, with traces of Polychrome.

*Formerly in the Collections of J. Pierpont Morgan, New York, and Baron Albert Oppenheim, Cologne.*

GOTHIC SCULPTURED STATUE OF ST. FIACRE OF BREUIL. French, late Fourteenth Century.

St. Fiacre, or Fefre, hermit, born about 610, died about 670. He is the patron saint of gardeners, and lived an obscure life in a hut on the site of which was erected the Monastery and village of Breuil, near Meaux, France.

A GOTHIC SCULPTURED GROUP in Stone. (Philip the Good and St. John the Baptist.) French, Burgundian, Fifteenth Century.

Presumed to have come from the Chatreuse Chapel of the Kings of Burgundy, Dijon.

A CIRCULAR GOTHIC TABLE, with wrought iron tripod legs barbed in the upper curves. Italian, Fifteenth Century.

PERSIAN CARPET (so-called Vase Carpet). Woven at Joshaghan Ghali, probably during the last quarter of the sixteenth century. Companionpiece to the example in the Kunstgewerbe Museum, Berlin (now the Schloss Museum).

PERSIAN CARPET (late type of so-called Vase Carpet). Woven at Joshaghan Ghali, end of the seventeenth century, possibly the beginning of the eighteenth. Important as a connecting link between the early vase carpet and modern Joshaghan.



## LONG HALL

INDO-PERSIAN CARPET. Woven probably at Lahore at the end of the seventeenth century or the beginning of the eighteenth. This carpet is historically interesting as it shows throughout the influence of the Vase Carpet in vases, water marks, and various characteristic blossoms and palmettes. The pair of star-shaped panels enclose a rug design almost identical with the designs in late Shiraz rugs, both of which are probably derived from Cashmere.

*Formerly in an Indian Palace.*

A FRENCH GOTHIC TAPESTRY representing *Hector and Andromache*. Woven at Tournai in the Fifteenth Century, circa 1460. (A fragment of one of the original series of Twelve Trojan War Tapestries.)

*Formerly in the Collections of Jean Dollfus, Paris, and Ferdinand Roybet, Paris.*

A HIGH THRONAL CHAIR. French Renaissance, Burgundian School, circa 1565 (with heraldic device and monogram (A.B.) beneath two dolphins, supported by two nude male figures). Carved Walnut.

A HIGH THRONAL CHAIR. French Renaissance. Burgundian School, circa 1565. (With Candelabra in panel.) Carved Walnut.



## STAIRCASE

THREE-QUARTERS MAXIMILIAN ARMOUR. German (Nuremberg). 1530. Each double row of fluting is separated by a wide band enclosing etched motifs.

*From the Collection of Count Erbach.*

A FRENCH GOTHIC TAPESTRY, representing *King Arthur, the Hero-King of Great Britain*. Woven in Paris in the Fourteenth Century, circa 1375. (The only important tapestry of this period in America, and one of the few still preserved anywhere.)

*Formerly in the Collection of M. Max Chabrières-Arlés, Lyons, France.*

A FRENCH GOTHIC TAPESTRY, representing *Country Life: Music*. Woven in France in the Fifteenth Century, circa 1480. Inscribed in archaic French:

*"God triumphant with just authority  
Abides eternally.  
God abides below the firmament  
While eternity triumphs above."*

*Formerly in the Collection of Prince de Broglie, Château du Chaumont, near Blois, Touraine.*

SIX GOTHIC PANELS OF STAINED GLASS. French School, Thirteenth Century.

### LEFT WINDOW

- a.* CHRIST BLESSING MARY MAGDALEN
- b.* ST. JOHN AND DRUSINA
- c.* ST. JOHN AND THE WOOD-GATHERERS

### RIGHT WINDOW

- a.* DENIAL OF ST. PETER
- b.* ST. CLEOPHAS GOING TO EMMAUS
- c.* ST. JOHN AND THE WOOD-GATHERERS

A MARRIAGE CHEST (Story of Jason and Medea). Perugian workmanship, circa 1440. Wood, gilt gesso.

