Collecting Inspiration

EDWARD C. MOORE AT TIFFANY & CO.

EDITED BY MEDILL HIGGINS HARVEY

THE MET
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EDWARD C. MOORE: DESIGNER, COLLECTOR

25 · Pitcher

Tiffany & Co. (1837–present)
Pitcher, 1882–89
Silver
21 x 10¾ x 7⅛ in. (54.6 x 26 x 18.7 cm);
79 oz. 1 dwt. (2459.6 g)
MARK: on underside, TIFFANY & Co / 7082 MAKERS 3086 / STERLING-SILVER / 925-1000 / M / 8 1/2 P'TS
The Metropolitan Museum of Art, New York,
Gift of John G. Winslow, 1977 (1977.424)

In Tiffany & Co. records designating this pitcher "Roman" clearly signal its aspirations and sources of inspiration. Its dense, complex decorative scheme complements the "Roman" form with a chased and cast central panel depicting a bacchanalia of putti, a reclining putto on the handle, and bunches of naturalistic grapevines and leaves adorning the body, handle, and foot. The firm's records indicate that versions of this pitcher were produced between 1882 and the 1890s, and the number of extant examples attest to the popularity of its form and design. The pitcher appears to have been part of a larger set, numbering at least three; a pair with the same order number appeared at auction in 1999.

Fig. 4. Tiffany & Co. (1837–present). Beautiful object, from Sotheby's, *Fabergé, Russian Works of Art, Objects of Vertu, English, Continental and American Silver and Gold*, June 24, 1987, no. 83

Such a lavish group would have made a bold statement about its owner's wealth, taste, and sophistication[8]

Surviving drawings, pattern books, and casting ledgers reveal that at least sixteen different castings were employed to ornament the pitcher, with six distinct castings used to create the putti encircling the body. The borders on the neck, shoulder, and foot further the decorative program and are explicitly identified as "Roman" in Tiffany's records. This carefully conceived and executed ornament explains the significant wholesale cost of $400 for a version of this pitcher listed in the firm's pattern book. In form and style, the current work resembles a pitcher depicted in *L'orfèverie française les bronzes et la céramique*, an 1864 publication owned by Tiffany's Prince Street works. The French pitcher, one of eight vasiform objects with classical ornament featured on a plate entitled "Different Vases," is in a Renaissance Revival style fashionable throughout Europe and the United States during the mid-nineteenth century. Thus, in conceiving this pitcher, Moore and his staff referenced and synthesized classical, Renaissance, and Renaissance Revival sources to stunning effect. MHH

26 · Goelet Cup

Tiffany & Co. (1837–present)
Goelet Cup, Schooner Prize, 1884
Silver, silver gilt
18¾ x 21¾ in. (47.3 x 54.6 cm);
MARK: on underside, TIFFANY & Co / 7891 M 4766 / STERLING-SILVER
New York Yacht Club

In a skillful feat of yachting, the schooner Grayling claimed a surprising victory over thirteen other vessels in the New York Yacht Club's Goetlet Cup, held on August 8, 1884, just off the coast of Newport, Rhode Island. To mark the occasion, the race's benefactor, Ogden Goelet, commissioned this monumental trophy, identified as a "Nef" in Tiffany & Co. records and purchased at a cost of $623.44. Although Tiffany's aesthetic vocabulary had expanded beyond the classical idiom to embrace East and West Asian influences by the time this object was made, the

use of classical and Renaissance motifs here firmly establishes the enduring resonance of these two sources as well as the fact that the company's designers simultaneously worked in a variety of styles.

Although Moore's collection of classical works of art may have shaped the composition, greater inspiration appears to have been drawn from the numerous publications in both his and the firm's library on contemporary archaeological excavations, classical mythology, and Renaissance art and design. Both the figure of Triton, poised to launch his trident, and the six cast dolphins carrying the vessel atop the plateau correspond to descriptions provided in Moore's copy of *A Handbook of Legendary and Mythological Art* (1881). As the descriptor "Nef" suggests, the entire composition echoes that of the highly sculptural nautical silver table ornaments by the same name, a large selection of which appears in the illustrated catalogue of Lord Londesborough's collection in Moore's library. However, the Tiffany creation lacks the large masts and riggings commonly included in these intricate examples of the goldsmith's art. This trophy is not lacking in ambition. Its large scale, masterful execution of the modeled ornaments, and rich chasing place it among Tiffany & Co.'s most elaborate examples of presentation silver. MG

