

# Large Print



**This is a large-print version  
of the exhibition text in  
*Collecting Inspiration: Edward C.  
Moore at Tiffany & Co.***

## **Collecting Inspiration: Edward C. Moore at Tiffany & Co.**

Edward C. Moore was the creative force behind the magnificent and inventive silver produced at Tiffany & Co. during the second half of the nineteenth century. His is a tale of phenomenal artistry, ambition, innovation, and vision. In his drive to study and create beauty, Moore sought inspiration in diverse cultures and geographies. He amassed a vast collection of artworks from ancient Greece and Rome, Asia, Europe, and the Islamic world with the aim of educating and sparking creativity among artists and artisans in the United States, particularly those at Tiffany. He believed American design could be transformed through engagement with historical and international exemplars, and his collection not only revolutionized Tiffany's silver but also came to influence generations of artists and craftspeople.

Moore's commitment to education led him to designate that his collection be bequeathed to a museum. Upon his death in 1891, his family donated his more than two thousand objects and five hundred books to The Met so that they would continue to be available to all. The Museum displayed the works together in a dedicated gallery until 1942, after which they were dispersed to

specialized departments that had developed in the intervening decades.

This exhibition reunites more than 180 works from Moore's collection, presenting them alongside Tiffany silver created under his direction. The juxtapositions reveal that Moore and his team engaged with these objects in dynamic ways, producing hybrid designs with experimental techniques that endowed silver with new colors, textures, decorative vocabularies, and aesthetic sensibilities.

Unless otherwise indicated, all works are collection of The Metropolitan Museum of Art, New York, Edward C. Moore Collection, Bequest of Edward C. Moore, 1891.

*Image caption:*

The Edward C. Moore Collection as displayed at The Met, ca. 1894

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The Met website.

[metmuseum.org/CollectingInspiration](https://metmuseum.org/CollectingInspiration)  
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## EARLY YEARS

Throughout his career, Edward C. Moore guided the design and manufacture of silver bearing the Tiffany mark. Trained in his family's New York City silversmithing shop, he proved to be a gifted designer and silversmith at an early age, and in 1849 he joined his father in the partnership John C. Moore and Son. Two years later, Tiffany, Young & Ellis, the firm that would later become Tiffany & Co., secured an agreement to be the sole retail outlet for Moore silver. Edward soon took charge of the family business and served as Tiffany's exclusive supplier; later, in 1868, his silver manufactory was transferred to Tiffany & Co. in exchange for cash and shares in the newly incorporated company.

Moore's position afforded him opportunities to travel and access to social and artistic circles that informed his collecting. His holdings became integral to the training and working methods of Tiffany designers and silversmiths; he set up a design room where a vast array of objects and an extensive library were made available to apprentices and staff. He created a collaborative work environment, and each exquisite piece reflects the contributions of many individuals. Their work soon attracted international attention, receiving awards and accolades at world's fairs and enjoying avid patronage in the United States and around the globe.

## Pitcher

**John C. Moore and Son** (1849–54), maker

**Tiffany, Young & Ellis** (1841–53), retailer

New York, ca. 1853

Silver

Tiffany & Co. Archives

This water pitcher was made not long after the Moore family firm agreed to retail their silver exclusively through Tiffany, Young & Ellis—the predecessor of Tiffany & Co.—and it bears marks from both firms. The naturalistic water lilies and cattails reveal Edward’s sensitive approach to aligning decoration, form, and function. The design may have been inspired by European porcelain exhibited at the 1853 Exhibition of the Industry of All Nations in New York, where Tiffany also displayed silverware produced by the Moore firm.

## Cup

**Edward C. Moore (1827–1891)**

1853

Silver, silver gilt

The Metropolitan Museum of Art, New York, Gift of Jerome B. Dwight, in memory of Charles Noyes de Forest and Henry Wheeler de Forest Jr., 2005 (2005.70)

This cup is an early example of Moore's sophisticated design sensibilities and technical skills. While it was first thought to be the work of his father, a recently discovered sketch signed "E. C. M." confirms the twenty-six-year-old Edward as its designer. Characteristic of his inventive eye and hand are the fluidity of the fuchsia vine and the dynamic play between the high-relief flowers and smooth, undecorated ground, which lend it a compositional coherence and show his understanding of the power of negative space. Engraved as a baby gift for Julia Brasher de Forest, sister of artist Lockwood de Forest, and marked "Moore," the cup appears to have been a commission he considered a personal project.

**Edward C. Moore**

**Howard Russell Butler** (American, 1856–1934)

1885–91

Oil on canvas

Tiffany & Co. Archives

This portrait presents Moore as a successful gentleman and collector. He selected for the backdrop a pair of minbar doors—a highlight of his collection that is now on view at The Met (Gallery 450)—to signal the global scope of his acquisitions and his affinity for the arts of the Islamic world. In 1868, the year Tiffany acquired the Moore firm, he joined the Union League Club, a mark of his ascendancy in New York society. Involvement in other civic and artistic organizations followed, connecting him to an international network of patrons, collectors, and artists—including Butler, the founding president of the American Fine Arts Society, which counted Moore as a member.



## **TIFFANY SILVER AND GREEK AND ROMAN ART**

Throughout the nineteenth century, Western collectors were captivated by the art of ancient Greece and Rome. Moore amassed an impressive assemblage of Greek and Roman glass vessels and fragments as well as terracotta vases, jugs, and lamps. Much of the silver produced under his direction reflects classical sources, as seen in the symmetrical forms, figural compositions inspired by black- and red-figure Greek vases, and distinctive decorative vocabulary such as helmets, shields, and stylized plant motifs.

Moore embraced the trend of collecting ancient glass; of the approximately 650 classical objects he left to The Met, 618 of them are glass. Spanning a range of manufacturing techniques from the late sixth century BCE through the sixth century CE, the exceptional collection features core-formed, cast, blown, and mold-blown vessels and fragments. Their lustrous surfaces and rich colors fueled Moore's experiments with mixed metal compositions and surface treatments for silver. Although Moore and his team were on the vanguard of looking beyond the canon that had defined Euro-American art for centuries—exploring more progressive and non-Western styles—Greek and Roman art remained foundational for Tiffany designers,

## TIFFANY SILVER AND GREEK AND ROMAN ART

and classically inspired silver continued to be a mainstay of the company's production.

Banner: Detail of Alabastron (Perfume Bottle). Greek, 2nd–mid-1st century BCE. Glass; core-formed (91.1.1408)

ACROSS GALLERY, LEFT TO RIGHT

## **Bryant Vase**

**Tiffany & Co.**

**Designed by James Horton Whitehouse**

**Chased by Eugene J. Soligny**

Medallions attributed to Augustus Saint-Gaudens

1876

Silver, gold

The Metropolitan Museum of Art, New York, Gift of William Cullen Bryant, 1877 (77.9a, b)

Commissioned by friends and funded by national subscription to honor the poet and journalist William Cullen Bryant on his eightieth birthday, this vase took Tiffany & Co. over a year to create. Described by the designer as “a Greek vase, with the most beautiful American flowers growing round and entwining themselves gracefully about it,” the form simultaneously alludes to Bryant’s translation of the *Iliad* and the *Odyssey* by the ancient poet Homer, reflects prevailing interests in classical art, and refers to Moore’s collection of vases. The commissioners stipulated that the vase be given to The Met, and after creating a sensation at the 1876 Philadelphia Centennial Exhibition, it became the first American silver object in the Museum’s collection.

*IN CASE, COUNTERCLOCKWISE*

## **Vase**

**Tiffany & Co.**

1869

Silver, silver gilt, glass or stone

The Metropolitan Museum of Art, New York, Gift of Mrs. Thomas Nast, 1907 (07.273.1)

The Union League Club of New York presented this classically inspired vase to graphic artist Thomas Nast in recognition of his efforts to sway public opinion in support of the Union cause during the Civil War. On each side of the vase, a putto slays a dragon, identified as the “secession monster,” with a spear in the shape of a charcoal stylus—a tool of Nast’s trade. The elongated neck mirrors those of ancient vases in Moore’s collection. The cast dragons not only recall the mythical story of Saint George but also point to early interest in Asian decorative objects and print sources. The vase was included in Tiffany’s display at the 1876 Philadelphia Centennial Exhibition, demonstrating the firm’s pride in the commission.

## Pitcher and Goblets

### Tiffany & Co.

1859

Silver, silver gilt

Museum of the City of New York, Gift of Miss Anna Whittingham, 1942 (42.302.2) [pitcher]; Bequest of Emily Frances Whitney Briggs, 1955 (55.257.2, .4) [goblets]

Part of an eleven-piece service presented to Colonel Abram Duryée upon his retirement from New York's Seventh Regiment National Guard, this pitcher and pair of goblets demonstrate a familiarity with ancient Greek and Roman art. A contemporary newspaper account describes the pitcher as having "classic symmetry" and an "Etruscan shape." The cast helmet applied at the base of the handle echoes those worn by the Greek warriors depicted on a neck-amphora displayed in the case of vases ahead. The ornamental bands resemble both "Renaissance" and "Persian" designs in Owen Jones's *Grammar of Ornament*, an 1856 publication Moore and his staff frequently consulted. This service reveals their willingness to combine classical forms and decoration with motifs inspired by non-Western sources.

**Sugar Bowl**  
**Tiffany & Co.**

1862–63

Silver

New-York Historical Society, Gift of Mrs. Walter (Julia Stimers) Durbrow

In a critical naval battle during the American Civil War, the USS *Monitor* prevented the Confederacy's CSS *Virginia* from running the Union blockade off the coast of Virginia. That event is engraved in the central medallion of this ovoid sugar bowl, part of a five-piece tea service commissioned to honor the *Monitor's* chief engineer, Alban C. Stimers. Nautical references abound, including ropes, anchors, and Neptune masks. A distinctive finial, composed of a propeller, cannon, and centrifugal governor, acknowledges the ironclad warship's advanced engineering. The angular, upturned handles recall the distinctive silhouette of the one on a Daunian jug in Moore's collection, on view nearby, which may have been among the earliest objects he acquired.

## **Mustard Pot Tiffany & Co.**

Ca. 1879

Silver, copper, gold, copper-gold and copper-platinum-iron alloys, niello

The Metropolitan Museum of Art, New York, Purchase, Friends of the American Wing Fund and Emma and Jay A. Lewis Gift, 2016 (2016.689)

The mottled fields of different colors animating the surface of this mustard pot showcase Tiffany's daring experiments in replicating Japanese mixed-metal techniques, particularly *shakudo*, a copper-gold alloy. Moore and his team combined inlaid copper and gold with two inventive alloys, one a blue-black colored copper-gold alloy and the other a black patinated alloy of copper, platinum, and iron. Over time, wear has muted the tonal differences; however, analysis of the metals reveals they are distinct materials that originally would have had more marked color contrasts. The overall effect resembles the swirling colors of Moore's Greek and Roman glass, as exemplified in the mosaic jar on view behind you.

## **Cup and Saucer Tiffany & Co.**

1881

Silver, copper, copper-platinum-iron alloy, gold

The Metropolitan Museum of Art, New York, Purchase, Friends of the American Wing Fund and Emma and Jay A. Lewis Gift, 2016 (2016.688a, b)

Similarities between the decoration of these objects and illustrations in a book owned by Moore displayed nearby suggest Venice's Basilica of San Marco as a source of inspiration. The techniques and patterns of the geometric floor mosaics, which originate in antiquity, are here interpreted in inlaid red copper, patinated copper-platinum-iron alloy, silver, and gold. Once identified as designer Paulding Farnham's work of the 1890s and described as referencing Navajo blankets, these works were in fact made around 1881 and reflect Moore's interest in ancient, medieval, and non-Western art.



# TIFFANY SILVER AND GREEK AND ROMAN ART

## *RIGHT TO LEFT*

In addition to collecting intact glass vessels, Moore acquired 410 fragments of ancient glass. These fifteen pieces from cast mosaic bowls display a delightful variety of colors, shapes, and techniques. Moore recognized the differences, though he was more likely enticed by the bright patterns and diverse hues than by their technical features. While many of the pieces are small, almost all were repolished to bring out the vibrant colors and motifs.

## **Mosaic Fragments**

Roman, eastern Mediterranean, late 1st century BCE–early 1st century CE

### **1–5**

Glass; cast, ribbed

(91.1.1637, .1666, .1680, .1785, .1792)

### **6–10**

Glass; cast, network and striped

(91.1.1994, .1997, .1796, .1735, .1829)

### **11–15**

Glass; cast, carinated

(91.1.1721, .1747, .1809, .1793, .2042)

## 1, 2

The ribs on these blown-glass vessels appear on earlier cast-glass versions and were likely added for decorative effect. Ribbed bowls and bottles reveal how shapes and styles of blown glass quickly spread throughout the Roman Empire in the first century CE, as a result of the invention of blowing and demand for glass vessels. The bowl is typical of examples found in Italy and the western provinces, while the rarer bottle has parallels from Cyprus.

## 3–5

Mold-blown glass allowed for the creation of elaborate shapes and designs. Details were carved into a two-part mold, usually made of clay, so that they appeared in relief on the glass when the mold was removed. Handles were then added while the glass was still malleable. Imaginative forms, such as the head and date shapes here, and raised decoration emulating the embossed relief of silver vessels made them attractive alternatives to blown glass.

## 6–8

The free-blowing technique developed by the Romans made glass bottles relatively simple and quick to produce. Moore collected some unusual examples of this common type. The brightly striped container, made by fusing

together slices of various colors before the bottle was shaped by blowing, resembles cast mosaic glass. The dark iridescent vessel imitates the shape of expensive cast bottles that incorporated gold leaf.

### **9, 10**

The color scheme of the bowl, a combination of brown and white canes (rods) with blue and yellow, is exceptional in mosaic vessels. Holes on opposite sides of the rim likely held suspension cords or metal handles. A tour de force of the glassworker's skill, the mosaic jar is a highlight of Moore's collection. Imitating vessels carved in semiprecious stone, such as onyx and banded agate, it reflects the opulent tastes of the Greeks and Romans.

### **11**

The pyxis, a small cylindrical container with a lid, is a relatively rare type of cast-glass vessel; Moore probably acquired this example for that reason. The marbled pattern, formed from serpentine lengths of canes (rods) in different colors and mixed with white, imitates the appearance of more valuable luxury pieces. Streaks of yellow evoke the effect of gold leaf encased in colorless glass, the technique used to create gold-band glass.

## 12

Translucent spirals and contrasting opaque patches give this bowl the appearance of an intricate mosaic. Mosaic glass vessels were produced by cutting multicolored canes (rods) into slices, fusing the small pieces together, and then casting the disk into shape while the glass was still hot. This shallow bowl has an unusual shape and appearance for mosaic glass, which may have been a factor in Moore's selection of the piece.

## 13–17

Colorful core-formed glass vessels made a striking contrast with the more limited color range of contemporary Greek pottery. These bottles were created by shaping molten glass around a clay core that was removed once the vessel had been decorated and allowed to cool. Trails in different colors were tooled while the glass was still hot in order to produce lively zigzag and feather-like patterns. The eye-catching designs undoubtedly appealed to Moore, who collected thirty-seven examples of core-formed glass.

# TIFFANY SILVER AND GREEK AND ROMAN ART

**1**

## **Bowl**

Roman, first half of  
the 1st century CE  
Glass; blown  
(91.1.1268)

**2**

## **Perfume Bottle**

Roman, 1st  
century CE  
Glass; blown  
(91.1.1349)

**3**

## **Head-Shaped Double Flask**

Roman, 3rd  
century CE  
Glass; blown in two-  
part mold  
(91.1.1357)

**4**

## **Amphoriskos**

(Perfume Bottle)

Roman, 1st  
century CE  
Glass; blown in two-  
part mold  
(91.1.1250)

**5**

## **Date-Shaped Bottle**

Roman, mid-1st–  
early 2nd century CE  
Glass; blown in two-  
part mold  
(91.1.1295)

**6**

## **Unguentarium**

(Perfume Bottle)

Roman, first half of  
the 1st century CE  
Glass; blown  
(91.1.1260)

**7**

## **Unguentarium**

(Perfume Bottle)

Roman, 1st  
century CE  
Glass; blown  
(91.1.1344)

**8**

## **Unguentarium**

(Perfume Bottle)

Roman, 1st  
century CE  
Glass; blown  
(91.1.1355)

**9**

## **Mosaic Bowl**

Greek, probably  
eastern  
Mediterranean,  
2nd–mid-1st  
century BCE  
Glass; cast  
(91.1.1415)

# TIFFANY SILVER AND GREEK AND ROMAN ART

**10**

## **Mosaic Jar**

Greek, probably eastern Mediterranean, 2nd–early 1st century BCE  
Glass; cast and cut  
(91.1.1303)

**11**

## **Mosaic Pyxis (Box)**

Roman, first half of the 1st century CE  
Glass; cast  
(91.1.1335a, b)

**12**

## **Mosaic Bowl**

Greek or Roman, 2nd–1st century BCE  
Glass; cast  
(91.1.1399)

**13**

## **Oinochoe**

(Perfume Jug)  
Greek, late 4th–early 3rd century BCE  
Glass; core-formed  
(91.1.1383)

**14**

## **Aryballos**

(Perfume Bottle)  
Greek, late 6th–5th century BCE  
Glass; core-formed  
(91.1.1406)

**15**

## **Alabastron**

(Perfume Bottle)  
Greek, 2nd–mid 1st century BCE  
Glass; core-formed  
(91.1.1408)

**16**

## **Alabastron**

(Perfume Bottle)  
Greek, late 6th–5th century BCE  
Glass; core-formed  
(91.1.1338)

**17**

## **Amphoriskos**

(Perfume Bottle)  
Greek, late 6th–5th century BCE  
Glass; core-formed  
(91.1.1239)

## TIFFANY SILVER AND GREEK AND ROMAN ART

With its exceptional workmanship and design, this cast bowl is the most important ancient glass vessel in Moore's collection. Few vessels with large sections of colored glass survive from antiquity, and this is the only intact example that combines the technique with mosaic-inlay decoration. Four separate pieces of translucent glass—purple, yellow, blue, and colorless—of roughly equal size were pressed together in an open casting mold. Each segment was then embellished with mosaic glass representing a garland hanging from a white cord. Glass canes (rods) of four different color combinations arranged in pairs form the individual swags. Bowls decorated with garlands have been found in Italy, Cyprus, and Egypt.

### **Garland Bowl**

Roman, late 1st century BCE—early 1st century CE

Glass; cast and cut

(91.1.1402)

## 1

The Romans invented glassblowing in the first century BCE. While mold-blowing was an efficient way to produce large numbers of standardized containers, free-blowing allowed artisans to create vessels of impressive size and simple elegance. Possibly intended for show rather than a specific purpose, this piece has a shape that exaggerates its size and disguises its true volume. It probably attracted Moore's attention because of its unusual form and the look of its weathered surface.