*Formerly in the Collection of Signor Stefano Bardini, Florence.*

A LARGE PASCHAL CANDLESTICK. Spanish, Sixteenth Century.

*Formerly in the Cathedral of Valencia, Spain.*

## WEST WING

HALF ARMOUR. Augsburg, 1590. This blued, etched, and gilded armour is one of a series of twelve suits for foot combat commanded by the consort of Christian I, Elector of Saxony, to be presented to him on Christmas Day, 1591.

*From the Collection of the King of Saxony.*

HALF ARMOUR. Saxon, 1560. One of a set of harnesses, of which thirteen are known, made for the Court of Brunswick on the occasion of the marriage of Duke Julius with the Brandenburg Markgräfin Hedwig, daughter of Joachim II.

*From Schloss Flechtingen.*

STEFANO DI GIOVANNI, called SASSETTA. 1392-1450. Sienese School. Pupil of Paolo di Giovanni Fei and Bartolo di Fredi, with deviations from Simone Martini. He has been regarded as distinctly influencing Piero della Francesca. His works are to be seen in several of the Museums of Europe and Italian churches.

### SCENES IN THE LIFE OF ST. FRANCIS OF ASSISI

(1) St. Francis and the poor Knight, (2) St. Francis renounces His Heritage, (3) St. Francis and the Wolf of Gubbio, (4) St. Francis before the Soldan, (5) St. Francis before Pope Honorius III, (6) St. Francis receiving the Stigmata, (7) The Burial of St. Francis.

*Formerly in the collections of M. Georges Chalandon, Paris (Nos. 1, 2, 4, 5, 6, 7), and the Comte de Martel, Château de Beaumont, Loire et Cher (No. 3). Originally forming an Altarpiece for the Minorites of Siena. Painted in 1437-1444.*

ANTONIO ROSSELLINO. 1427-1478. Florentine School. Younger brother of Bernardino Rossellino. His chief work is the beautiful tomb of a young cardinal-prince of Portugal (1416-66), in San Miniato. Another work by him (finished by Benedetto da Majano) is the tomb of Maria, Duchess of Amalfi, in the church of Monte Oliveto, Naples. Rossellino's style comes nearest to that of Desiderio.

### THE MADONNA AND CHILD

*Formerly in the Collection of the Granby family, London. Evidently made for the Ridolfi and Morelli families of Florence, whose armorials are seen in the lower corners.*

## WEST WING

A GOTHIC BAPTISMAL FONT, supported by four Angels (with the Crucifixion, thirteen figures of Saints and Apostles, and inscribed with the names of St. Anna, St. Catherine, St. Dorothea and St. Mary Magdalen). Nuremberg School, dated 1483.

*Formerly in the Collections of the Duke of Marlborough, Blenheim Palace, England, and Baron Achille Seilliere, Château de Mello, Oise, France.*

A HIGH THRONAL CHAIR. French Renaissance, Sixteenth Century. Burgundian School, circa 1565 (with grotesque masks and trophies in panel). Presumed to have been made by Hugues Sambin of Dijon (1520-1602).

*Formerly in the Collection of Jacques Seligmann, Paris.*

A HIGH THRONAL CHAIR. French Renaissance, Sixteenth Century. Auvergne School, circa 1565 (with colonne-candelabra above a medallion in panel).

*Formerly in the Collection of Oscar Hainauer, Berlin.*

PARADE SADDLE. Italian, 1400. Richly sculptured with personages and representations of Saint George and the Dragon.

*From the Collection of the Marquis Gian Giacomo Trivulzio.*



## DINING ROOM

SIX BEAUVAIS TAPESTRIES representing *Italian Grotesques*. Woven at the Royal Beauvais Factory in the Seventeenth Century, circa 1690, by PHILIPPE BEHAGEL, after designs by JEAN BERAIN. (*Feast of Pan, Music, Dancing Piper, Elephant, Slack Rope, and Feast of Bacchus.*)