ANCIENT GLASS IN THE MOORE COLLECTION

Christopher S. Lightfoot

Edward C. Moore had a great affinity for glass. His collection at The Metropolitan Museum of Art includes 854 pieces of glass, which represent nearly two-fifths of all the material in his bequest. Moore's gift, in 1891, was therefore of great significance in establishing glass as a recognized component in the fledgling Museum's ambitious plan to assemble a comprehensive, encyclopedic collection of works of art in all media. The lion's share of the Moore glass, consisting of 618 pieces belonging to the classical world of Greece and Rome, offers examples that span the range of glass-manufacturing techniques from the late sixth century B.C. through late antiquity (fourth to sixth centuries A.D.).

Essentially, there are four hot-working techniques represented in the Moore Collection. The first, core-forming, was used to make small, closed containers and required that the hot glass be shaped by applying it to the outside of a clay core supported on a rod (cats. TK-TK[CSL1-5]). Once the vessel had been decorated and allowed to cool, the core inside was broken up and removed.[1] Developed in the Near East during the Iron Age (ca. mid-eighth century B.C.), the second technique involved casting or slumping molten glass over a former and was more suitable for making open shapes such as bowls and dishes (cats. TK-TK [CSL6–11]).[2] The other two techniques employed during antiquity to produce glass vessels were blowing and mold-blowing, both of which developed only at about the time of the first Roman emperor, Augustus (r. 27 B.C.–A.D 14).

The vessels produced by the blown methods, along with the artisans and knowhow associated with them, quickly spread across the Roman Empire. Mold-blowing—inflating a gob of hot glass attached to the end of a blowing pipe into a reusable mold of two or more parts—was an efficient way to produce a large number of standardized bottles and drinking cups (cats. TK-TK[CSL12-14]).[3] It was free-blowing, however, that allowed the glassworker to demonstrate all his skill and dexterity, creating a wide variety of shapes, both closed containers and open tableware. Most Roman glass was made in this way, from simple, utilitarian bottles to more elaborate vessels decorated with ornamental handles, trails, and ribs (cats. TK-TK[CSL 15–30]). Blown glass could be further enhanced by cold-working techniques such as engraving and painting, both of which had also been employed on earlier cast glass.

The examples of ancient glass shown here have been selected to illustrate both the range and the exceptional quality of these objects in the Moore Collection. Aside from the holdings in the Greek and Roman Art department, the largest group of glass in the collection consists of the 116

Fig. 29. Tiffany & Co. (1837–present). Beautiful object, from Sotheby's, *Faberge, Russian Works of Art, Objects of Vertu, English, Continental and American Silver and Gold*, June 24, 1987, no. 83

Fig. 30. Tiffany & Co. (1837–present). Beautiful object, from Sotheby's, *Faberge, Russian Works of Art, Objects of Vertu, English, Continental and American Silver and Gold*, June 24, 1987, no. 83

Fig. 31. Tiffany & Co. (1837–present). Beautiful object, from Sotheby's, *Faberge, Russian Works of Art, Objects of Vertu, English, Continental and American Silver and Gold*, June 24, 1987, no. 83

pieces in the European Sculpture and Decorative Arts department, several of which illuminate important issues regarding the earlier glass objects.[4]

Among these is a footed translucent purple glass bowl identified as Venetian (Murano) and estimated to have been produced in the seventeenth or eighteenth century (cat. TK [91.1.1431]).[5] The prominent vertical ribs on the body of this piece recall those on Roman cast ribbed bowls, which were produced in both monochrome and mosaic glass; some of the latter also have a similar flaring base ring.[6]