## 2

In the Late Roman period it was fashionable to serve wine at dinner parties in large, elegant jugs and flasks. The wealthy enjoyed skillfully worked and richly decorated silver vessels; however, glass provided an attractive cheaper alternative. This footed jug, whose shape recalls that of silver vessels of the same era, is embellished with decorative trails of glass around the rim and neck and the addition of a broad ribbed handle.

## 3

Experimentation with glassblowing stimulated an enormous increase in the range of forms and designs that ancient glassworkers could produce; some combined free-blowing



with mold-blowing techniques. The impressed spiral pattern on this globular flask is an unusual feature in blown glass. It was achieved by dipping hot glass into an open ribbed mold and then spinning it while blowing. Pattern-molded vessels developed in the eastern Mediterranean and are usually dated to the fourth century CE.

### 4

This lidded jar belongs to a group of large blown-glass vessels used by the Romans as cinerary urns. Placed in tombs, they have survived in considerable numbers despite their size and fragility. Burial was probably not their original purpose; the vessels first served as large storage containers for household use. Moore acquired seven other cinerary jars, all in natural blue-green glass; this is a rare example colored in a deep purple.

### 5

A zigzag trail attached between the shoulder and the rim forms an openwork collar around the neck. Many jars produced in Syria or Palestine during the Late Roman period display trails in similar patterns. Vertical indentations on the body may have been functional, allowing the holder to keep a firm grip, but they also lend it a decorative effect that resonates with Moore's silver designs.

## **6, 7**

While ancient glass drinking cups occur occasionally in matching sets, it is unusual to find a pair of blown-glass vessels for pouring. Whether these two jugs were found together is uncertain, but it is remarkable that they both entered Moore's collection. Shared details suggest that they were made in the same workshop, if not by the same artisan. Both served the purpose of holding liquids such as oil or water.

## **8, 9**

Trails in contrasting hues make these glass vessels especially distinctive. Dark blue trails encircling the neck and rim of the jug with twisting striations are characteristic of the Roman East. The striking color of the translucent blue jug is further enhanced by the addition of a lighter ring base and handle. As a silversmith, Moore may have recognized similarities between the winding glass threads and the effects obtained by using applied wire in metalwork.

## **10**

The crisp, linear cut decoration seen here, achieved by cold-working of the glass as a second stage of production after blowing, was a Roman innovation. The lathe-cut design on this bowl is a simplified version of the

## TIFFANY SILVER AND GREEK AND ROMAN ART

hammered and stamped patterns found on expensive Roman silver plate. In addition to imitating metalwork, fine colorless glassware was also desirable because it closely resembled luxury items made from rock crystal.

### 11

This small jug was probably made in the Roman East, as many similar vessels come from Cyprus, Greece, and the north coast of the Black Sea. However, the peculiar form of the handle, applied as a long trail of horizontal fins, also finds parallels on some large, imposing jugs from the western half of the Roman Empire, illustrating how designs and techniques spread across the Mediterranean.

# TIFFANY SILVER AND GREEK AND ROMAN ART

**1**

## **Lentoid Bottle**

Roman, ca. 3rd century CE  
Glass; blown  
(91.1.1319)

**2**

## **Footed Jug**

Roman, 4th century CE  
Glass; blown and trailed  
(91.1.1232)

**3**

## **Flask**

Roman, 4th century CE  
Glass; blown using a dip mold  
(91.1.1301)

**4**

## **Jar with Lid**

Roman, mid-1st century CE  
Glass; blown  
(91.1.1298a, b)

**5**

## **Jar**

Roman, Syrian, 4th century CE  
Glass; blown and trailed  
(91.1.1414)

**6**

## **Jug with Trefoil Rim**

Roman, 4th–5th century CE  
Glass; blown and trailed  
(91.1.1282)

**7**

## **Jug with Trefoil Rim**

Roman, 4th–5th century CE  
Glass; blown and trailed  
(91.1.1290)

**8**

## **Jug**

Roman, Syrian, 4th–6th century CE  
Glass; blown using dip mold and trailed  
(91.1.1361)

**9**

## **Jug**

Roman, 4th century CE  
Glass; blown and trailed  
(91.1.1309)

**10**

## **Bowl**

Roman, 3rd century CE  
Glass; blown and cut  
(91.1.1330)

**11**

## **Jug with Trailed Handle**

Roman, second half of the 1st century CE  
Glass; blown  
(91.1.1266)

## TIFFANY SILVER AND GREEK AND ROMAN ART

Moore assembled an extensive library, which includes a rare, lavish fourteen-volume publication on the Basilica of San Marco in Venice. Produced between 1881 and 1888 under the direction of Italian restoration architect and art historian Camillo Boito, it documents in text and chromolithograph illustrations virtually every detail of the centuries-old basilica. The volume on view here is devoted to the mosaic floors. The image replicates multicolored geometric patterns from borders that frame some of the floors' rectangular fields. Their variety and rhythmic energy would have resonated with Moore's aesthetic sensibilities. Figure IX, in the lower right, bears striking similarities to the Tiffany cup and saucer displayed nearby.

### **La Basilica di San Marco in Venezia, vol. 3**

**Camillo Boito** (1836–1914), editor

Published by Ferdinando Ongania (1842–1911)

Venice, 1881

The Metropolitan Museum of Art, New York, Collection of Thomas J. Watson Library, Edward C. Moore Collection, Bequest of Edward C. Moore, 1891

## *ALONG FAR WALL, LEFT TO RIGHT*

There was a transition from black-figure to red-figure vase painting among Athenian artists at the end of the sixth century BCE, but the shift was gradual. Moore was likely interested in the combination of different techniques that appears on this small column-krater from that period, as well as its classical form. The potter used the red-figure technique for the primary scenes: the combat between Herakles and Kyknos, the son of Ares who robbed travelers on their way to Delphi, on one side of the vase, and two merrymaking youths on the other. On the neck, however, the artist chose to depict the hounds and youths brandishing clubs in black silhouette on white ground.

### **Column-Krater (Mixing Bowl) Attributed to the Göttingen Painter**

Greek, Attic, ca. 500 BCE

Terracotta

(91.1.462)

## TIFFANY SILVER AND GREEK AND ROMAN ART

Painted in matte reddish and black pigments applied directly on the buff-colored clay, this jug exemplifies a type of pottery made by a native Italic people in southern Italy known as the Daunians. The meticulously executed decoration features horizontal bands and square panels often ornamented with latticework. Many of Moore's designs exhibit similar geometric motifs, suggesting he found inspiration in objects like this one.

### **Jug**

Native Italic, Daunian, Subgeometric I, 600–550 BCE

Terracotta

(91.1.449)

## TIFFANY SILVER AND GREEK AND ROMAN ART

The repetition of form and juxtaposition of color on this neck-amphora creates a rhythmic composition. Decorated in the black-figure technique, both sides of the vessel show armed warriors running. Shields with white exteriors alternate with those bearing white emblems. Elegant vegetal motifs, including an elongated palmette-lotus chain across the neck and spiral palmettes below the handles, frame the figures. Moore reproduced the shape and decorative features in silver.

### **Neck-Amphora (Jar)**

Greek, Attic, black-figure, ca. 510 BCE

Terracotta

(91.1.463)



## TIFFANY SILVER AND GREEK AND ROMAN ART

The primary function of the hydria was to carry water. Like most terracotta vessels in the ancient world, it had more expensive counterparts in bronze and silver. Metal versions were often given as prizes in athletic festivals. The red-figure decoration shows two women presenting gifts of a fillet (ribbon) and a wreath to a pair of young men. One of the youths holds a *strigil*, a curved instrument used by athletes to scrape the skin.

### **Hydria (Water Jar)**

Greek, South Italian, Lucanian, ca. 420–400 BCE

Terracotta

(91.1.466)

## TIFFANY SILVER AND GREEK AND ROMAN ART

An elegant yellow-painted vine with leaves and grape clusters wreathes the upper body of this black-gloss calyx-krater. On more luxurious examples, similar decoration was gilded. The defined contours and ribbing at the base of the bowl also appear on ancient metal vessels, which likely influenced Moore's selection of this piece. His work as a silversmith also makes extensive use of ribbed designs and vegetal motifs.

### **Calyx-Krater (Mixing Bowl)**

Greek, South Italian, Apulian, Gnathian, ca. 350–300 BCE  
Terracotta

(91.1.464)

# TIFFANY SILVER AND GREEK AND ROMAN ART

*IN CASE, COUNTERCLOCKWISE FROM LEFT*

## **Pitcher**

### **Tiffany & Co.**

1882–89

Silver

The Metropolitan Museum of Art, New York, Gift of John G. Winslow, 1977 (1977.424)

Tiffany records designating this pitcher as “Roman” signal both its aspirations and sources of inspiration; it synthesizes classical, Renaissance, and Renaissance Revival references to stunning effect. The decorative scheme complements the 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 carefully conceived and deftly executed ornament required at least sixteen different castings and several distinct borders, produced at the significant wholesale cost of \$400. Versions of this pitcher date to between 1882 and the 1890s, and the numerous surviving examples attest to the popularity of the form and design.

## **Goelet Cup Tiffany & Co.**

1888

Silver, silver gilt

New York Yacht Club

Company ledgers classify this yachting trophy as a “Greek Vase,” and its form closely relates to that of Moore’s Greek neck-amphora, displayed behind you. Appropriately for a yachting prize, dolphins and seaweed adorn the vase, and the central decoration—a windblown female figure driving seahorses emerging from the ocean—likely depicts one of the Aerae, the personifications of breezes in Greek mythology. Tiffany created magnificent trophies, using them as opportunities to showcase the creativity and talent of its designers and craftspeople. An article describing the firm’s prizes for the 1893 season declared, “While it is true that yacht designing has made marvellous strides, it is also undeniable that the silversmith has fully kept pace with the great development.”

**Tea and Coffee Set**  
**Tiffany & Co.**

1853–61

Silver, silver gilt, ivory

Tiffany & Co. Archives

Listed as “Tea Set Greek” in Tiffany records, this service reveals Moore’s early engagement with Greek and Roman art. His extensive collection of objects and publications documenting ancient ceramics included an illustrated 1848 book titled *Ancient Vases from the Collection of Sir Henry Englefield*. For the engraved patterns on the lids, necks, rims, and bases of this set, Moore reinterpreted the decorations of vessels documented in that volume. The figural frieze on the body of each piece here recalls not only scenes on Englefield’s objects but also vignettes ornamenting vases from Moore’s collection.

## **Goelet Cup, Schooner Prize Tiffany & Co.**

1884

Silver, silver gilt

New York Yacht Club

The inspiration for this large yachting trophy may have been drawn from the numerous publications in Moore's and the firm's libraries on recent archaeological excavations, classical mythology, and Renaissance art and design. Manufacturing records describe the object as a "Nef," a type of sculptural nautical silver table ornament made by Renaissance goldsmiths; this creation is similar to those works in form, although it omits the large masts and riggings included in the intricate sixteenth-century examples. While Tiffany's aesthetic vocabulary had expanded to embrace East and West Asian influences by the time this trophy was made, the use of classical and Renaissance motifs here establishes the enduring resonance of these styles and the practice of combining varied sources in a single composition.

## TIFFANY SILVER AND EUROPEAN GLASS

Moore had a particular passion for glass. While his collection features a broad range of art forms, the modern European works are primarily glass. The selection on view here, drawn from the larger group of 116, conveys Moore's fascination with the variety of colors and forms that could be realized through different glassworking techniques.

Ranging in date from the 1500s to the mid-nineteenth century, Moore's European glass collection is particularly strong in Venetian and *façon de Venise* (Venetian style) objects. The revival of the Venetian glass industry in the 1860s aligned with his own interest in invigorating contemporary design and artistic practice. He was clearly drawn to the dynamic hot-working techniques that exploited glass's molten state to create new forms, integrate colors, and shape energetic decorative details. While some direct parallels in vessel shape and decoration exist between the glass and the silver produced at Tiffany, this part of the collection appears to have offered inspiration on a more abstract, visceral level, encouraging Moore and his designers to transcend silver's traditionally monochromatic palette with the use of enamels, mixed metals, and tonal surface treatments.

Banner: Detail of Pail (Situla). Venetian (Murano), early 16th century. Glass; blown, enameled, and gilded (91.1.1433)

LEFT TO RIGHT

## 1

In the fifteenth century, Murano, the glass-making center of Venice, developed *cristallo*, a nearly colorless and highly manipulable glass. Vessels made of *cristallo* were prized throughout Europe for their clarity and delicacy. Venice came to dominate the luxury glass market. By the seventeenth century, when this wineglass was produced, the glassware was very thinly blown and incredibly lightweight. The hollow stem contributes to the seeming weightlessness of the vessel.

## 2

Moore collected several examples of colorful enameled glass from both the Islamic and Venetian worlds, seeking decorative inspiration for his silver production. Influenced by craftspeople from Islamic lands, Venetian glassblowers started making gilt and enameled vessels as early as the fifteenth century. The decoration on this *situla* is the result of a multistep process, which entailed reheating the piece a second time in the furnace. The crudely finished handle is most likely not original.



**3**

Glassware made outside of Venice but in the same style is known as *façon de Venise*. This incredibly ambitious Austrian example of a footed vase with engraved decoration and gold, red, and green cold-painting likely came from the Innsbruck court glasshouse of Archduke Ferdinand II. At the time Moore purchased this piece, it had several missing pieces and cracks, which are now restored. The cold-painting is extremely well preserved considering the inherently fragile nature of the technique.

**1**

**Wineglass**

Venetian (Murano) or *façon de Venise*, 17th century  
Glass; blown, applied decoration  
(91.1.1421)

**2**

**Pail (Situla)**

Venetian (Murano), early 16th century  
Glass; blown, enameled, and gilded  
(91.1.1433)

**3**

**Footed Vase**

**(*Vasempokal*)**

*Façon de Venise*, Austrian (Innsbruck), late 16th century  
Glass; blown, applied, mold-blown, impressed, and milled decoration, engraved, cold-painted, and gilded  
(91.1.1460)

## TIFFANY SILVER AND EUROPEAN GLASS

The decoration technique known as *reticello*—after the Italian word for network—consists of two superimposed layers of glass canes. Spiraling in different directions, the overlapping white threads create a sophisticated network of lines. This *reticello* plate has bubbles trapped between the layers, which is characteristic of the technique. Similar examples can be found in the princely glass collection of Rosenborg Castle in Denmark; on his visit to Venice in 1709, Frederick IV acquired a considerable quantity of glass, which reflected the height of Venetian craftsmanship at the time. Like the *reticello* plates at Rosenborg Castle, this plate is exceptionally large in size. The intricate decoration, made from 160 individual canes, would have caught the discerning eye of a collector like Moore.

### **Plate**

Venetian (Murano), 17th–early 18th century

Glass; blown, *a reticello*

(91.1.1505)

## 1

The shape of this tankard, with its bulbous bottom and flared foot, is typical of German pewter and stoneware vessels. The lid features a crudely engraved symbol of what appears to be carpenter's tools, suggesting that the piece served as a guild vessel, possibly for a carpenters' association. Its charm derives from the striking contrast between the rough-hewn pewter mounts and the calligraphic trails of white glass decorating the transparent purple glass body.

## 2

*Façon de Venise* glassware refers to Venetian-style glassblowing techniques that were adopted in workshops throughout the European continent. Strong local variations appeared in Spain. For example, this drinking cup made in the Catalan region was blown with a white-threaded *filigrana* decoration first developed in Murano. Its distinctive long-spouted, bottle-like shape is particular to Spain. Drinking from this vessel type is tricky: the wine is poured from a distance directly into the drinker's mouth.

## 3

The distinctive color and surface details of this vessel are characteristic of the centuries-long tradition of *Waldglas* (forest glass), so called because small Central European

glasshouses were often located in the forest, near plentiful sources of fuel. Forest glass is typically green with raised blobs, or prunts, which make for a better grip. By contrast, this large cup has circular indentations that allow fingers—usually thumbs—to be inserted. It can then be safely lifted, even when filled with beer.

### 4, 5

Moore's European glass collection encompassed a wide variety of shapes, textures, and colors that would have served to train the designer's eye. Even the most ordinary forms could provide inspiration. Though plain in shape, the blue bottle on the left is covered in a fanciful white feathered decoration. Like the bottle, the small pharmacy jar next to it probably served a practical function. Yet a red and white marbled pattern enlivens its opaque white surface.

### 6, 7

One of the great Venetian innovations in glassblowing is *filigrana*. Drawn-out canes of colorless, white, and colored glass were fused together to create the patterned structure of the vessel. Moore had several examples in his collection. The thinly blown blue and white beaker with simple canes, or *vetro a fili*, is a Dutch example from the early 1600s. The small beaker of more complex canes with multiple spiraling threads, referred to as *filigrana a retorti*, was made much later in Venice.

## 8

This flamboyant green vase from southern Spain reflects the region's history of Islamic rule. In shape and decoration, it has more in common with glass from Syria and Egypt than from nearby Catalonia, where the glass was more Venetian in style at the time. Moore was an enthusiastic collector of glass from both regions of Spain, and his collection makes up a large portion of The Met's holdings in this area.

## 9, 10

The "chalcedony" glass of these delicate objects mimics the banded, multicolored agate stone of the same name. The technique involves the addition of several metallic oxides into a glass batch that is intentionally left poorly mixed, resulting in streaky veins of color. The perfume bottle has additional splashes of glittering aventurine glass, made from copper crystals that form as the glass cools. Since the crystals can diminish with reheating, aventurine was usually incorporated as small spots dotting the surface of a vessel.

## 11

This bowl's unusual purple color and delicate shape would have attracted Moore as a designer and collector. To create the bowl's subtle vertical ribs, the glassblower used a Venetian

## TIFFANY SILVER AND EUROPEAN GLASS

technique known as *mezza stampatura*, or “half mold,” where the lower half of the piece was blown into a dip mold. The vessel was probably made in seventeenth or eighteenth-century Venice, when intense competition from glasshouses in England and Germany led to a decline in production.

### **12, 13**

As they spread throughout Early Modern Europe, Venice’s glassmaking techniques transformed ordinary tableware into a tantalizing variety of sophisticated and textured forms. Made in Spain, the “ice glass” bowl on the right has a cracked surface created through a Venetian method of plunging the hot glass into cold water before blowing it into its final form. Though the base of the Flemish basket on the left was blown, the walls were formed by manipulating hot trails of glass into a lacelike structure. The basket was probably meant to hold a sugary dessert.

# TIFFANY SILVER AND EUROPEAN GLASS

**1**

## **Tankard**

Probably South  
German, ca. 1716  
Glass; blown, applied  
and marvered deco-  
ration; pewter mount  
(91.1.1204)

**2**

## **Drinking Vessel (*Porrón*)**

*Façon de Venise*,  
Spanish (probably  
Barcelona), 18th  
century  
Glass; blown, *a*  
*retorti*  
(91.1.1233)

**3**

## **Thumb Glass**

German, 17th–18th  
century  
Glass; blown,  
applied and milled  
decoration  
(91.1.1206)

**4**

## **Bottle**

Central European,  
18th century  
Glass; mold-blown,  
applied, combed, and  
marvered decoration;  
pewter cap  
(91.1.1480a, b)

**5**

## **Pharmacy Jar (*Albarello*)**

Venetian or *façon de*  
*Venise*, possibly  
French, 18th or 19th  
century  
Glass; blown, marble-  
ized decoration  
(91.1.1448)

**6**

## **Beaker**

Venetian (Murano),  
mid-19th century  
Glass; blown, *a*  
*retorti*  
(91.1.1456)

# TIFFANY SILVER AND EUROPEAN GLASS

**7**

## **Beaker**

Netherlandish, first quarter 17th century  
Glass; blown, *a fili*, dip-molded, and applied milled decoration

(91.1.1430)

**8**

## **Vase**

Spanish (Andalusia), 17th–18th century  
Glass; blown, applied and crimped decoration

(91.1.1220)

**9**

## **Perfume Bottle**

Venetian (Murano), 17th–18th century  
Chalcedony and aventurine glass; blown; gold-plated cap

(91.1.1473a, b)

**10**

## **Cup**

Venetian (Murano), 18th century  
Chalcedony glass; blown

(91.1.1465)

**11**

## **Bowl**

Venetian (Murano), probably 17th or 18th century  
Glass; blown and molded, *a stampatura*

(91.1.1431)

**12**

## **Basket**

Probably Flemish, 18th century  
Glass; blown, applied trails

(91.1.1494)

**13**

## **Bowl**

*Façon de Venise*, Spanish (probably Catalonia), 16th or 17th century  
Glass; blown, *a ghiaccio*, applied decoration

(91.1.1467)



*IN CASE IN CENTER OF GALLERY*

## **Claret Jug**

**John C. Moore and Son** (1849–54), maker

**Tiffany, Young & Ellis** (1841–53), retailer

1853

Silver

Tiffany & Co. Archives

The leafy vines, cast grape-bunch stopper, and elegant branch handle on this claret jug, one of a pair, reflect the fresh, naturalistic style and refined chasing that characterize the Moore firm's early work for Tiffany, Young, & Ellis. The sinuous form and dynamic decorative composition echo the pattern of white trailing on a purple glass tankard from eighteenth-century Germany in Moore's collection, on view on the upper shelf of the case opposite. Historic and contemporary examples of European glass had long been included among Tiffany's inventory of imported goods, and it is possible Moore acquired works in his collection through the firm or its network of vendors.

# TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

A pioneering American collector of art from the Islamic world, Moore created designs inspired by Islamic sources from his earliest days at Tiffany. He began acquiring outstanding examples of Islamic ceramics, glass, textiles, jewelry, and metalwork at a time when there was neither a U.S. market for this art nor notable domestic interest in it. His bequest of approximately four hundred works from Islamic lands remains the largest and most comprehensive collection of material of this type to have entered The Met.

This gallery reflects the quality and diversity of the objects he collected, marked by a chronological and geographic scope that ranges from the 1100s to the 1800s and from Spain to the Middle East and India. Sinuous forms, brilliant colors, and interlaced motifs appealed to Moore and reinvigorated Tiffany's designs with new sensibilities and artistic vocabularies. The mixed-metal wares in Moore's collection inspired experiments with what Tiffany called "chromatically decorated" silver, inlaid with reddish copper and black niello, while the firm's success with enameling techniques recalls the colorful enameled glassware and Iznik ceramics. Inventive designs identified in company

## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

records as “Moresque,” “Persian,” and “Saracenic” brought Tiffany new patrons and critical acclaim.

Banner: Detail of Candlestick. Probably Mosul, northern Iraq, early to mid-13th century. Brass; inlaid with silver and copper (91.1.561)

*IN CASE IN CENTER OF GALLERY*

## **Swan Centerpiece**

**Tiffany & Co.**

1874

Silver, silver gilt

Rough Point Collection, Newport Restoration Foundation, Newport, Rhode Island

Visitors to Tiffany's display at the 1876 Philadelphia Centennial Exhibition were greeted by this majestic gilded-silver swan floating on a mirrored surface atop a silver pedestal. Hammered from a single sheet, with only the head, feet, and beaded accessories fashioned separately, the swan had a reported retail value of \$3,000. Identified in company records as "Indian" and "Oriental," it epitomizes the hybrid approach to design Moore advocated. The designers began with studies in nature, in this case at the ponds in Central Park. They then incorporated Indian and Asian decorative traditions employing conventionalized patterns to convey nature's essence. The swan is further enlivened by adornments that echo jewelry in Moore's collection.

## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

*ON WALL TO LEFT*

### *Left*

These panels, decorated with geometric and foliate designs carved in deep relief, most likely belonged to a folding door separating the nave from the sanctuary of a Coptic (Egyptian Christian) church. Their flanged rims would have allowed them to fit within an outer rectangular frame. Though the panels are the only identified examples of Coptic art in Moore's gift to The Met, they resemble another artwork it included: a pair of doors from a minbar (pulpit) in a mosque that are now on view in Gallery 450. The collector himself may not have known the panels' or the doors' original contexts; he responded instead to their color, geometric lines, and texture.

### *Right*

Bookbindings are among the oldest and most common forms of Persian painted lacquer. This example loosely follows the classical format—a central medallion and quarter medallions at the four corners, framed by a poetic inscription—but the painter has taken the liberty of manipulating the traditional forms and palette to appeal to the tastes of a late nineteenth-century clientele. The verse, by the thirteenth-century master Persian poet Saʿdi, praises the unmatched beauty of the beloved. Moore may have

admired this binding for its multilayered design of intricately painted vegetal scrolls and its striking contrast between dark blue medallions and lighter ground.

*Left*

**Coptic Panels**

Egypt, Fatimid/Coptic, ca. 10th–12th century

Wood; inlaid with bone

Anonymous lender

*Right*

**Bookbinding**

Iran, Qajar period (1785–1925), 19th century

Pasteboard; painted and lacquered

(91.1.740)

## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

These seven vibrant, colorful fragments once belonged to a precious Iranian textile with a floral design. Lampas textiles made of shimmering metal-wrapped threads and silk were used in Iran for luxurious clothing or furnishings. Judging by the size and rectangular shape formed by the fragments, the original might have served as a wrapping or bundle for clothing, jewelry, or gifts. The variety of the floral motifs and designs (lotus, tulips, split-palmette, scrolling leaves), combined with the rich color palette—comparable to those found in pattern books—must have provided Moore and his staff with abundant inspiration for their own creations, such as the enameled tea set displayed in the gallery to your right.

### **Silk Fragments**

Iran, Safavid period (1501–1722), probably late 17th–18th century

Silk and metal-wrapped thread; lampas

(91.1.25 a–g)

## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

Beginning in the early 1700s, popular travelogues and illustrated publications inspired an appetite among Europeans for study of and travel to the Middle East—and an appreciation of the innovative patterns and designs found in art and architecture there. The Frenchman Pascal Coste was among the pioneering architects who introduced this taste for an Islamic aesthetic, which spread to the United States as well. His *Architecture Arabe* from Moore's library contains noteworthy examples of domed structures and arabesque patterns. It may have been among the sources that informed Moore's experiments with Islamic-inspired ornaments in the early 1860s, as seen in the tea set nearby, when objects from the Islamic world were not yet available on the market.

### **Architecture Arabe, ou Monuments du Kaire, Mesurés et Dessinés, de 1818–1826**

**Pascal Coste**

Published by Firmin Didot Frères

Paris, 1839

The Metropolitan Museum of Art, New York, Collection of Thomas J. Watson Library, Edward C. Moore Collection, Bequest of Edward C. Moore, 1891



## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

Pattern books became increasingly popular in Europe and the United States during Moore's career. Consisting of textile samples and drawings of decorative details from objects, architectural elements, and buildings, they provided innumerable sources for designers, artisans, and architects. Together with Moore's textile collection, this book of samples, part of a seventeen-volume set, offered a lexicon of patterns and textures that inspired his decorative vocabularies when crafting silver for Tiffany.

### **Collection of Specimens and Illustrations of the Textile Manufactures of India, vol. 5**

**J. F. Watson and William Griggs**

Published by the India Museum

London, 1873–80

The Metropolitan Museum of Art, New York, Collection of Thomas J. Watson Library, Edward C. Moore Collection, Bequest of Edward C. Moore, 1891

# TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

ON TABLE, COUNTERCLOCKWISE FROM LEFT

## Tea and Coffee Set

### Tiffany & Co.

1879

Silver

Museum of the City of New York, Bequest of Mr. Alfred M. F. Kiddle, 1974

The dynamic visual culture of nineteenth-century India, which blended artistic traditions from across Asia, the Islamic world, and various faith traditions, undoubtedly spoke to Moore's own eclectic aesthetic sensibilities.

Described in manufacturing ledgers as "Indian Fluted," the densely patterned and masterfully chased floral decoration on this set presents compositional similarities to the stylized poppy motif on an Indian *bidri* ware tray, shown in the wall case opposite. Although Moore acquired fewer objects from India than other parts of Asia, his library included many works focused on the region, such as museum catalogues, architectural studies, archaeological surveys, and a multivolume textile sample book, on view nearby.

## Dish

### Tiffany & Co.

1875–76

Silver, copper, niello, gold

The Newark Museum of Art, Purchase 1998 Avis Miller Pond Bequest and Membership Endowment Fund

This dish demonstrates a mastery of the complex techniques involved in combining niello and copper. Described in firm records as “Medallion Head style Henry 2<sup>d</sup>,” with a significant wholesale cost of \$825, it featured prominently in Tiffany’s display at the 1876 Philadelphia Centennial Exhibition. The dish echoes East and West Asian inlaid mixed-metal objects while adopting imagery inspired by Renaissance France. The decoration refers to a 1678 novel, *La Princesse de Clèves*, set at the court of Henry II. The princess, whose appearance and dress here combine French, Indian, and Persian qualities, is torn between duty to her deceased husband and love for the duc de Nemours; his House of Savoie interlaced knot symbol ornaments the lower rim.

## Tea Set

### Tiffany & Co.

1866–67

Silver, silver gilt, ivory

Philadelphia Museum of Art, Gift of the Friends of the Philadelphia Museum of Art, 1973

Described in firm records as “Moresque,” this tea set is one of the earliest examples of Tiffany silver in a Near Eastern or Islamic style. Moore’s interest in “Moresque” and Persian designs had been evident as early as 1865. On several pages of his personal sketchbook, he depicted spiky vegetal scrolls resembling the engraved decoration and openwork seen here. An Afghan jug in his collection, displayed nearby, with contrasting gold and silver hues, interlaced arabesques, and an S-shaped handle terminating in an openwork scroll, resonates with the tea set, whose pointed ornamentation also evokes the prunts on Moore’s glass. Either this set or one like it was exhibited at the 1867 Paris Exposition, where Tiffany won a bronze medal.

## **Tea and Coffee Set Tiffany & Co.**

1876

Silver, copper, niello, ivory

Collection of Martin Eidelberg

This tea set, which broke new ground in terms of both technique and decoration, exemplifies Moore's commitment to innovation. Featuring niello and copper ornament, its decorative scheme draws inspiration from the art of the Islamic world, including inlaid metalwork and the Iranian silk on the wall opposite. Painstaking experiments are outlined in Tiffany's technical manual, which enumerates the difficulties associated with the "entirely new" technique and stipulates that a thin wall of silver must separate the materials because "niello will destroy copper when heated." This complexity explains the high wholesale cost of more than \$900 for the set, which originally included five pieces. These objects were passed down in Moore's family, underscoring his personal affinity for the art and decorative vocabulary of the Islamic world.

## **Pitcher**

### **Tiffany & Co.**

1875

Silver, copper

Museum of Fine Arts, Boston, Gift of Gideon F. T. Reed

Tiffany's award-winning display at the Philadelphia Centennial Exhibition attracted numerous accolades, particularly for its "chromatic" metalwork in copper and silver or copper, silver, and niello. Frank Hill Smith, a Boston artist and interior decorator, purchased this pitcher at the fair for the Museum of Fine Arts, Boston, with funds and encouragement from Gideon F. T. Reed, a major Tiffany shareholder and manager of its Paris store. The pitcher became the first piece of American silver acquired by that museum and the first example of Tiffany silver to enter any museum collection. Its striking conventionalized natural motifs and contrasting hues embody Moore's fascination with polychrome mixed metalwork from the Islamic world and Asia.

**The Mackay Service  
Tiffany & Co.**

1878

**Ice Cream Dish from Dinner Service**

Silver, silver gilt

The Metropolitan Museum of Art, New York, Purchase, Anonymous Gift, 2023 (2023.94.1)

**Cups and Saucers from Dessert Service**

Silver gilt, enamel

The Metropolitan Museum of Art, New York, Purchase, Cranshaw Corporation Gift, 2017 (2017.196.1–.4)

Upon descending a mine shaft to view the first major discovery of silver ore in the United States, at the Comstock Lode, Marie Louise Hungerford Mackay is said to have asked her husband, one of the mine's owners, for enough silver to make a dinner service "by the finest silversmith in the country." John William Mackay proceeded to ship half a ton of silver to Tiffany & Co., where a lavish dinner and dessert service of more than 1,250 pieces was fashioned by several hundred craftspeople over the course of two years. The chased silver hollowware, matching flatware, and gilded and enameled dessert service—the firm's first foray into enameling—display technical virtuosity and inventive

## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

design philosophies. Tiffany records define “Mackay style” as a “mixture of . . . Chinese, Japanese, Persian & Arabian character,” a hybrid aggregation of sources that typifies the creative process Moore promoted. The service, en route to the Mackays’ palatial Paris home, was displayed with great fanfare at the 1878 Paris Exposition. For John, who had arrived in America as an impoverished Irish child, and Marie, whose seamstress mother had attended to the dresses of New York society ladies, the service attested to an ascent from rags to riches, signaling affluence and sophistication.



## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

*ON WALL, RIGHT TO LEFT*

### *Left*

Conical inlaid-brass candlesticks were a common form of luxury lighting from Egypt to Anatolia in medieval times. Many later appeared on the art market via Cairo, once the capital of the Mamluk sultanate (1250–1517) that ruled Egypt and Syria. This example features a central zigzag band decorated with pairs of winged dragons, symbols of potency and protection. While Moore might not have understood the significance of the imagery, his artistic eye was surely attracted to the finely executed details and the polychrome accents.

### *Right*

This work consists of two truncated cones soldered together with a central ring and a flared foot and rim. It belongs to a group of medieval inlaid brass works from the Islamic world that are commonly identified as tray stands, and which supported circular metal platters that displayed and served food. French collectors introduced treasures like this one to the art market in Paris beginning in the 1860–70s. Moore was likely drawn to them for the visual effects of the inlaid mixed metalwork.

*Left*

**Candlestick**

Probably Mosul, northern Iraq, early to mid-13th century

Brass; inlaid with silver and copper

(91.1.561)

*Right*

**Tray Stand**

Egypt or Syria, Mamluk period (1250–1517), 1342–ca. 1350

Brass; inlaid with silver, copper, and black compound

(91.1.601)

## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

Moore was particularly interested in lavish works made by mixing and inlaying metals, techniques that artists in the Middle East had developed to a high art centuries earlier for the upper echelons of society. Blending complex geometric and vegetal compositions with fine calligraphy or expressive imagery, they created polychromatic effects comparable to those achieved in painting. The objects here hail from three different Islamic regions around 1100–1400, when the art form flourished.

### 1, 2

The ewer is among the earliest dated examples of a prominent school of inlaid metalwork known as “al-Mawsili” (from Mosul) that thrived during the thirteenth and fourteenth centuries, first in Mosul and later in centers such as Cairo and Damascus. Their work often features thin foils of precious metals inlaid on a gleaming brass body. This example includes detailed scenes of the courtly activities of an ideal ruler and interlacing medallions. The monumental tray, once used to serve food during festivities, exemplifies the later work of the school. Signs of virtuosic craftsmanship include medallions that lend structure to the composition and figures achieved through fine incisions applied to the inlaid foils of silver.

**3**

Mortars were used by cooks, painters, and scribes to prepare their materials, and by pharmacologists and alchemists to keep pace with advances in science and medicine. The well-preserved silver inlay applied to a dark metal alloy here is characteristic of the Khurasan School that developed in Afghanistan and Iran around 1100–1250. Particularly notable are the designs drawn with thin lines or fine wire inlays and the empty background space that reinforces their linearity.

**1**

**Ewer**

**‘Umar ibn al-Hajji**

**Jaldak**

Probably Mosul,  
northern Iraq, dated

AH 623 / CE 1226

Brass; inlaid with  
silver and black  
compound

(91.1.586)

**2**

**Tray**

Egypt or Syria,  
Mamluk period  
(1250–1517), 1250–  
1300

Brass; inlaid with  
silver and black  
compound

(91.1.603)

**3**

**Mortar and  
Pestle**

Attributed to Iran,  
late 12th–early 13th  
century

Bronze; inlaid with  
silver and black  
compound

(91.1.527a, b)

## 1

Luxurious writing tools inlaid with precious metals reflected the literary culture of the upper classes from Cairo to Herat, including a respect for the transmission of knowledge. This pen box with its combination of techniques—filigree in relief on the lid and classical inlay on the body—made a fitting acquisition for a collector with a passion for inlaid metal.

## 2

Sophisticated vessels like this one played a part in courtly households from Herat to Istanbul, used in festive and ceremonial contexts to serve wine or water. Moore was likely drawn to the inventive shape, with its globular belly and eye-catching dragon handle, and the dense, contrasting vegetal design achieved through mixed and inlaid metals.

## 3

The exquisite craftsmanship and striking decorative program—with intricate vegetal scrolls and a band of lyrical poetry at the top—may have drawn Moore to this object. Lampstands of this type bearing mystical verses were used in both religious and secular settings. A tiny

## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

Armenian inscription on the narrow ring at the bottom, possibly the name of its original Armenian Christian owner, reflects the popularity of finely crafted inlaid metalwork across ethnic and religious lines in Safavid Iran.

### 4

This leaf-shaped tray is characteristic of *bidri* metalwork, named after the city Bidar. A zinc alloy applied to the body with a special dark paste enhances the brilliance of the inlaid silver. Moore was fascinated with mixed and inlaid metal techniques; the dense floral composition of stylized poppies with its striking contrast between dark and shimmering silver tones undoubtedly inspired designs he and his staff created at Tiffany.

# TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

**1**

## **Pen Box**

Northern Iraq or western Iran, early to late 14th century; altered probably in Herat, Afghanistan, before mid-15th century

Brass; inlaid with silver, gold, and black compound

(91.1.536)

**2**

## **Jug**

Probably Herat, Afghanistan, early 16th century

Brass; inlaid with silver, gold, and black compound

(91.1.607)

**3**

## **Lampstand**

Iran, Safavid period (1501–1722), probably late 16th or early 17th century

Brass; inlaid with black compound

(91.1.579)

**4**

## **Tray**

Probably Hyderabad, Deccan, India, second half of 18th–19th century

Zinc alloy; inlaid with silver (*bidri* ware)

(91.1.539)

## **Metalworking Techniques and Methods at Tiffany & Co.**

The videos in this room explore metalworking techniques employed at Tiffany & Co. under the direction of Edward C. Moore. Inspired by the varied works of art in his collection, Moore and his staff devoted themselves to experimentation and innovation. Achieving the desired effects required trial and error as well as painstaking reverse engineering. Artisans and chemists on staff developed alloys and novel patination techniques and embraced newly developed technologies that used electricity.

In these videos, contemporary artisans demonstrate electrolytic etching, battery inlay, enameling, damascening, *mokume-gane*, and two methods of coloring metal. The final screen shows a selection of pages from a surviving technical manual, which offers illuminating accounts of the working methods and practices that guided silver design and manufacture at Tiffany & Co.

Silverworks designing room at Tiffany & Co., Prince Street, New York, ca. 1885. Photograph Collection, Tiffany & Co. Archives



## Pair of Candlesticks

### Tiffany & Co.

1878

Iron, silver, gold, copper

The Metropolitan Museum of Art, New York, Purchase, Sansbury-Mills Fund and Spencer Marks Gift, 2018 (2018.121.1a, b–.2a, b)

When Tiffany set out to create a display for the 1878 Paris Exposition, these exquisite candlesticks were the first works chosen for inclusion. News accounts of the fair celebrated the novelty and virtuosity of Tiffany's "damascenings" and "incrustations of gold and silver in steel." The candlesticks exemplify Moore's passion for experimenting with different materials to achieve varied colors and tones. The inlaid iron echoes that found in Indian, Persian, and Japanese works in his collection, including the Iranian helmet and *bidri* ware tray in this gallery. The decorative program also draws on sources from the Islamic world. The saz leaves and flowers resemble those on Iznik plates, while the scroll pattern on the upper borders bears marked similarities to decoration on a polychrome Iranian plate on view nearby.

# TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

*IN CASE TO LEFT, COUNTERCLOCKWISE FROM LEFT*

## **Presentation Vase**

### **Tiffany & Co.**

1888

Silver

Herbert & Eileen Bernard Museum, Congregation Emanu-El of the City of New York

As New York's preeminent silversmith, Tiffany received numerous commissions for presentation silver—pieces made to honor an individual or achievement—which allowed Moore and his team to push their creativity to new heights. This large vase celebrates Lewis May and his twenty-five years as president of Congregation Emanu-El in New York. It prominently features Jewish iconography as part of an original composition of arabesques and symbolic floral motifs, including citrons, pomegranate, cedar pinecones, ferns, and ivy. A commemorative publication states that the vase's style was intended to echo both the architecture of the ancient Temple of Jerusalem and the congregation's house of worship, which was located on Fifth Avenue at Forty-Third Street and is depicted in the central engraving.

## **Pitcher**

### **Tiffany & Co.**

1874–75

Silver

The Metropolitan Museum of Art, New York, Purchase, Sansbury-Mills Fund, 2018 (2018.374)

This pitcher is an especially dynamic and successful example of Tiffany's engagement with works of art from the Islamic world and the Indian subcontinent. The firm produced numerous versions of this form, most of which feature dahlias and other "Persian" motifs like those seen here. The exquisitely rendered details, particularly the elephant head, attest to the skills of Eugene Soligny, one of Tiffany's most accomplished chasers. They also reflect ideals promoted by the silver workshop supervisor, Charles Grosjean, who urged careful consideration of the relationship between form and decoration: the pitcher's curves define the swirling panels of ornament, and the scale and shape of the floral motifs have been carefully calibrated to complement and conform to the undulations.

## Pitcher

### Tiffany & Co.

1877–85

Silver

Cooper Hewitt, Smithsonian Design Museum, Smithsonian Institution,  
Bequest of Mrs. John Innes Kane

This pitcher displays masterful chasing in repoussé, a technique produced by first hammering the silver out from the interior and then meticulously working the exterior to define and finish the decoration. With its bulbous lower body and pronounced midband, the pitcher's shape resembles that of an Afghan jug in Moore's collection, displayed along the wall behind you. This form was popular with customers; Tiffany created many versions with varied decorative schemes, including designs described in the manufacturing ledgers as "Ind[ian] Scroll," "Peony Scroll," and "Wild Garden," likely the one used here. With stylized carnations and geometric bands on the handle that complement the naturalistic blooms on the body, this design recalls South Asian and Islamic sources ranging from Iznik ceramics to pattern books in the Tiffany design library.

## **Pitcher**

### **Tiffany & Co.**

1882

Silver

Tiffany & Co. Archives

While Moore's library and collection provided ample inspiration, he also fueled his creativity by engaging with New York's community of craftspeople and artists. Charles Grosjean, the superintendent of the silver workshop, wrote in his diary about a visit he and Moore made to the New York cabinetmaker Herter Brothers. The entry suggests that the design of peeled pomegranates amid a field of lush foliage on this pitcher may have been inspired by a carved cabinet seen at the shop. Like Tiffany, Herter Brothers was known for innovative and ambitious designs, and the two firms collaborated on bespoke furnishings inset with decorative metal plaques for some of their most esteemed clients, including Mary J. Morgan, a voracious early collector of Asian decorative arts.

## **Love Cup Tiffany & Co.**

1888

Silver, silver gilt

Museum of the City of New York, Gift of Harry Harkness Flagler, 1951

The densely chased decoration on this cup showcases the skill and artistry of Tiffany's craftspeople. Described as "Sou Chow," a term the firm also applied to the Mackay service on view nearby and other silver chased in repoussé with floral motifs, the cup resulted from careful study of botanical specimens and the arts of China, Japan, India, and West Asia. To make the cup appear to be blanketed with thick layers of flowers, the silversmiths chased the ornament at different depths—a feat that captured the attention of critics and the public alike. An 1885 article in *Connoisseur*, for example, waxes poetic about the firm's ability to "conceive how flowers would look if they bloomed in silver."

## **Pitcher**

### **Tiffany & Co.**

1875–85

Silver

Tiffany & Co. Archives

The radiating saz leaves, tulips, and chrysanthemum blossoms on this pitcher resemble popular motifs seen on Ottoman and Persian ceramic tiles and plates that Moore collected. Despite being identified in Tiffany ledgers as “Indian scroll,” this design demonstrates the firm’s hybrid aesthetic. The interlacing bands that encircle the base are reminiscent of the strapwork components of Etruscan Revival jewelry Moore designed during this same period, while the basket-weave pattern decorating the neck and handle suggests the textures of the Japanese bamboo baskets he collected. A line drawing of this intricate pitcher appears in Tiffany’s Chaser’s Scrapbook, an internal resource used to record designs the firm considered its most successful.

*IN CASE TO RIGHT, TOP*

**Smith & Wesson .38 Safety Hammerless Third Model Double-Action Revolver  
Manufactured by Smith & Wesson  
Decorated by Tiffany & Co.**

Springfield, Massachusetts, and New York, 1892–93  
Steel, silver, enamel, nickel

The Metropolitan Museum of Art, New York, Purchase, Arthur Ochs Sulzberger Bequest, 2013 (2013.903a)

The only known firearm decorated in enamel by Tiffany, this pistol was displayed at the 1893 Chicago World's Fair. Its grip—sheathed in embossed, chased, and enameled sterling silver—integrates arabesque floral motifs with flowing scrolls, the enameled elements appearing to weave around the bare silver. Etched floral ornament against a dark matte (oxidized) ground on the barrel and cylinder completes the design.

*BOTTOM*

**Smith & Wesson .44 Double-Action First Model Revolver  
Manufactured by Smith & Wesson  
Decorated by Tiffany & Co.**

Springfield, Massachusetts, and New York, 1888–89  
Steel, silver, ivory

The Metropolitan Museum of Art, New York, Purchase, Arthur Ochs Sulzberger Bequest, 2013 (2013.904a)



## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

Tiffany's incorporation of ivory in its firearms connected to the long and varied traditions of ivory-embellished weapons in parts of Asia, Europe, and the Islamic world. The Sinhalese gun nearby is one such example. This pistol, its ivory elements sensitively carved in the "Saracenic" style, belonged to the American railroad magnate George Jay Gould and was one of the most expensive firearms decorated by Tiffany in the late 1800s.

*MIDDLE*

### **Smith & Wesson .32 Model Number One-and-a-Half Single-Action Revolver Manufactured by Smith & Wesson Decorated by Tiffany & Co.**

Springfield, Massachusetts, and New York, 1892–93

Steel, silver, niello, nickel

The Metropolitan Museum of Art, New York, Gift of Gerald Klaz, M.D.,  
Trustee—The Gerald Klaz Trust, 2010 (2010.482)

Tiffany sold firearms decorated with elaborate silver grips from at least the 1880s. This pistol is one of nine revolvers the firm embellished for the display at the 1893 Chicago World's Fair, promoting its partnership with Smith & Wesson. With its globular pommel and niello ornament, the design takes inspiration from earlier firearms and weapons made in the Caucasus, including the dagger nearby.

## **Love Cup Tiffany & Co.**

1889

Silver, enamel, silver gilt

Tiffany & Co. Archives

This cup was one of many “Saracenic”-style wares exhibited by Tiffany at the 1889 Paris Exposition. The design refers to Indian sources, particularly periodicals discussing the country’s textiles and architecture, and the form relates to the shape of the Asian elephant’s hooves and tusks. The double peacock vignettes decorating both sides of the cup are executed in enamel, niello, and acid etching. A review of Tiffany’s display at the Paris fair remarked that the combination of niello and enamel “has never been done more skillfully, and . . . the workmanship has achieved a degree of excellence never before attained.” The quality and tonal gradations of the jewel-like enamels also enjoyed popular and critical acclaim, securing Tiffany the fair’s grand prize for silverware.

*ON TABLE, COUNTERCLOCKWISE*

## **Candlestick**

**Tiffany & Co.**

1889

Silver, niello

Brooklyn Museum, Marie Bernice Bitzer Fund

Company ledgers confirm that this modestly sized candlestick was not part of Tiffany's usual repertoire of designs; it was a special order. The patron appears to have shared Moore's affinity for the arts of the Islamic world. Its body, S-curve handle, and pierced base relate to Iranian or Indian water pipe (hookah) parts in Moore's collection. The saz leaves and geometric cartouches with niello decoration unite motifs and techniques observed on a range of Middle Eastern objects, from Iznik pottery to Persian metalwork. The calligraphic vegetal motifs set off by inlaid black compound on a Safavid lampstand, on display near the videos, may have inspired the acid-etched arabesques and contrasting niello decoration that animate the candlestick.

## Tea Set (Tête-à-Tête)

### Tiffany & Co.

1886

Silver, silver gilt, enamel, ivory

The Metropolitan Museum of Art, New York, Gift of a Friend of the Museum, 1897 (97.1.1–.4)

Tiffany described this tour de force of enameled silver design as “one of [its] most artistic productions.” While company records identify it as “Persian,” there are also clear references to East Asian art in the areas featuring chrysanthemums and peonies. Moore’s collections of metalwork, ceramics, and enameled glass from the Islamic world provided a wealth of patterns that informed the geometric, foliate, and calligraphic motifs here, while his Asian lacquerware and Japanese textiles, such as the Noh robe in the next gallery, may have inspired some of the brightly colored floral motifs. Drawings for the complex, subtly shaded decoration bear inscriptions indicating that Moore closely supervised the design and enameling of each piece.

## **Desk Set**

### **Tiffany & Co.**

1891–1902

Silver, enamel

Private collection, New York

Created shortly after Moore's death, this enameled desk set demonstrates the lasting impact of his innovative spirit on Tiffany & Co. The rigorous apprenticeship program he established ensured that the firm's craftspeople were both technically proficient and well versed in the global history of art. This foundation allowed younger designers to continue to push the technical and aesthetic limits of silver. For example, the unidentified designer of the four blotter corners, rocking blotter, and pen tray looked beyond Moore's principal sources of inspiration to include decorative motifs from ancient and medieval Celtic and Nordic cultures. The subtle gradation of matte colors testifies to the firm's continued success with the art of enameling.

# TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

*IN CASES ALONG WALL, RIGHT TO LEFT (LEFT TO RIGHT IN EACH CASE)*

This elegant candlestick is inlaid primarily in silver with a few highlights in gold, with a skill that would have caught Moore's eye. The double-headed eagle on the knee of each leg and the lion heads on the knobs between the lobes of the base are common symbols of medieval rulers in the eastern Mediterranean, in both Christian and Muslim contexts. The themes of music and feasting on the drop-shaped units of the base were associated with the ideal life and aspirations of rulers.

## **Tripod Candlestick**

Probably Syria or northern Iraq, 1250–1300

Brass; inlaid with silver, gold, and black compound

(91.1.572)

## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

The upper half of this helmet is chiseled with cartouches containing Arabic inscriptions—mainly verses from the Qur'an and Shi'ī prayers seeking the aid of Imam 'Ali (according to Shi'is, the legitimate successor to the Prophet Muhammad) in comforting and protecting the wearer in times of peril. Although Moore did not collect large numbers of Islamic arms and armor, as a silversmith and designer, he would have admired this helmet's two-toned effect and gold-damascened motifs and inscriptions. This work resonates with the Tiffany candlesticks on display at the center of this gallery.

### **Helmet**

Iran, Qajar period (1789–1925), 18th–early 19th century  
Steel; damascened with gold

(91.1.749)

## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

Probably made in Tbilisi, an important cultural center famous for its sword makers, this richly decorated *qama* displays a remarkable unification of many techniques, including steel forging, *koftgari* (false damascening), silver gilding, niello, ivory carving, and inlay. Niello floral designs inlaid upon gilded silver, as seen on the scabbard, were a distinct decorative convention of Caucasian workshops. Moore's fascination with the niello technique may be traced to works such as this.

### **Dagger (*Qama*), with Sheath and Utility Knife**

Caucasus, probably Tbilisi, Georgia, dated AH 1273  
(CE 1856/57) and 1861

Steel, walrus ivory, silver, gold, niello, copper, wood,  
leather, sharkskin

(91.1.890a–c)



# TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

## 1

Moore collected ceramics from Iran, which during the 1870s and 1880s were shipped in great quantities to London, as well as a few pieces from the Ottoman lands (Iznik), Egypt, Syria, and Spain. The large platter from seventeenth-century Kirman, Iran, combines a central star with densely applied Chinese-inspired motifs and colors, features that Moore favored and incorporated into his own designs.

## 2

Iznik ceramics generally display a white-gray stonepaste body elegantly painted in vibrant colors and depicting stylized floral or vegetal motifs that accord with Ottoman taste. Here, a transparent glaze applied over the polychrome paint adds the characteristic surface sheen. Moore had a particular liking for this decorative repertory; saz leaves and poppy-like flowers inspired several of his Tiffany silver creations.

## 3

Star- and cross-shaped luster tiles with poetic inscriptions were combined to decorate the interior walls of mosques, shrines, and palaces in thirteenth- and fourteenth-century Iran. In the 1860s and 70s, hundreds of tiles were removed from crumbling buildings. Many ended up in the hands of

dealers and collectors who later sold or donated them to European and American museums.

### 4

Moore clearly appreciated lusterware, with its distinctive shiny metallic surfaces. He owned a number of pieces; this dish and other examples from Spain are among the first works he collected. *Braseros* typically feature radial designs filled with dense patterns, and often present a heraldic emblem—here, a rising eagle, symbol of power and royalty across the Mediterranean.

# TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

**1**

**Plate**

Iran, Kirman,  
Safavid period  
(1501–1722),  
ca. 1655–80  
Stonepaste;  
polychrome-painted  
under transparent  
glaze  
(91.1.129)

**2**

**Plate**

Iznik, Turkey,  
Ottoman period  
(ca. 1299–1923),  
third quarter of the  
16th century  
Stonepaste;  
polychrome-painted  
under transparent  
glaze  
(91.1.119)

**3**

**Tile**

Iran (Kashan),  
Ilkhanid period  
(1256–1353), dated  
AH 663/1265 CE  
Stonepaste, luster-  
painted on opaque  
white glaze  
(91.1.105)

**4**

**Dish (*Brasero*)**

Probably from  
Manises in Valencia,  
Spain, ca. 1500  
Earthenware; luster-  
painted on opaque  
white glaze  
(91.1.430)

## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

### *Left*

Enameled and gilded glass objects from Syria and Egypt are among the most sophisticated crafts created during the Middle Ages. This example has a characteristic shape that was used for portable lamps from Iran to Egypt. During Mamluk rule, enameled “mosque lamps” were commissioned for many mosques, madrasas (public schools), tombs, and other buildings in the capital city of Cairo. In the nineteenth century, French individuals established in Cairo introduced treasures like these to the European market. Moore was likely intrigued by the lamp’s colors, sheen, and detailed ornamentation.

### *Right*

Along with gilded examples, the most treasured glass objects in the Islamic world were enameled ones. Developed during the thirteenth and fourteenth centuries in Syria and Egypt under the Ayyubids and Mamluks, they were rediscovered in the 1800s and copied extensively by Western manufactories. When Moore was collecting, this vessel was already celebrated among collectors, dealers, and artists. It was displayed at the 1867 Paris Exposition together with a glass copy by renowned French glassmaker Philippe Joseph Brocard. Moore acquired it from a leading French collector and scholar of Islamic

glass, Charles Schefer. After it entered The Met, the bowl was lauded as “the gem of the collection” and “the most beautiful as well as valuable” example of enameled glass.

*Left*

### **Mosque Lamp**

Probably Egypt (Cairo) or Syria, Mamluk period (1250–1517), 14th century

Glass; blown, enameled, and gilded

(91.1.1539)

*Right*

### **Footed Bowl**

Probably Syria, ca. mid-13th century

Glass; dip-molded, blown, enameled, and gilded

(91.1.1538)

## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

In Ottoman society, jewelry and accessories had a long-standing association with status and wealth. Pieces designed for the sultan and his entourage inspired emulations for the wealthy upper classes such as the ones here. Often made with large quantities of silver and adorned with gems and colorful inlays, such works also served as part of a woman's dowry and as a means of storing wealth. These objects, worked mainly in gilded silver and featuring nineteenth-century silversmithing techniques developed in the Ottoman lands, epitomize the range of Moore's jewelry holdings. Their *repoussé* and applied decoration in filigree or granulation achieves a complex texture in relief and openwork that would have resonated with his aesthetic sensibilities.

### **1, 2**

The turban ornaments, common in the Ottoman world, echo the feather often fitted at the back of such head-dresses. The one believed to have been made in Istanbul is distinguished by numerous colorful enamel inlays, characteristic of a traditional style that played with pastel and saturated tones to create nuanced shades.