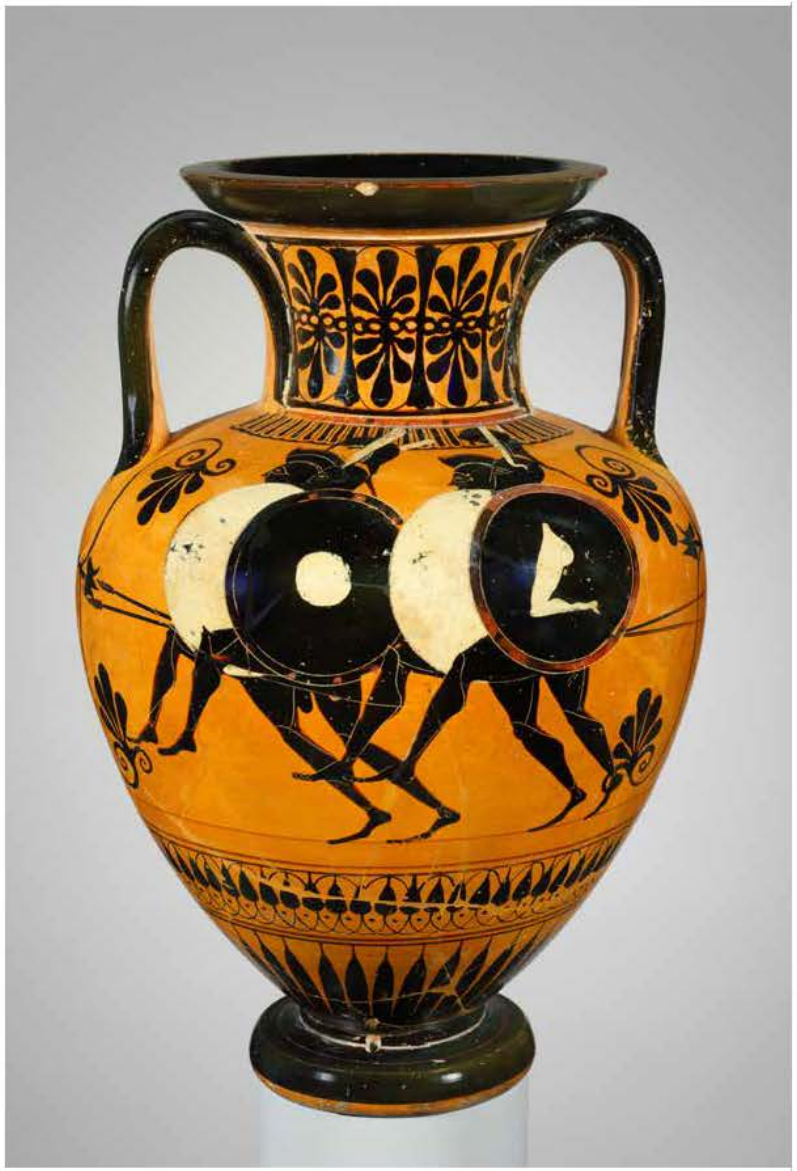
The establishment in Venice by Antonio Salviati in 1859 of the firm that came to be known as the Compagnia di Venezia e Murano led to an increased appreciation of all aspects of ancient glass—techniques, colors, shapes, and decoration—but it also created confusion between originals and copies, especially with regard to mosaic glass.[7] Moore himself did not acquire (or, at least, bequeath to the Metropolitan) any examples of Murano mosaic glass that reproduced ancient prototypes. Several of these did, however, enter the Museum's collection, both before the Moore Bequest, as gifts of James Jackson Jarves, and later in the twentieth century.[8]

Also shedding light on the Moore Collection's ancient glass is a curious object in the Greek and Roman department that was long identified as a fragmentary glass drinking horn (rhyton) from the later Roman Imperial period (fig. 1). Only recently has the piece been recognized as a French corne (horn/trumpet), dating to the late sixteenth or early seventeenth century.[9] The Metropolitan has a complete example, a gift of Henry G. Marquand in 1883, also in translucent deep blue and decorated with opaque white trails (fig. 2). Neither Moore nor successive curators at the Museum connected the two pieces, and it is perhaps not so surprising that the incomplete example was regarded as Roman. Fragments of another similar object were uncovered in 2014 in a Belgian rescue excavation only a short distance from a Roman fort and cemetery.[10] The object in the Greek and Roman department could easily have become mixed in with genuine Roman material.