### **3–5**

Two common overall designs were employed in the clasps. The larger examples—weighing one pound each—feature

# TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

monumental, stylized tulip shapes, here in the three-part arrangement favored by Ottoman imperial society. The smaller example is typical of accessories in circular or oval shapes with multilobed edges.

**1**

## **Turban Ornament**

Probably Balkans or Turkey, Ottoman period (ca. 1299–1923), 19th century  
Silver sheet; gilded, applied with filigree, inlaid with turquoise  
(91.1.1122)

**2**

## **Turban Ornament**

Probably Istanbul, Turkey, Ottoman period (ca. 1299–1923), 19th century  
Silver sheet; gilded, applied with filigree, inlaid with enamel, colored glass, and pearl  
(91.1.1123)

**3**

## **Girdle Clasp**

Probably Balkans or Turkey, Ottoman period (ca. 1299–1923), 19th century  
Silver sheet; applied with filigree, granulation, inlaid with enamel  
(91.1.1100)

**4**

## **Girdle Clasp**

Probably Balkans or Turkey, Ottoman period (ca. 1299–1923), 19th century  
Silver sheet; gilt, repoussé, patterned wire, and granulation; inlaid with silicae, coral and turquoise beads, filigree, granulation  
(91.1.1105)

**5**

## **Girdle Clasp**

Probably Balkans or Turkey, Ottoman period (ca. 1299–1923), 19th century  
Silver sheet; gilt, filigree, wire, and granulation over silvered copper alloy  
(91.1.1109a, b)

## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

Richly embroidered towels and napkins were produced for the middle and upper classes of Ottoman society. A length of linen or cotton fabric woven in fine plain weave was embellished on both ends with embroidery in silk or metallic threads. The plain center served to clean or dry the hands during meals and other occasions. The characteristically colorful embroidery features a variety of motifs, including cypress trees, ewers, and birds. Lavish textiles like this were also sent to Europe and America in the 1800s to be displayed at the international fairs in which the Ottomans participated.

### **Napkin or Hand Towel**

Probably Argyrokastro, Albania, Ottoman period (ca. 1299–1923), 18th century

Linen, silk; plain weave, embroidered

(91.1.8)



## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

This cover belongs to a weaving tradition that developed in Iran during the nineteenth century. Typically cream-white in tone, owing to the predominant use of white or undyed materials, textiles like this are sometimes called “white-work” and were woven for use as prayer mats, clothing, and furnishings. The *ajouré* (openwork) decoration seen here was often used for white face veils (*rubanda*) worn in Qajar Iran because the openings allowed the wearer to see.

### **Cover**

Iran, Qajar period (1789 –1925), 19th century

Cotton; embroidered with silk and metal-wrapped thread

(91.1.82)

## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

During Moore's lifetime, European and American collectors were particularly drawn to glass made fairly recently in Iran or by the Ottomans at Beykoz in Istanbul. Moore and other collectors purchased many of these readily available and affordable wares and donated them to European and American museums. Moore's eagerness to explore new shapes is evident in his later glass holdings. He often collected multiple examples of the same type, such as rosewater sprinklers, in different shapes and colors. Many were available for study at his Prince Street manufactory and a few directly inspired his designs.

### **1–3, 6–8**

The variety of forms and colors featured in this selection show the eclectic approach of Iranian glassmakers and their tendency to look both locally and globally for inspiration. The Qajar vessels' shapes either follow Iranian metal and ceramic models or echo Venetian glass. For instance, the swan-neck bottle mimics Venetian glass, while the *gulabpash* and the ewer likely inherited their forms from long-standing design traditions in different media.

4, 5

These two marbled Ottoman sprinklers reveal Moore’s keen eye for nuances in glassmaking techniques and patterns. In one, a mixture of red and brown opaque glass served as the base material, and the spiral marbling was created as the body was blown and turned into its distinctive onion-like form with cylindrical neck. In the other, a hot gather of greenish iridescent glass was rolled in crushed red glass and then blown into the final shape. This led to the patchy marbled pattern on the body that develops into alternating lines on the elongated neck.

**1**  
**Rosewater**  
**Sprinkler**  
**(*Gulabpash*)**  
 Iran, Qajar period  
 (1789–1925),  
 probably 19th century  
 Glass; mold-blown,  
 tooled  
 (91.1.1603)

**2**  
**Swan-Neck**  
**Bottle (*Ashkdan*)**  
 Iran, Qajar period  
 (1789–1925),  
 probably 19th century  
 Glass; mold-blown,  
 tooled  
 (91.1.1559)

**3**  
**Vase**  
 Iran, Qajar period  
 (1789–1925),  
 probably 19th century  
 Glass; mold-blown,  
 tooled  
 (91.1.1589)

**4**

**Rosewater  
Sprinkler**

**(*Gülabdān*)**

Probably from  
Beykoz, Istanbul,  
Turkey, Ottoman  
period (ca. 1299–  
1923), late 18th–19th  
century

Glass; blown  
(91.1.1544)

**5**

**Rosewater  
Sprinkler**

**(*Gülabdān*)**

Probably from  
Beykoz, Istanbul,  
Turkey, Ottoman  
period (ca. 1299–  
1923), late  
18th–19th century

Glass; blown  
(91.1.2155)

**6**

**Bottle**

Iran, Qajar period  
(1789–1925),  
probably 19th  
century

Glass; mold-blown,  
tooled  
(91.1.1575)

**7**

**Figure of a Mouse**

Iran, Qajar period  
(1789–1925),  
probably 19th century  
Glass; mold-blown  
with applied  
decoration

(91.1.1556)

**8**

**Ewer**

Iran, Qajar period  
(1789–1925),  
probably 19th century  
Glass; mold-blown  
with applied  
decoration

(91.1.1554)

## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

This pear-shaped jar is characteristic of medieval ceramics from the eastern Mediterranean. The body is dominated by a cursive inscription wishing “Lasting glory, abundant power, and good fortune.” Messages on utilitarian vessels were intended to protect the owner as well as the contents. The blue-and-white color palette derives from Chinese porcelain, which Mamluk rulers in Egypt and Syria collected for use during festive and ceremonial occasions or for diplomatic gifts. This jar thus reflects the taste of the elite, adjusted for a broader middle-class market.

### **Ceramic Jar**

Attributed to Syria, Mamluk period (1250–1517), 14th century  
Stonepaste; polychrome-painted under transparent glaze  
(91.1.130)

## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

In the seventeenth century, as the Ming dynasty declined in China, Iranian potters in Kirman and Nishapur increased the production of blue-and-white stonepaste ceramics for domestic use and export. Some of these wares closely follow Chinese prototypes, while others, such as this small gourd-shaped vase, show ideas developed by Chinese potters used as a catalyst for distinctive creations. One side of the vase depicts a sketchily drawn walking crane in a Chinese style, while on the other side decorative rock forms, vegetation, and other floating elements follow Iranian tradition. The result resonates with Moore's diverse collecting interests and the hybrid designs they inspired.

### **Vase**

Iran, Safavid period (1501–1722), second half of the 17th century

Stonepaste; painted under transparent glaze

(91.1.116)

## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

An invention of the Islamic world, lusterware ceramics have distinctive shiny metallic surfaces that particularly appealed to Moore. An early inventory of the Moore collection suggests that the bottle may have been acquired from the Castellani Collection, evidence of Moore's engagement with networks of European collectors. To compensate for breakage, a silver mount and lid with embossed decoration and niello were added to this piece at some point. While decorated in an "Islamic" style, the mount was most likely made in the West, in either Europe or North America.

### **Bottle**

Iran, Safavid period (1501–1722), late 17th century  
Stonepaste; luster-painted on opaque blue glaze, with silver fitting

(91.1.170)

## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

This colorful lusterware bottle in yellow, ruby, and blue tones depicts myriad motifs, such as trees, flowering plants growing out of a grassy ground, birds, and lush vegetation with sinuous vines, poppy flowers, and a large iris. The combination of colors, sheen, and dense decoration aligns with Moore's design sensibilities.

### **Bottle**

Iran, Safavid period (1501–1722), late 17th century

Stonepaste; luster-painted on yellow glaze ground with cobalt blue glaze

(91.1.197)



## TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

The globular body, wide mouth, and high foot of this work constituted a favorite shape for hanging or portable lamps in the Islamic world. Such objects are called “mosque lamps” after the enameled glass examples that the Mamluks commissioned for their mosques, tombs, and other spaces. Given its opacity, this example would have functioned as a symbolic ornament rather than a practical lighting device. Its decoration includes a bold cursive inscription of good wishes alongside spiral and floral designs.

### **Mosque Lamp**

#### **Ibn al-Ghaybi al-Tawrizi**

Probably Egypt or Syria, Mamluk period (1250–1517), 15th century

Stonepaste; polychrome-painted under transparent glaze

(91.1.95)

# TIFFANY SILVER AND ARTS OF THE ISLAMIC WORLD

*IN TALL CASE TO LEFT*

This is the only gun in Moore's collection and the first firearm acquired by The Met. An exceptional representative of the Sri Lankan gun making tradition, it measures more than seven feet in length and features a bifurcated butt stock—a characteristic typical of Sinhalese guns. A principal medium of Sinhalese artisans for centuries, carved ivory was employed to embellish everything from architectural elements to book covers. Echoes of this gun's striking design feature in Tiffany's firearms, including the sculptural treatments of the silver pistol grips and the application of finely worked precious materials into the mounts.

## **Flintlock Gun**

Sri Lanka, 17th–18th century

Steel, wood, silver, brass, ivory

(91.1.907)

# TIFFANY SILVER AND ARTS OF EAST ASIA

The decorative arts of East Asia captured Moore's imagination and inspired inventive flights of fancy from Tiffany designers and craftspeople. About eight hundred Japanese works of art that he collected are now at The Met, including metalwork, textiles, lacquerware, ceramics, bamboo basketry, and sword fittings, and he gave an equally varied group of more than one hundred Chinese works. A fashion for Japanese art, or "Japanism," swept through Europe and the United States following the 1854 opening of several ports in Japan for trade with the West, and many regarded Japanese artistic practices as an exemplar for avant-garde design reform. Guided by his desire to spark creativity and innovation, Moore acquired a range of exceptional objects and relatively inexpensive collectibles from the Edo (1615–1868) and Meiji (1868–1912) periods.

Moore and his team carefully studied materials, techniques, decorative vocabularies, and compositions in East Asian art. The related silver designs incorporate novel methods for creating multicolored alloys and mixed-metal laminates, as well as fresh combinations of imagery—and they made Tiffany an international sensation. One critic wrote in 1878 that the artists' study of "Japanese forms

and styles . . . has led not to *imitation* of those models, but to *adaptations* that have resulted in the creation of a *new order of production*.”

Banner: Detail of Noh Robe (*Karaori*). Japanese, Edo period (1615–1868), first half of the 19th century. Twill-weave silk with supplementary weft patterning in silk and gold-leaf paper strips (*karaori*) (91.1.80)

IN CASE IN CENTER OF GALLERY

## Vase

**Tiffany & Co.**

1877

Silver, copper, brass, silver-copper-gold alloy

Brooklyn Museum, H. Randolph Lever Fund

Moore and his team typically synthesized numerous sources when creating their inventive silver designs. This vase is a rare, perhaps singular, instance of an object that quotes literally from a single work of art. The Japanese iron brush holder to your left displays a virtually identical composition, depicting a spider approaching a dragonfly in its web. The tonal contrasts of the brush holder's mixed-metal ornament are echoed here with the use of brass for the spider's body, copper for its legs, silver for the dragonfly's wings, copper for its body, and one of Tiffany's versions of the *shibuichi* alloy for its eyes. The drawing for this vase reveals that the designers were embracing new techniques; the spider, dragonfly, and bamboo leaves were all produced by electrotyping.

# TIFFANY SILVER AND ARTS OF EAST ASIA

ON WALL TO LEFT, LEFT TO RIGHT

On the patinated cast-iron surface of this vessel, various metal alloys are inlaid in relief to create effects of light and color. Moonlight seems to glisten on the web executed in *shibuichi* (an alloy of roughly three parts copper and one part silver) that fans out over the cylindrical form. A spider, in patinated *shibuichi*, scurries toward the outer edge of the web, where a dragonfly of inlaid copper alloy and silver with gilt copper eyes is caught on the other side. A Tiffany vase displayed nearby closely replicates this decorative scheme. In response to sociocultural changes in the 1870s, Japanese craftspeople began to produce fine ornamental wares like this one with a focus on the Western market.

## **Brush Holder (*Fude-zutsu*)**

Japanese, Meiji period (1868–1912), second half of the 19th century

Iron with relief inlay in copper, silver and copper alloys (*shibuichi*), gilded accents

(91.1.617)

Kimono designs in the early Meiji period were typically subdued. The fabric employed for this example—*Awa shijira-ori*, distinguished by a peculiar crinkled, crepelike texture (*shibo*)—is ideal for making casual summertime kimonos. The combination of a dense plain-weave structure with a looser one results in an uneven tension that produces the characteristic surface. First produced in Tokushima Prefecture during the early Meiji period, the textile revived an earlier weaving tradition appreciated in tea culture. Despite the simple checkered or lattice pattern here, the juxtaposition of mustard yellow with indigo blue creates a sense of animation. With his keen interest in unique surface textures and geometric patterns, this kimono must have immediately caught Moore's eye.

### **Kimono (*Shijira*)**

Japanese, Meiji period (1868–1912), mid-19th century

Extended plain-weave silk

(91.1.59)

The Buddhist altar cloth (*uchishiki*) serves to cover the tops of tables and altars, especially the one placed in front of the temple's main icon. This example here is decorated with lotus flowers in a roundel surrounded by large geometric patterns (*hakogata*) on a dark blue ground. Lotus flowers are revered in Japan for their ability to rise from muddy waters to become beautiful blossoms, and they are commonly associated with purity and the Buddhist achievement of enlightenment.

### **Buddhist Altar Cloth (*Uchishiki*)**

Japanese, Edo period (1615–1868), first half of the 19th century

Twill-weave silk with supplementary weft patterning

(91.1.18)



This textile fragment features a pattern with a stylized fence or lattice and moonflowers (*yūgao*; literally, “evening faces”) of various colors against a white ground. Originally, it may have been part of a Noh theater costume. The moonflower plays a role in chapter 4 of *The Tale of Genji*, “The Lady of the Evening Faces.” Collecting textile samples as a kind of visual dictionary of motifs and a resource for technical analysis was common among Western collectors in Moore’s era.

## **Fragment**

Japanese, Edo period (1615–1868), 18th century

Twill-weave silk with brocading in silk and supplementary weft patterning in silk (*karaori*)

(91.1.68b)

## 1

This modern-looking waterpot is decorated with whirlpool motifs applied in colorful overglazes; further embellishments include cloudlike patterns and stylized snowflake-shaped motifs. These likely appealed to Moore, whose work features spirals, clouds, and abstracted floral motifs.

## 2

The striped design and combination of colors on this sake bottle were inspired by lacquers from the late sixteenth and seventeenth centuries. Introduced to Japan mainly through Southeast Asian fabrics, the stripe motif became a popular pattern.

## 3, 4

The small incense box was created for use in the tea ceremony. Plum blossoms, associated with the start of spring, are auspicious symbols in Japanese art. Their sweet fragrance had played an important role in incense culture for centuries. The shape and design of the tea caddy suggests that it was originally a small jar, modified by adding the ivory lid. The decoration, a version of the whirl-and-wave pattern, is based on Chinese blue-and-white porcelain.

## 5, 6

Kenzan was born into a wealthy merchant household and become involved with pottery production in his thirties. His style over time became a “brand,” Kenzan ware, exemplified by the teabowl. It features a graphic pattern of auspicious plants, pine, and bamboo that is associated with longevity and New Year celebrations. The freshwater jar by Kenzan’s successor, Ihachi, has geometric patterns in blue, brown, and yellow glazes that resonate with Moore’s design sensibilities.

1

**Waterpot  
(*Suichū*)**

Japanese, late Edo (1615–1868)–early Meiji (1868–1912) period, ca. 1850–60s  
Stoneware with polychrome overglazes (Awata ware)  
(91.1.173)

2

**Sake Bottle  
(*Tokkuri*)**

Japanese, Edo period (1615–1868), first half of the 19th century  
Porcelain with underglaze iron brown and blue (Kutani ware)  
(91.1.278)

3

**Incense Box  
(*Kōgō*) in the  
Shape of a Plum  
Blossom**

Japanese, Edo period (1615–1868), first half of the 19th century  
Porcelain with polychrome overglaze enamels and overglaze gold (Kutani ware)  
(91.1.211)

4

**Tea Caddy  
(*Chaire*)**

Japanese, Edo period (1615–1868), first half of the 19th century  
Porcelain with underglaze blue decoration (perhaps Kyoto ware); ivory lid  
(91.1.178)

5

**Freshwater Jar  
(*Mizusashi*)**

**Ogata Ihachi**  
(Kyoto Kenzan II, active ca. 1720–60)  
Japanese, Edo period (1615–1868), first half of the 18th century  
Stoneware with polychrome underglazes (Kyoto ware); wood with black lacquer lid  
(91.1.343)

6

**Teabowl  
(*Chawan*)**

**Style of Ogata Kenzan (1663–1743)**  
Japanese, Edo period (1615–1868), second half of the 18th century  
Stoneware with black glaze and inlaid white slip (Kyoto ware)  
(91.1.361)

## 1, 2

These two teabowls represent a classic type that originated in Song-dynasty China and was later produced in Japan. Its most prominent characteristic is the striking “hare’s-fur” glaze, named for the iridescent grayish-brown streaks resembling a thick growth of hair. Chinese teabowls of this type became highly prized in Japan, especially among Buddhist monks, during the twelfth and the thirteenth centuries. Later, similar vessels were produced in Japanese kilns, mainly in Seto.

## 3, 4

The clean shapes of these tea caddies and the unique textures of the glazes are probably what caught Moore’s attention. Tea culture (*chanoyu*) in Japan dates back to the medieval period and relates to Buddhist practices, but it was primarily Sen no Rikyū (1522–1591) in Kyoto who established the Japanese-style tea. He created austere surroundings for the tea gatherings with a preference for Japanese utensils that are often imperfect or asymmetrical, an aesthetic known as *wabi-sabi*.

## 5

Japanese artisans developed “Kamakura carving” in the Muromachi period (1392–1573) to imitate Chinese carved lacquer. In this technique, patterns are carved into wood and then coated with layers of red and black lacquer. The incense box here has an auspicious pattern of interlinked circles (*shippō*) in a continuous, chainlike motif that symbolizes prosperity and continuation. Moore often used the pattern to embellish silverware.

## 6

This box exemplifies a sophisticated type of Chinese carved lacquer known as *tixi*, a term referring to the marbled appearance of its layers. The elegant design and skillful carving distinguish the box as the work of a master, and the signature of the fourteenth-century master Yang Mao is incised on the underside. Moore’s small but carefully selected collection of Chinese lacquer reflects the designer’s refined taste for the art form.

**1**

**Teabowl (*Chawan*)**

Japanese, Edo period (1615–1868), 18th century  
Stoneware with iron-oxide glaze (Seto ware)  
(91.1.222)

**2**

**Teabowl**

Chinese, Song dynasty (960–1279), 12th–13th century  
Stoneware (Jian ware), copper  
(91.1.241)

**3**

**Tea Caddy (*Chaire*)**

Japanese, Edo period (1615–1868), 18th century  
Stoneware with iron glaze (Seto ware); ivory lid  
(91.1.157)

**4**

**Tea Caddy (*Chaire*)**

Japanese, Edo period (1615–1868), 18th century  
Stoneware with iron and rice-straw ash glazes (Satsuma ware)  
(91.1.146)

**5**

**Incense Box (*Kōgō*) with Interlinked Circles (*Shippō*) Pattern**

Japanese, Momoyama period (1573–1615), early 17th century  
Carved wood with red and black lacquer layers (*Kamakura-bori*)  
(91.1.640)

**6**

**Incense Box**

Chinese, Yuan dynasty (1271–1368), 14th century  
Carved lacquer  
(91.1.645)

The sumptuous robes worn by actors of the Noh theater are vital to the representation of each character's gender, social status, and age. Their treasure trove of patterns and textures likely prompted Moore to add Noh costumes to his collection. *Karaori* (literally, "Chinese weave") is a term for the elaborate garments typically worn as outer robes by performers in female roles. The twill silk, woven so that the wefts float on the surface, gives the fabric an embroidered appearance. Robes for female roles feature motifs from nature; the example here, embellished with white peonies in roundels against red ground (*iro-iri*), denotes the role of an aristocratic young woman.

### **Noh Robe (*Karaori*)**

Japanese, Edo period (1615–1868), second half of the 18th century

Twill-weave silk with brocading in silk and supplementary weft patterning in silk (*karaori*)

(91.1.61)



### *Left*

During the Edo and Meiji periods, several Japanese artists experimented with trompe l'oeil effects by simulating the appearance of one material with another. This plate's copper body is covered with enamels to create a rich, shiny surface recalling the texture of ceramics. The eggplant motif is executed in gold and silver *maki-e*, a lacquer technique. In addition to its unusual combination of materials, the vessel has a shape that resembles that of a Western plate. A similar inquisitiveness and interest in bringing together East and West can also be found in Moore's methods.

### *Right*

The bamboo basket was made to hold a small flower arrangement. Not only do flowers and plants indicate the changes of the seasons, so much admired in Japanese culture, but they are also associated with festivities, and flower arrangements are integral to tea gatherings. The shape of this flower basket has numerous associations—gourds are an auspicious symbol of fertility and commercial success, appear in Daoist legends, and were used to hold water and sake. A number of Moore's silverware designs, including the large Conglomerate Vase displayed opposite, include gourd patterns.

Nature is represented again in the hanging wall vase created for a flower arrangement. Covered in off-white lead and copper-based glazes, the body has a fine craquelure. The form of the vase, resembling a dried-out, wrapped leaf or fruit, or perhaps a nest, is somewhat irregular, and the rough texture of the clay was created by hand-shaping. Certain Tiffany designs manifest similarly dynamic shapes, and Moore favored such variegated coloration.

*Left*

### **Plate**

Japanese, Meiji period (1868–1912), mid-19th century  
Copper sheet with enamels, gold and silver *hiramaki-e*  
(91.1.619)

*Right*

### **Gourd-Shaped Basket**

Japanese, Meiji period (1868–1912), mid-19th century  
Bamboo, rattan  
(91.1.2078a, b)

### **Hanging Vase**

Japanese, late Edo (1615–1868)–early Meiji (1868–1912)  
period, mid-19th century  
Earthenware with lead and copper glazes  
(91.1.319)

Gourd-shaped vessels were popular in the Ming imperial court in the sixteenth century, especially in the Jiajing period, when the emperor was known for his fervent interest in Daoism. Gourds and bottles in their shape were thought to hold the elixir of immortality for Daoist deities. The shapes, colors, and textures of gourds seemingly appealed to Moore and his design staff, who made a number of vessels that take their shape or feature them as decoration.

### **Gourd-Shaped Bottle**

Chinese, Ming dynasty (1368–1644), Jiajing mark and period (1522–66)

Porcelain (Jingdezhen ware)

(91.1.379)

The eggplant-shaped sake bottle might have been part of a portable lacquer picnic box (*sagejū*). Its surface is covered in an iridescent glaze that resembles the skin of the vegetable. In 1867 the Satsuma domain exhibited its wares to great acclaim at the Paris Exposition, where Moore could have seen them. His taste for colored surfaces like this led Moore to experiment tirelessly to create purple and red tones in his silver designs.

### **Sake Bottle (*Tokkuri*)**

Japanese, Edo period (1615–1868), late 18th–early 19th century

Stoneware with crackled glaze (Satsuma ware)

(91.1.218)

From the late Edo through the Meiji period, the cities of Osaka and Sakai were notable for the production of Chinese-style bamboo works. The region was home to many well-known Japanese literati and *sencha* tea aficionados, who patronized the growing number of bamboo basket masters there. This is an example of a novel design idea based on Japanese traditions. For Moore, both the refined shapes and the plaited textures served as inspiration.

### **Flower Basket (*Hanakago*) in the Shape of a Flower**

Japanese, Meiji period (1868–1912), mid-19th century  
Bamboo, rattan

(91.1.2120a, b)

The lid of this document box features fine strips of bamboo covered in lacquer and then decorated with a stylized autumn ivy vine design. A similar ivy motif appears on a silver Tiffany teapot (combined with a dragonfly) made about 1878; an early inventory suggests that Moore may have acquired this box that year at the Paris Exposition. A box like this is also mentioned in discussions of the colors Tiffany aspired to create in the Conglomerate Vase on view nearby.

### **Basketwork Box**

Japanese, late Edo (1615–1868)–early Meiji (1868–1912)  
period, mid-19th century

Bamboo, lacquer, with gold, silver, and red lacquer accents

(91.1.637)

IN CASE IN CENTER OF GALLERY

## Vase

**Tiffany & Co.**

1878

Silver, etched iron, copper, fire-gilded copper, gold-copper-silver alloys, niello

Private collection, New York

This exquisite confection, known as the “Conglomerate Vase,” stopped visitors to the 1878 Paris Exposition in their tracks. Tiffany records describe an ambitious proposal to create a vase that incorporates all the various Japanese alloys, noting inspiration for the decoration came from a box in Moore’s collection “boldly treated in reds, greens, black, browns & a variety of colors.” The vase, which has a Chinese *meiping* form, showcases the results of rigorous study and experimentation to replicate the myriad tones, textures, and patterns of Japanese alloys. Notable among the innovations are the panels of swirling laminated metals, a technique called *mokume-gane* (wood grain). This vase announced to the world that Tiffany had absorbed and reimagined Japanese metalworking techniques and design principles.

ON TABLE BEHIND, COUNTERCLOCKWISE FROM LEFT

## **Tea and Coffee Set**

### **Tiffany & Co.**

1877–78

Silver, copper, brass, copper-gold-silver alloys, silver gilt, ivory

Private collection, New York

Like many other objects shown at the 1878 Paris Exposition, this set exhibits the firm's mixed-metal decoration: *mokume* gourds and butterflies appear with details in copper, brass, and other alloys. Surviving records suggest that this design was inspired by a Japanese object ornamented with entangled vines, small gourds, and insects that Moore brought to the workshop. The works from his collection on display in this gallery feature a wealth of similar natural imagery that may well have informed the decorative scheme. It proved immensely popular at the fair; a version of this set sold just six days after the event opened.



## Vase

### Tiffany & Co.

1878

Silver, copper, silver-zinc alloy, copper-gold alloy, copper-silver alloy with gold traces, gold-silver-copper alloy, gold-silver alloy

Private collection, New York

Throughout the 1870s, Moore and his team made strides in understanding and replicating Japanese metalworking techniques. The trumpet-shaped vase, modeled after Asian *gu*-shaped bronzes and ceramic vessels, demonstrates the range of techniques they mastered, including *shakudo*, *shibuichi*, *mokume-gane*, and other patination methods. A French import mark on the rim suggests that the vase was part of the dazzling Tiffany display at the 1878 Paris Exposition that earned the firm international headlines. Manufacturing ledgers indicate that it may have been intended for Yaye Kinsaburo, the manager of the First Japanese Manufacturing and Trading Company in New York. Contemporary press from the fair remarked that Japanese officials purchased mixed-metal wares from Tiffany to send back to Japan as “models of superior art.”

## **Tray** **Tiffany & Co.**

1878

Silver, gold, copper, iron

Tiffany & Co. Archives

This tray's decorative elements possess symbolic meaning in Japanese culture. The dragonfly, ubiquitous in Tiffany's Japanesque designs, represents the country itself—called “Land of the Dragonfly” because the archipelago resembles the insect's shape. The maple leaf evokes *momiji-gari*, the ritual of viewing autumn leaves. The composition relates closely to the Tiffany vase and Japanese brush holder near the entry to this gallery. Moore and his staff did not simply copy Japanese wares but further developed their designs by studying nature; a note on the drawing for the tray indicates “wings of dragonfly engraved from natural ones.” Tiffany exhibited this example of Moore's engagement with Japanese design and mixed metals at the 1878 Paris Exposition.

## **Teapot Tiffany & Co.**

1878–80

Silver, copper, gold, ivory, jade

The Newark Museum of Art, Purchase 2005 Helen McMahon Brady Cutting Fund and Gifts to the 25th Anniversary Fund in honor of Ulysses Grant Dietz from David Rago Auctions, Inc., Mr. and Mrs. Geoffrey Connor, Mrs. John S. Dietz, Mr. and Mrs. John Gallagher, Mr. and Mrs. Howard Greef, Mr. and Mrs. Theodore G. Koven, Mrs. Dorothy D. Lewis, Arlene and Len Lieberman, Mr. and Mrs. A. Michael Lipper, Mr. and Mrs. Spencer Scott Marsh III, Beverly and Paul Nadler, Mr. and Mrs. Anthony Richards, Mr. and Mrs. Eric Ross, Mr. and Mrs. Donald Schlenger, Mr. and Mrs. Kevin Shanley, Mr. and Mrs. William C. Weldon, Dr. and Mrs. Francis A. Wood, and anonymous donors, as well as partial gift of Eric Streiner

For the 1878 Paris Exposition, Moore exhibited not only one-of-a-kind masterworks, like the nearby Conglomerate Vase, but also hollowware for everyday use that would appeal to visitors with refined tastes and a more modest budget. Likely part of a service, this teapot model was displayed at the fair and proved to be a retail success. Its ivy and dragonfly motif recalls similar mixed-metal decoration found on an iron hanging vase from Moore's collection on view in this gallery. The jade finial was likely ordered directly from Japan.

ON TABLE TO RIGHT, COUNTERCLOCKWISE FROM RIGHT

## Teapot

**Tiffany & Co.**

1872–73

Silver

New-York Historical Society, Gift of Mr. Robert G. Goelet

An asymmetrical composition of diagonal rods draped with conventionalized flowers and vines enlivens this teapot's smooth geometric surface, while East Asian cloud motifs accent the spout and upper portions of the body. Although identified as "daisy work" in Tiffany records, the flowers here closely resemble the Japanese imperial *mon* (emblem) of a stylized chrysanthemum, a device that would have been familiar to Moore through his visits to world's fairs and European museums with displays of Japanese art. Moore's collection and library include numerous possible sources of inspiration; a textile on display in this gallery features diagonal bars and flowers reminiscent of the decoration here. An enduring mainstay of Tiffany's Japanesque ornament, "daisy work" was employed throughout the 1870s.

## Necklace

### Tiffany & Co.

1875–80

Yellow, green, and pink gold

The Newark Museum of Art, Purchase 2009, Friends of the Decorative Arts and the Helen McMahon Brady Cutting Fund

## Necklace

### Tiffany & Co.

1873–78

Gold

Tiffany & Co. Archives

The large number of surviving examples, including gold necklaces, locket, cuff links, brooches, earrings, pins, and pendants, testifies to the popularity of Tiffany's Japanesque jewelry. While Moore's focus was hollowware, these necklaces reflect his design philosophies and guidance. The bird and fish decorations seen here echo motifs found throughout Moore's collection, including on the small vase and whimsical tea caddy nearby. They also draw from the popular picture books, or *manga*, by Katsushika Hokusai, three volumes of which were among the library holdings at the Tiffany silver workshop. The subtle use of different colors of gold for the applied animals enlivens both designs.

## **Tea and Coffee Set Tiffany & Co.**

1870–75

Silver, silver gilt, ivory

Tiffany & Co. Archives

Tiffany began producing designs inspired by Japanese art in the early 1870s, well before American tastes for such wares had reached its peak. The lively compositions of birds midflight and perched upon branches on this tea service closely relate to a flatware pattern called “Japanese” that Moore patented in 1871. These early Japanesque designs typically include asymmetrical arrangements of birds, fish, and foliage applied to traditional Western forms. The service’s textured surface was achieved by submerging the vessels in an acid bath that eroded the gilding to create what Tiffany termed a “pearl” finish. This design and its related flatware pattern remained popular among Tiffany’s clients into the early twentieth century.

## Vase

### Tiffany & Co.

1877

Silver

The Metropolitan Museum of Art, New York, Purchase, Mr. and Mrs. H. O. H. Frelinghuysen Gift, 1982 (1982.349)

## Creamer and Sugar Bowl

### Tiffany & Co.

1876

Silver

The Metropolitan Museum of Art, New York, Purchase, The Edgar J. Kaufmann Foundation Gift, 1969 (69.128.1, .2)

Although largely inspired by Japanese art, this group of objects demonstrates that Tiffany's designers looked to a variety of sources when creating innovative designs. Manufacturing ledgers describe the creamer and sugar bowl as having "Persian Pierced Handles," while the splayed feet on the vase mimic those seen on a thirteenth-century Iranian brass casket in Moore's collection. The firm's staff also devoted significant time to studying the natural world. The silver workshop supervisor, Charles Grosjean, recorded in his diary that he visited the city's aquarium and also purchased fish from the Fulton Market, which he then had a colleague sketch. This dedication to close observation resulted in the highly accurate depictions of sunfish, pickerel, and yellow perch on the creamer and sugar bowl and Chinese *Brama* fish on the vase.

## **Pair of Vases Tiffany & Co.**

Ca. 1878

Silver, copper, gold, brass, gold-copper-silver alloy

Private collection, New York

Drawing its form and decoration from Japanese sources, including objects on display in the surrounding cases, this pair of vases demonstrates the evolution of Tiffany's Japanesque aesthetic. Copper, gold, brass, and other alloys were used to execute the decoration. On the underside of one vase is a stamp that reads "patent applied for," highlighting the firm's commitment to protecting their innovative mixed-metal decoration. In his diary, the superintendent of Tiffany's silverworks, Charles Grosjean, noted that even without a patent, it would be difficult for their competitors to replicate their methods of coloring metals because "many of the features of it are so contrary to theory."



*IN CASES ON WALL, RIGHT TO LEFT*

## **Japanese Netsuke**

Since the kimono has no pockets, a Japanese man typically suspended items such as his *inrō* (a small container; see examples nearby), pipe, purse, and writing implements on a silk cord pulled through his obi sash. A small toggle, known as a *netsuke*, was attached to the other end of the cord as a counterweight to prevent it from sliding down. In the Meiji period, when Western garments gradually replaced kimonos, Western collectors such as Moore assembled large collections of these refined carvings.

### **1, 8, 10**

The cleverly composed row of mushrooms, the lifelike pile of pea pods, and the delicate porcelain chestnut burr exemplify Moore's interest in plant motifs.

### **5, 6, 7, 9**

Animal-shaped silverwares by Tiffany, such as the frog creamer and puffer fish sugar bowl on view nearby, may well have been based on ideas sparked by netsuke. The frog, the charming white rabbit, the meek wild boar, and the tiny crab on a curling lotus leaf rendered in fine metal alloys here must have appealed to Moore.

**3, 4**

The world of Japanese legends is represented by the *kirin*, a revered beast that appears as herald of a golden age, and by the two *tengu*, demon-like creatures with human and avian characteristics, carrying a package on the pole-like nose of one of them.

**1****Chestnut Burr**

Edo period (1615–1868), early 19th century

Porcelain (Hirado ware)

(91.1.213)

**2****Noh Mask:  
Ō-Tobide**

Signed: Deme Jōman

Edo period (1615–1868), late 18th–early 19th century

Lacquered wood, gold

(91.1.1026)

**3****Two Mythical  
Creatures (Tengu)  
Carrying a Parcel**

Meiji period (1868–1912), second half of the 19th century

Ivory

(91.1.1037)

**4****Mythical Chimera  
(Kirin) Standing  
on a Seal**

Edo period (1615–1868), second half of the 18th century–first half of the 19th century

Ivory

(91.1.965)

**5****Frog**

Signed: Tomotada  
Edo period (1615–1868), first half of the 19th century

Wood

(91.1.991)

**6****Boar and  
Grasses**

Meiji period (1868–1912), second half of the 19th century

Wood

(91.1.989)

**7**

**Rabbit**

**Ōhara Mitsuhiro**

(1810–1875)

Edo period (1615–1868), mid-19th century

Ivory

(91.1.975)

**8**

**String of**

**Mushrooms**

Edo period (1615–1868), first half of the 19th century

Ivory

(91.1.970)

**9**

**Crab on Lotus**

**Leaf**

Edo period (1615–1868), early 19th century

Ivory body, patinated copper disk with mixed-metal and gilded details

(91.1.940)

**10**

**Pea Pods**

Signed: Okatomo

Edo period (1615–1868), late 18th century

Ivory

(91.1.973)

## Japanese *Inrō*

*Inrō* are small, light, tightly nested boxes worn hanging from a man's obi sash, as a Japanese kimono had no pockets. The term's literal meaning, "seal basket," probably refers to an early function, but later they held small amounts of medicine. Once they became fashion items, *inrō* were carefully selected according to the season or occasion and coordinated with the attached *ojime* (sliding bead) and *netsuke* (toggle) as well as with the kimono and obi. Moore and his team surely studied the rich motifs and sophisticated production methods of the *inrō* he collected.

### 1–6

The rare, early example in tortoiseshell was made at the beginning of the Edo period, when *inrō* were first developed. Several others from the seventeenth to the eighteenth century represent the early history and the high point of the object.

### 7, 9

Some *inrō* likely served as inspiration for Tiffany design elements: the butterflies here are similar to those populating a colorful silver tray nearby, while the wisteria pattern could have inspired the silver vase embellished with the same motif.

## 11, 12

Two are highly unusual: one made of rattan, and the other of metal with a body of *mokume-gane* (“wood grain” mixed-metal laminate), a technique Moore studied closely.