Another piece of European glass in the Moore Collection with connections to ancient glass is a barrel-shaped flask, described as probably German and dating to the seventeenth century (fig. 3). In 1917, as part of the J. Pierpont Morgan Gift, the Greek and Roman department acquired a Roman barrel-shaped jug (fig. 4), one of several that are

12 · Neck Amphora (Jar)

Greek, Attic, black-figure, ca. 510 B.C.
Terracotta
H. 15⅛ in. (38.4 cm); Max. Diam. 10¼ in. (26 cm); Diam. of foot 4⅞ in. (12.4 cm)
The Metropolitan Museum of Art, New York, Edward C. Moore Collection, Bequest of Edward C. Moore, 1891 (91.1.463)



Used as a container for oil, wine, and other provisions, the amphora (Greek *amphoreus*, deriving from *amphi-foreus*, "carried on both sides") was named for its manner of transport, the carrier holding it by two handles that reach from the mouth to the body of the vessel. There were two main types of amphora: those in which the neck is distinctly set off from the body, such as this example, and those in which the neck and body form a continuous curve.[1]

Decorated in the black-figure technique, this vessel shows four warriors running to the left in pairs on each side. Ancient Greeks did not have an organized army, but relied on citizen-soldiers called hoplites, armed with large, round shields, helmets, greaves, and spears, who fought in a closely packed infantry formation known as the phalanx. The painter here achieves this crowded effect by overlapping the shields and showing only the points of two spears and part of their shafts and butts at either end of the composition. All the warriors wear Corinthian helmets: two on each side have low crests, and the other two high crests with plumes rendered in white. Shields with white exteriors alternate with those bearing white emblems: a ball and a female leg on the obverse, and a crescent and a crescent with a ball on the reverse. The secondary decoration consists of a large palmette-lotus chain on the neck and an elegant pattern under the handles comprising four spiral palmettes and three buds with a dot of glaze in their rhomboid centers. The successful use of accessory colors and the overall rhythmic composition prefigure, in a way, characteristics of Moore's own work.

The letters EN, scratched on the underside of the foot, may stand for *EN[OEMATA* (*Enthemata*), a word denoting a batch of smaller vases that, during a sale, accompanied master large-sized vases as a set. Here, however, it might also be an abbreviation of a personal name starting with EN, such as Endios.[2] KK

13 · Column Krater (Mixing Bowl)

Greek, Attic, black-figure, ca. 510 B.C.
Terracotta
Greek, Attic, attributed to the Göttingen Painter, ca. 500 B.C.
Terracotta
H. 13⅜ in. (34.2 cm); Max. Diam. 10¹³⁄₁₆ in. (27.5 cm); Diam. of foot 6 3/8 in. (16.2 cm)
The Metropolitan Museum of Art, New York, Edward C. Moore Collection, Bequest of Edward C. Moore, 1891 (91.1.462)

Ancient Greeks rarely drank their wine undiluted, a favorite ratio being one part wine to three parts water. To mix the two liquids, they employed a vessel with a deep, broad body and a wide mouth known as a krater. Although various types of kraters were potted throughout antiquity, their ancient names have not been not identified. Archaeologists came to call the shape represented by this vessel in the Moore collection a column-krater because of the columnar shape of its handles, which consist of two pairs of cylindrical stems terminating in a horizontal plaque joined to the rim.[1] Combined with an overhanging lip, the columns impart a shape to the vessel that resembles elements of post-and-lintel architecture. In Late Archaic examples such as the present one, the neck is higher, the body is more elongated, and the foot is double-stepped.

The krater illustrates the combat of Herakles with the Thessalian Kyknos, the brigand son of Ares who robbed travelers on their way to Delphi. The myth was very popular in sixth-century Athens, despite its minor role in the hero's saga. Here, Kyknos, armed as a hoplite, falls back as blood gushes from his wounds. On the neck of the vessel, there are three pairs of hounds and youths brandishing *lagobola* (clubs for striking hares) and rendered in silhouette with no incision on a white ground. The same, old-fashioned decorative technique is employed on the rim, which depicts grazing ibexes and felines between two palmettes.

On the reverse, there are two merrymaking youths clad in himatia (mantles), wearing red fillets in their hair and carrying walking sticks. Placed on the ground between them is a pointed amphora, decked with an ivy garland.[2] The youth at the left gestures to his companion, who turns back to offer him more wine from an oinochoe. Both the oinochoe and the amphora carry mock inscriptions. Similar nonsense inscriptions fill the background around the figures at the neck, on both sides of the body, as well as on Kyknos's shield.[3] The elaborate interior of Herakles's shield, with its handle terminating in anthemia (palmettes) and flanked by two pairs of heraldic felines, is a rare early representation of an ornate shield interior in Greek art.[4]

Although it is not known from whom Moore purchased this krater, the inventory of his collection indicates that the vessel was found in "Capona [*sic*], Italy," and it is the only vase whose themes are described in detail in the inventory.[5] KK