1

**Tortoiseshell and Basketry *Inrō***

Edo period (1615–1868), 17th century  
*Inrō*: single case; tortoiseshell under rattan “net” covered with lacquer (*urushi*); *ojime*: flower petals, brushwood; patinated copper with mixed-metal inlays; *netsuke*: turtle; carved wood (91.1.2153a–c)

2

***Inrō* with Dragon among Clouds and Waves**

Edo period (1615–1868), 17th–18th century  
*Inrō*: four cases; lacquered wood, gold and silver *takamaki-e*, *hiramaki-e*, *togidashimaki-e*, cutout gold foil application, tortoiseshell inlay on black lacquer ground; metal cord runners; *ojime*: carved ivory; *netsuke*: turtles; carved ivory (91.1.689)

3

***Inrō* with Dragon in Cartouche on Arabesque Foliage (*Karakusa*)****Background**

Edo period (1615–1868), 18th century  
*Inrō*: four cases; lacquered wood with gold and silver *takamaki-e*, *hiramaki-e*, *togidashimaki-e*, on black lacquer ground; metal cord runners; *ojime*: fire agate bead; *netsuke*: rabbit in a boat; carved wood (91.1.688)

4

***Inrō* with Shells and Seaweeds amid Rocks and Waves**

Edo period (1615–1868), 17th–18th century

*Inrō*: four cases; lacquered wood, gold and silver *takamaki-e*, *hiramaki-e*, *togidashimaki-e*, cutout gold foil application, silver inlay on gold ground; metal cord runners; *ojime*: copper with mixed-metal inlay and gilded details; *netsuke*: carved ivory

(91.1.692)

5

***Inrō* with Stylized Flower Patterns in Interconnected Roundels**

Edo period (1615–1868), 18th century

*Inrō*: four cases; lacquered wood with gold, silver, yellow, and red *togidashimaki-e*, mother-of-pearl inlay on black lacquer ground; *ojime*: malachite bead; *netsuke*: openwork (*ryūsa*); ivory

(91.1.682)

6

***Inrō* in the Shape of a Leather Tobacco Case (*Tabakoire*) with Flowering Plum Attributed to Matsuda**

**Sukenaga** (1800–1871)

Edo period (1615–1868), mid-19th century

*Inrō*: carved wood with lacquer imitating leather; gilded metal clasp; *ojime*: patinated metal bead; *netsuke*: Chinese boy (*karako*) with mask on *shishi* lion; carved wood

(91.1.717)

7

***Inrō* with Butterflies and Pampas Grass**

Edo period (1615–1868), mid-19th century

*Inrō*: three cases; lacquered wood with cherry bark, gold and silver

*hiramaki-e*, gold and silver foil

application; *ojime*: semiprecious stone bead; *netsuke*:

Chinese boy (*karako*) with covered brazier; carved wood with red lacquer

(91.1.702)

8

***Inrō* with Lotus and Crab (obverse); Lotus and Tadpole (reverse)**

Meiji period (1868–1912), second half of the 19th century

*Inrō*: four cases; wood with gold and silver *takamaki-e*, *hiramaki-e*, lead, mixed-metal inlay;

*ojime*: tadpoles in a stream; copper alloy with mixed-metal inlays; *netsuke*:

turtle in a lotus leaf; carved ivory with gilded copper

(91.1.708)

9

***Inrō* with Wisteria Trellis**

Edo period (1615–1868), mid-19th century

*Inrō*: five cases; lacquered wood with gold and silver

*takamaki-e*, *hiramaki-e*, *togidashimaki-e*,

cutout gold foil application on gold lacquer ground;

*ojime*: goldstone (glass) bead;

*netsuke*: three wise monkeys; carved wood with red lacquer

(91.1.678)

10

***Inrō* with Ducks  
on Swirls**

Signed: Tōyō  
Meiji period (1868–1912), second half of the 19th century  
*Inrō*: four cases; gold, silver  
*takamaki-e*, *hiramaki-e*, gold foil application, mother-of-pearl inlay on red lacquer ground;  
*ojime*: fire agate bead; *netsuke*: *Kappa*; carved wood  
(91.1.684)

11

**Metal *Inrō* with  
Flower  
Medallions**

Edo (1615–1868) or Meiji (1868–1912) period, mid-19th century  
*Inrō*: four cases; *mokume-gane* (wood grain) mixed-metal laminate with gold and silver  
*hiramaki-e*; *ojime*: cloisonné bead with *shippō* pattern;  
*netsuke*: *kagamibuta*-type with chrysanthemums and butterfly;  
various metals  
(91.1.1062)

12

**Basketry *Inrō***

Meiji period (1868–1912), mid-19th century  
*Inrō*: single case; bamboo, rattan;  
*ojime*: marbled ceramic bead;  
*netsuke*: lacquer box with mandarin ducks; lacquered wood with gold and silver *hiramaki-e*  
(91.1.2114)



## TIFFANY SILVER AND ARTS OF EAST ASIA

The small porcelain sake bottle appears to be made of wood covered in lacquer. Its dark brown glaze, mimicking a black lacquer surface, is embellished with a gold and silver “sprinkled picture” (*maki-e*) bird-and-flower composition. The design may be based on a traditional pattern showing a warbler on a plum tree, an auspicious symbol of the new year that refers to the “First Song of Spring” (*Hatsune*) chapter of *The Tale of Genji*. Moore and his team designed a tea and coffee set around 1870–75, on view nearby, that incorporates a similar composition.

The surface of the unusual ceramic tea caddy shows fish and crabs behind a fishing net. The net pattern may have been inspired by lacquer tea caddies. Both the technique and the playful design bear resemblances to compositions by Makuzu Kōzan, one of the master potters of the period. Fish, crabs, and lobsters often appear on Moore’s silverwares. Examples include a creamer and sugar bowl designed in 1876 and a rectangular vase made in 1877—both featuring a scene with fish and seaweed—and a chocolate pot from 1879 decorated with a lobster.

**Sake Bottle (*Tokkuri*)**

Japanese, Meiji period (1868–1912), mid-19th century

Porcelain with overglaze enamel, gold and silver

*hiramaki-e* (Kyoto ware)

(91.1.175)

**Tea Caddy (*Natsume*)**

Japanese, Meiji period (1868–1912), second half of the  
19th century

Stoneware with polychrome overglaze enamels and gold

(91.1.264a, b)

## *LEFT TO RIGHT IN CASE*

Exquisite samples of Japanese woven textiles that would have been used for scrolls and screens fill each page of this undated and untitled volume. Colorful and richly patterned fabric swatches are mounted onto both sides of fourteen individual boards joined with paper hinges to form an accordion book. Flecks of mica on the pages and hinges accentuate the metallic threads in the textiles. Its overall wear, abraded edges, and multiple repairs suggest the book was well used and much referenced by Moore and his staff. When placed upright and unfolded, it could be viewed and studied by multiple people simultaneously.

### **Japanese textiles inscribed “Mounting Studio Katsuya Tahei”**

19th century

The Metropolitan Museum of Art, New York, Collection of Thomas J. Watson Library, Edward C. Moore Collection, Bequest of Edward C. Moore, 1891

This two-volume publication presents a wide variety of Japanese decorative arts. Each of the nine sections—drawing, painting, engraving, and printing; embroidery; textiles; lacquer; “incrusted work”; metalwork; cloisonné enamel; modelling and carving; and heraldry—includes an introduction to the medium followed by a series of images depicting works from renowned British, French, and American collections of Japanese art. Audsley included a lavish number of illustrations and employed the latest technologies in color printing to vividly convey the rich colors and textures of the objects. According to him, the book was intended for the “artist-artisan”—someone, like Moore, who was passionate about design and manufacture. This image shows three sections of a modern cloisonné enamel tray in the collection of Walter MacFarlane of Glasgow.

### **The Ornamental Art of Japan, vol. 2**

**George Ashdown Audsley (1838–1925)**

Published by Charles Scribner’s Sons

New York, 1883–84

The Metropolitan Museum of Art, New York, Collection of Thomas J. Watson Library, Edward C. Moore Collection, Bequest of Edward C. Moore, 1891

Expanding on his seminal work *The Grammar of Ornament* (1856), Jones assembled this compendium of conventionalized motifs observed on Chinese ceramics and cloisonné enamels found in London's South Kensington Museum (now the Victoria and Albert Museum) and other noted British collections. The preface states that he aimed to support “the progressive development of the forms of the past, founded on the eternal principles which all good forms of Art display”—an ambition certainly embraced by Moore. Plate 21, shown here, reproduces a series of borders on Chinese blue-and-white porcelain, a type of object notably absent from Moore's collection. Moore's library complemented his art holdings, often filling in the gaps for objects he did not actively collect.

### **Examples of Chinese Ornament Selected from Objects in the South Kensington Museum and Other Collections**

**Owen Jones (1809–1874)**

Published by S. & T. Gilbert

London, 1867

The Metropolitan Museum of Art, New York, Collection of Thomas J. Watson Library, Edward C. Moore Collection, Bequest of Edward C. Moore, 1891

# TIFFANY SILVER AND ARTS OF EAST ASIA

*IN SQUARE CASE ON WALL TO LEFT, LEFT TO RIGHT*

Moore amassed a study collection of nearly 150 Japanese sword fittings along with complete mounts and blades for Tiffany's designers to consult. A selection of the sword guards (*tsuba*) and utility knife handles (*kozuka*) is presented here. Regarded as autonomous works of art, the component parts of Japanese sword mounts were often signed by makers. Embellished with a wide range of decorative techniques, they typically feature representations of the natural world as well as depictions of social customs, scenes from popular stories, and religious symbols. They served as sources of inspiration for many of Tiffany's Japanesque mixed-metal wares, as seen throughout this gallery.

## 3

The *tsuba*, a disk-shaped plate that prevented the hand from slipping onto the sword blade, offered many possibilities for creative ornamentation. This eighteenth-century example is decorated as a dense field of overlapping plants highlighted with gold. It reimagines a style of fitting that was popular in an earlier era, the late Muromachi period, and is historically associated with Mino

province (present-day Gifu prefecture). Its construction is more delicate than the fittings that inspired it, reflecting the peaceful period during which the revival work was made.

### 4

The top face of this *tsuba* is decorated as a pond, its iron surface carved to resemble rippling water, with gold-inlaid (*kinzōgan*) water grasses and a large *shakudō* carp circling the central hole for the blade tang. Its reverse is polished and decorated with a yellow water lily (*kōhone*). The artist, Kansai, who according to tradition was a student of the eighth and last master of the Iwamoto School, inscribed his work with the date 1868 and a reference to the location where it was made.

# TIFFANY SILVER AND ARTS OF EAST ASIA

**1**

**Sword Guard  
(Tsuba)**

Japanese, Edo period (1615–1868), 19th century  
Iron, gold, copper-gold alloy (*shakudō*)  
(91.1.806)

**2**

**Sword Guard  
(Tsuba)**

Japanese, late Edo period (1615–1868), 19th century  
Copper, copper-gold alloy (*shakudō*), silver, gold, bronze  
(91.1.787)

**3**

**Sword Guard  
(Tsuba)**

Mitsunobu, Mino-bori School  
Japanese, Edo period (1615–1868), 18th century  
Iron, gold, copper, silver-copper alloy (*shibuichi*)  
(91.1.757)

**4**

**Sword Guard  
(Tsuba)**

Kansai (1841–1918), Iwamoto School  
Japanese, Edo period (1615–1868), dated 1868  
Iron, gold, copper-gold alloy (*shakudō*)  
(91.1.759)

**5**

**Sword Guard  
(Tsuba)**

Shōzui, Hamano School  
Japanese, mid-Edo period (1615–1868), 18th century  
Iron, gold, copper-silver alloy (*shibuichi*)  
(91.1.838)

**6**

**Sword Guard  
(Tsuba)**

Japanese, Edo period (1615–1868), probably 18th–19th century  
Iron, gold, copper-gold alloy (*shakudō*)  
(91.1.830)



7

**Sword Guard  
(*Tsuba*)**

Japanese, late Edo period (1615–1868), 19th century

Brass, enameled cloisonné (*shippō*), copper

(91.1.807)

8

**Sword Guard  
(*Tsuba*)**

Japanese, Edo period (1615–1868), 19th century

Brass, gold

(91.1.801)

9

**Knife Handle  
(*Kozuka*)**

Japanese, Edo period (1615–1868), 18th–19th century

Copper-gold alloy (*shakudō*), gold, brass, abalone shell

(91.1.841)

10

**Knife Handle  
(*Kozuka*)**

Japanese, Edo period (1615–1868), 19th century

Copper, copper-silver alloy (*shibuichi*), gold

(91.1.854)

11

**Knife Handle  
(*Kozuka*) with  
Blade (*Kogatana*)**

Kaga-zōgan group (*kozuka*); Yoshimichi (*kogatana*)

Japanese, Edo period (1615–1868), probably 18th–19th century

Iron, gold, steel

(91.1.869)

This costume is a *kariginu*, a broad-sleeved outer garment typically worn for the role of an elderly man of high status or divine nature. *Kariginu* (or “hunting silk”) originally referred to a long, loose informal jacket worn by aristocratic men in the Heian period (794–1185). In the Edo period, it was adapted for the Noh theater. The distinctive pattern seen here—linked octagons and squares (*shokkō*) with stylized flowers and dragons—is traditionally associated with the title role in *Okina* (*Old Man*). In this ancient rite, often performed to open a Noh program upon the New Year, the actors portray divine figures who dance for peace, prosperity, and safety across the land.

### **Noh Costume (*Kariginu*)**

Japanese, Edo period (1615–1868), first half of the 19th century

Twill-weave silk with supplementary weft patterning

(91.1.62)

*ON TABLE BEHIND, COUNTERCLOCKWISE*

## **Pitcher**

**Tiffany & Co.**

1878

Silver, copper, brass, gold-silver alloy, copper-gold alloy

Private collection, New York

Enlivened by fluttering leaves, flapping wings, and splashing fish, this pitcher was one of Tiffany's most popular Japanesque designs. A lively pond scene wraps around it in a dynamic, asymmetrical composition reminiscent of Japanese scrolls and screens. Firm records cite the object as a model for coloring Japanese alloys. When Tiffany displayed a pitcher of this design at the 1878 Paris Exposition, it was featured in a French publication on "masterpieces" of the fair. In a diary entry recording the sale of a version of the form in Paris, silver workshop supervisor Charles Grosjean notes, "Mixed metal attracts much attention. . . . Alloys much admired." In a testament to the work's popularity and influence, Russian silversmith Pavel Ovchinnikov created a similar jug shortly after the fair.

## Tray

### Tiffany & Co.

1879–80

Silver, copper, brass, gold-copper alloy, copper-platinum-iron alloy

The Metropolitan Museum of Art, New York, Rogers Fund, 1966 (66.52.2)

Buoyed by the phenomenal success of their Japanese-inspired wares at the 1878 Paris Exposition, Tiffany continued producing innovative designs featuring experimental mixed-metal techniques. A note on the meticulously annotated design drawing for this tray describes the sun or moon as “inlaid red gold, not colored,” which according to the firm’s technical manual is a combination of “American Gold” and “Fine Copper.” Analysis of the metals reveals that each detail corresponds precisely with the formulas and techniques specified in the drawing. Moore had a particular penchant for objects depicting frogs. Reportedly frogs were kept in an aquarium at the studio for designers to study, so the one leaping and catching mosquitoes here may have been modeled from life.

## Vase

### Tiffany & Co.

Ca. 1880

Silver, copper, brass, silver-copper-zinc alloy

Brooklyn Museum, Designated Purchase Fund

This vase can be described as a happy accident. A note accompanying a sketch of it in the Tiffany technical manual reads, “Remember copper vases made for Paris order—The solder was full of holes and these were filled with plugs of brass (incrusted) & silver (fine) which, when finished instead of being repulsive, on the contrary rendered the effect more beautiful than had been sought for.” Here, Moore’s team devised a brilliant solution to flaws in the solder and made these spots, which they poetically dubbed “snail’s eggs,” integral features of the composition. The lustrous purplish-gray surface makes the vase all the more striking, exemplifying Tiffany’s mastery of techniques to endow copper with the rich, shimmering tones of the glass and ceramics in Moore’s collection.

## **Selection of Flatware from a Sixty-Two-Piece Service**

**Tiffany & Co.**

1880–83

Silver, copper, brass, gold, silver gilt, steel, other alloys

Anonymous loan

The inventive silver produced under Moore's direction was particularly popular among artistically inclined Americans. Henry Osborne Havemeyer, one such enthusiast and a fellow collector of art from East Asia, the Islamic world, and ancient Greece and Rome, commissioned this flatware service on the occasion of his marriage to Louisine Waldron Elder. Havemeyer purportedly gave Moore "carte blanche" in creating the flatware. Each utensil handle is ornamented with a unique and whimsical array of animals, insects, amphibians, fish, flowers, mushrooms, lily pads, and geometric patterns, executed in a range of applied and inlaid mixed-metal techniques. Like Moore, the Havemeyers had a lasting impact on The Met and bequeathed their remarkable collection of fine and decorative art to the Museum.

**Smith & Wesson .32 Model Number One-and-a-Half Single-Action Revolver  
Manufactured by Smith & Wesson  
Decorated by Tiffany & Co.**

Springfield, Massachusetts, and New York, 1881–1902  
Steel, silver, copper-platinum-iron alloy, nickel

The Metropolitan Museum of Art, New York, Gift of Gerald Klaz, M.D.,  
Trustee—The Gerald Klaz Trust, 2003 (2003.546.1)

Though this pistol's barrel and cylinder are later replacements, the grip, made in 1889, ranks among Tiffany's most ambitious and imaginatively decorated firearm mounts. It incorporates multiple metalworking techniques, most prominently *mokume*. The shapes of the inlaid *mokume* panels recall traditional Japanese motifs, including a stylized conch shell (*hōragai*) often used as a family crest (*kamon*) and a *kojiri*, the protective fitting for the end of a scabbard.

**Smith & Wesson .38 Double-Action Second  
Model Revolver**

**Manufactured by Smith & Wesson**

**Decorated by Tiffany & Co.**

Springfield, Massachusetts, and New York, 1882–83

Steel, silver, nickel

The Metropolitan Museum of Art, New York, Gift of Gerald Klaz, M.D.,  
Trustee—The Gerald Klaz Trust, 2003 (2003.546.2)

The pistol's hammered silver grip is inset with asymmetrically arranged silver salamanders, their spiraled poses taking inspiration from East Asian works in Moore's collection, such as the bronze Qing incense burner nearby. This is among the earliest known examples of Tiffany's silver-decorated firearms. Departing from the established American tradition of embellishing firearms by engraving and inlaying directly into their steel surfaces, Tiffany's innovative decorations typically fitted a hollow, sculpted silver sheath over the pistol grip, sometimes etching the barrel and cylinder to match.



ON TABLE TO RIGHT, COUNTERCLOCKWISE

## **Cigarette Case and Match Case Tiffany & Co.**

Ca. 1889

Gold, silver, brass, copper, gold-copper alloy, silver-copper alloy, copper-platinum-iron alloy

The Metropolitan Museum of Art, New York, Gift of Susan Dwight Bliss, 1941 (41.140.2, .3)

## **Tea Caddy Tiffany & Co.**

1880

Silver, ivory, copper, other metals

New-York Historical Society, Gift of Mr. Robert G. Goelet

The marbled surfaces here show Tiffany's mastery of the Japanese metalworking technique *mokume-gane*. Moore and his team experimented tirelessly until they discovered their own method of creating the laminated material, an achievement that had eluded Western metalsmiths. Their process involved layering, soldering, and compressing sheets of metals and alloys together, then manipulating the result by drilling, hammering, and rolling. Initially employed as an accent, the swirling laminate was soon being used to create entire objects, as here. A technical manual records that staff treated the surface with muriatic acid to impart the polished, glassy finish.

## **Pitcher Tiffany & Co.**

Ca. 1880

Silver

The Metropolitan Museum of Art, New York, Purchase, Friends of the American Wing Fund and Emma and Jay A. Lewis Gift, 2016 (2016.690)

Ceramic vessels may have inspired the organic form of this pitcher, which was described in company records as “Pitcher Top thrown over.” Between 1878 and 1889, Tiffany offered variations of it in at least three decorative schemes. The crabs and crayfish scuttling across this version likely owe their lifelike detail to the designers’ careful study of living creatures alongside Japanese objects and books such as Katsushika Hokusai’s *Manga*. The silversmith Charles Osborne joined Tiffany around the time this pitcher was made, and similar animal forms and spirals appear on many of the designs produced during his collaboration with Moore: see, for example, the chocolate pot on view nearby, which features spirals and identical crayfish castings.

## **Creamer and Sugar Bowl Tiffany & Co.**

1883

Silver, silver gilt

Tiffany & Co. Archives

Japanese netsuke in Moore's collection and the writings of British design theorist Christopher Dresser informed the creation of this whimsical frog-shaped creamer and *fugu* (puffer fish) sugar bowl. Moore purchased twenty copies of Dresser's 1876 *Studies in Design* for his staff. In a chapter titled "On the Treatment of the Grotesque," Dresser outlines how Japanese artists achieved humor in ornament by exaggerating and distorting nature. The entry in Tiffany's manufacturing ledgers identifies the three-piece set composed of the creamer, the sugar bowl, and an octopus-shaped coffeepot as "Grotesque," a clear reference to Dresser's writings. Charles Osborne, the talented designer who came to Tiffany to learn from and work with Moore, is credited with these and other "Grotesque" designs.

## *AGAINST WALL, LEFT TO RIGHT*

Mosquito smokers were filled with plant material that was burned and then doused with water to produce insect-repelling smoke. The iris, a symbol of early summer in Japan, also refers to an episode in a famed tenth-century literary work *The Tales of Ise*. An inscription on the underside indicates that Moore purchased the smoker from his son William, an early dealer of Asian decorative arts. It may have influenced designs such as the pair of vases made around 1878 on display nearby.

### **Mosquito Smoker (*Katori*)**

Japanese, Edo period (1615–1868), first half of the 19th century

Earthenware with white lead glaze and polychrome overglaze enamels (Sanuki ware)

(91.1.201a, b)

Shōkosai is believed to be the first master basket craftsman to sign his name to his compositions. This would also have verified that his Chinese-inspired (*karamono*) works were made by a Japanese individual. He concentrated mainly on tea utensils, reflecting the needs of participants in the period's thriving *sencha* tea culture. Of the varied bamboo works Moore collected, most were made in the Osaka-Kyoto region around 1870–90, in the Chinese style, and relate to the *sencha* tea tradition or *ikebana* flower arranging.

### ***Karamono-Style Flower Basket (Hanakago)***

#### **Hayakawa Shōkosai I (1815–1897)**

Japanese, Meiji period (1868–1912), ca. 1870s–80s

Timber bamboo, rattan

(91.1.2068)

This hanging vase is embellished with ivy and dragonflies in the set-in inlay (*suemon-zōgan*) technique with gilded details, patterns that Moore adopted for several Tiffany silverwares. He and his team also analyzed the inlaid Japanese mixed-metal alloys. The ivy pattern, representing a strong life force, was popular among the samurai, while the dragonfly symbolized bravery and was accordingly often featured on sword fittings. Dragonflies are admired for their beauty, particularly their iridescent wings, and as harbingers of autumn.

### **Hanging Vase**

Japanese, Meiji period (1868–1912), second half of the 19th century

Iron inlaid with copper, silver and copper alloys (*shibuichi*), gilded accents

(91.1.488)

A star of the Moore ceramic collection, this freshwater jar features a whimsical composition with a procession of grasshoppers and a few wasps. The grasshoppers, carrying flowers as weapons or insignia, accompany an insect cage that echoes the palanquin of a high-ranking lady in a wedding procession or feudal lord's procession. Inspired by paintings of the same subject, the theme must have appealed to Moore, who gravitated to anthropomorphic insects and animals. The Makuzu workshop exhibited a wide range of ceramics at the Philadelphia Centennial Exhibition of 1876.

### **Freshwater Jar (*Mizusashi*)**

**Makuzu Kōzan I** (Miyagawa Toranosuke, 1842–1916)

Japanese, Meiji period (1868–1912), 1870–80s

Stoneware with polychrome overglaze enamels and gold, wood lid, ivory knob (Makuzu ware)

(91.1.367a, b)

*IN CASE BEHIND*

## **Chocolate Pot Tiffany & Co.**

1879

Copper, silver, gold, ivory

The Metropolitan Museum of Art, New York, Purchase, Louis and Virginia Clemente Foundation Inc. and Emma and Jay A. Lewis Gifts, 2017  
(2017.156a, b)

The luminous red surface of this vessel, evoking Asian lacquer and ceramic glazes, established a new paradigm for silverwares. Tiffany records indicate that “Chocolate Pot Big Belly” was offered in two versions, the one seen here and another in silver with copper, gold, and “yellow metal” decoration. With a wholesale cost of \$175, the copper version was more than twice as expensive to produce. The firm’s technical manual documents the painstaking experimentation undertaken to achieve red surfaces. References to Japanese sources include the inlaid silver pattern on the neck, which resembles the auspicious *shippō* pattern, as seen in a seventeenth-century incense box earlier in this exhibition, and the applied silver and gold *kirimon* (paulownia-tree crest), the emblem of the Japanese government.



*OPPOSITE SIDE OF CASE*

## **Vase**

**Tiffany & Co.**

1879

Silver, copper, gold, silver-copper-zinc alloy

The Metropolitan Museum of Art, New York, Sansbury-Mills Fund, 2019  
(2019.44)

An accomplished manifestation of Tiffany's mastery of techniques to redden copper, this bold vase presents an imaginative take on East Asian art and sensibilities. Surviving design drawings reveal that each detail was carefully planned. The seemingly random splatters on the body are all meticulously noted, with an indication that they should be made with fine silver. The trompe-l'oeil effect of cascading liquid spilling over the lip of the vase and down the body references Asian bronzes in Moore's collection. Charles Grosjean, the workshop supervisor, recorded in his diary, "E. C. M. showed me . . . a Bronze with 'drip' ornament," which could well be the vase surrounded by waves displayed nearby. Thereafter, Grosjean proudly declared the firm's designs with drip motifs to be great successes.

*AGAINST WALL, LEFT TO RIGHT*

## 1

For hundreds of years, Japanese farmers and craftspeople harvested bamboo, processed it, and plaited fine strips into practical vessels. Some of these were used in the Japanese art of flower arrangement, *ikebana*. The nineteenth century saw the rapid growth of basketry inspired by the popular *sencha* (steeped) tea culture in the Osaka-Kyoto area, and master craftspeople made Chinese-style works such as this flower basket.

## 2

In Japan, the cicada represents summer. Since, depending on the species, this insect may take as long as seventeen years to develop underground before it emerges as a nymph, it has come to represent concepts such as hope for rebirth and immortality. Displayed on the pillar of the *tokonoma* (alcove) in the tearoom, this hanging flower basket would recall a cicada on a tree—a summer scene expressing the seasonal setting of the tea gathering.

## 3

After their goods began to appear at world's fairs, metalsmiths in Japan must have realized that Westerners appreciated not only their traditional, stylized motifs but

also their more naturalistic designs. At the same time, decorative patterns of flowers, plants, birds, and insects proved to suit the Victorian taste. The resulting “hybrid” sensibility of the period is well represented by this vase imitating a bamboo basket, decorated with climbing vines and gourds as well as butterflies with fine inlaid patterns.

### 4

This small, highly naturalistic turtle, an ornament known as an *okimono*, is enhanced by the green patina on the cast copper alloy body. Very similar turtles climb the sides of a silver jardiniere designed by Moore around 1879, shown in a nearby case. Often represented in Japanese art as symbols of longevity, they were also associated with the mythical island of immortality, Mount Hōrai. The detailed, realistic depiction of animals in metal was a characteristic genre of Meiji art.

### 5

Visitors to international exhibitions in Europe and America were confronted with astonishing displays of Japanese artistic creativity and technical virtuosity. Meiji-period decorative arts, considered unrivaled in the quality of their craftsmanship, were sought after by Western collectors. This cast candlestick mimics a piece of bamboo, which is

further embellished with a bamboo branch wrapped around the stem. Depictions of plants, flowers, vegetables delighted Moore, who incorporated patterns like this into his silverware compositions.

### 6

The jar among waves and birds is an unusual composition: its design mimics dripping glaze or overflowing liquid, and the tiny birds and fretwork pattern around the mouth are depicted in fine silver inlay. Moore might have used this jar as a model for a vase made in 1879, displayed nearby. More than fifty pieces of Japanese metalwork are in the Moore collection, almost all made in the nineteenth century and most intended for the Western market.

# TIFFANY SILVER AND ARTS OF EAST ASIA

**1**

## **Flower Basket**

Japanese, Meiji period (1868–1912), mid-19th century  
Bamboo, lacquer  
(91.1.2099)

**2**

## **Flower Basket in the Shape of a Cicada**

Japanese, Meiji period (1868–1912), mid-19th century  
Bamboo, rattan  
(91.1.2108)

**3**

## **Vase**

Japanese, Meiji period (1868–1912), second half of the 19th century  
Copper alloy with inlaid silver and gold  
(91.1.520)

**4**

## **Turtle**

Japanese, Meiji period (1868–1912), second half of the 19th century  
Copper alloy  
(91.1.510)

**5**

## **Candlestick**

Japanese, Meiji period (1868–1912), second half of the 19th century  
Copper alloy  
(91.1.518)

**6**

## **Vase**

Japanese, Meiji period (1868–1912), second half of the 19th century  
Copper alloy with inlaid silver details  
(91.1.519)

## 1

This double-walled small vessel could be a coffee cup; it may have had a matching saucer, having been made for the Western market. The fretwork pattern (*raimonyō*) around the mouth and the motifs on the body, including a *fukusa* (decorative wrapping cloth), a mirror, and a stylized flower, were produced with fine gilding. The handle, shaped like a stylized dragon, resembles those on the Tiffany Morgan Cup tankard nearby.

## 2

The neck and foot of this vase are decorated in overlay gilding, a variation of a technique known as *nunomezōgan* (textile-imprint inlay). In this process, the ground metal is incised with a fine diagonal lattice of vertical and horizontal lines to produce a clothlike grain. Thin gold or silver foil is then inlaid by hammering it into the incised lines, not unlike the damascened decoration of the Tiffany iron candlesticks in the previous gallery.

## 3

Glass works made in the Qing imperial workshops in Beijing reflect both the royal taste for a substance not local to China and the dynamic technical exchange between that country and Europe. Under the direction of Jesuit missionaries, imperial glass production peaked between

1740 and 1760. The sleek octagonal shape and uniform blue tone of this vase exemplify this short but exciting era of Chinese glass production. This vessel enriched Moore's extensive glass holdings.

### 4

The lush, pinkish-red glaze on this writing desk accessory is known as "peach bloom." Works decorated in this way are arguably the most cherished type of imperial porcelain from the Kangxi period. In addition to being highly prized in China, peach-bloom porcelain enjoyed popularity among collectors in the United States during the late nineteenth and early twentieth centuries. Its presence in Moore's collection reflects this collecting trend.

### 5

Bronze incense burners from the imperial workshop of the Xuande period (1426–35) have been highly cherished throughout the last five hundred years, but their authenticity can be a perplexing issue. To capitalize on their value and desirability, many bronze vessels have been cast since the seventeenth century with the mark of Xuande, including this excellent example. This incense burner likely inspired many of Moore's designs, including the Morgan Cup displayed in the case opposite.

# TIFFANY SILVER AND ARTS OF EAST ASIA

**1**

## **Cup**

Japanese, Meiji period (1868–1912), second half of the 19th century

Silver with gilded details

(91.1.505)

**2**

## **Vase**

Japanese, Meiji period (1868–1912), second half of the 19th century

Iron with overlay gilding and incised patterns

(91.1.490)

**3**

## **Vase**

Chinese, Qing dynasty (1644–1911), Qianlong mark and period (1736–95), mid-18th century

Glass, blown and ground

(91.1.1169)

**4**

## **Water Coupe**

Chinese, Qing dynasty (1644–1911), Kangxi mark and period (1662–1722), late 17th century

Porcelain

(Jingdezhen ware)

(91.1.407)

**5**

## **Incense Burner**

China, Qing dynasty (1644–1911), 18th century

Copper alloy, parcel gilding

(91.1.516)



During the Kangxi period, enameled porcelain achieved new heights, featuring bright colors and exquisite images. This superb example not only conveys the dragon's impressive power, but also communicates humor through the creature's comical gaze. Known as *famille verte* (French, "green family"), Kangxi enameled porcelain was very popular in the West from the seventeenth to the early twentieth century. The magnificent wares became luxury ornaments in fashionable European and American homes, including Moore's.

### **Dish**

Chinese, Qing dynasty (1644–1911), Kangxi period (1662–1722), late 17th century

Porcelain (Jingdezhen ware)

(91.1.410)

Once Noh theater was embraced by the military elite, costumes turned more elaborate. *Karaori* (literally, “Chinese weave”) in exquisite patterns became one of the standard outer robes for female roles. One of the designs here features autumn grasses and blossoms—chrysanthemum branches, bush clovers, and balloon flowers—in vivid hues and gold against a rich backdrop composed of auspicious interlocking circles (*shippō-tsunagi*) woven with gold thread on red ground. The red color (*iro-iri*) indicates that the costume was made for the role of a beautiful young woman. The other robe is embellished with chrysanthemums by a stream, an auspicious symbol of longevity. The flowers are depicted in vivid colors, while the river is expressed in gold.

### **Noh Robe (*Karaori*)**

Japanese, Edo period (1615–1868), first half of the 19th century

Twill-weave silk with supplementary weft patterning in silk and gold-leaf paper strips (*karaori*)

(91.1.80)

### **Noh Robe (*Karaori*)**

Japanese, Edo period (1615–1868), late 18th–early 19th century

Twill-weave silk with supplementary weft patterning in silk and gold-leaf paper strips (*karaori*)

(91.1.64)

*ON TABLE, COUNTERCLOCKWISE FROM LEFT*

## **Pair of Candelabra**

### **Tiffany & Co.**

1879–80

Silver, copper, gold, brass, copper-platinum alloy with traces of iron

Private collection, New York

While Tiffany designers cultivated a deep reverence for Japanese design, they frequently blended sources of inspiration from multiple cultures and the natural world to create something critics called “thoroughly and distinctly original.” Charles Grosjean, supervisor of the silver workshop, described the applied polychrome mixed-metal chrysanthemums with incised leaves on the base of these candelabra as “another beautiful form of decoration we are taught by the ingenious Japanese.” Yet other elements, such as the inlaid feathered and trailing ribbon motifs that ornament the necks, draw on classical and Persian art. This union, along with the copper-tipped drips, a nod to silver’s molten state, captures the aesthetic innovation Moore fostered.

## **Candelabrum**

### **Tiffany & Co.**

1890

Silver

Museum of the City of New York, Gift of Mrs. Bertha Shults Dougherty and Miss Isabell Shults given in memory of Daisy Beard Brown, 1967

Alongside technical and stylistic experimentation, Tiffany continued to find success with traditional silver forms like this candelabrum, a shape rooted in the eighteenth-century Rococo style. The treatment of the lush blossoms is attributed to Charles Grosjean, the workshop supervisor, who patented a related flatware design with chrysanthemums and wispy leaves that conform to the undulating edges of utensil handles. The chrysanthemum had long been a part of Tiffany's decorative vocabulary and appears throughout Moore's collections from East Asia. Grosjean recognized that not every work had to be wholly original, writing in his diary, "In designing new effects, objects and fresh thoughts are the result of a desire to utilize patterns we have rather than model or originate something entirely new."

## **Morgan Cup Tiffany & Co.**

1887

Silver, ivory

New York Yacht Club

When the sloop *Volunteer* won the inaugural Morgan Cup race from Vineyard Haven to Marblehead on August 8, 1887, it was awarded this lavish silver and ivory tankard valued at \$500. Sailing trophies were among the grandest and best-publicized form of “presentation silver” produced in the late 1800s, and Tiffany secured many of these coveted commissions. This cup combines decorative elements derived from East Asia and the Islamic world. Its sculptural dragon-shaped handle could refer to Chinese or Japanese sources, and numerous objects in Moore’s collection feature dragons that may have served as inspiration. Often associated with water and the sea, the dragon was a fitting adornment for a sailing prize. Tiffany reused this handle design on a number of its grand pieces of silver.

## **Jardinière Tiffany & Co.**

1879

Silver, copper, gold

Tiffany & Co. Archives

Tiffany advertised objects like this one as appropriate “presents for housekeepers” in 1880, pricing the decorative holders for plants or flowers between \$14 and \$2500. This example cost \$365 to produce, likely because of its elaborate decoration. Copper turtles reminiscent of a Japanese bronze from Moore’s collection on view nearby crawl toward a rim inlaid with a pattern Tiffany manufacturing records describe as “Japanese Chain.” Engraved lily pads and chased flowers inlaid with copper and yellow and green gold complete the pond scene. The design is Japanesque not only in subject matter and style but also in attitude: the naturalistic tonal effects and suggestions of wind and motion emphasize the transience of the fleeting moment it depicts.

## **Tray** **Tiffany & Co.**

1879–80

Silver, gold, copper, platinum

Tiffany & Co. Archives

The simple circular shape and rhythmic hammering of this tray are enlivened by three kaleidoscopic butterflies in flight. A design drawing confirms that a variety of materials, including three shades of gold, copper, “red metal,” and platinum, were used to render the delicate insects. The lifelike depictions of specific butterfly species were no doubt a consequence of the fascination with nature that Moore instilled in his team of craftspeople. The butterfly motif appears throughout Japanese art, including on numerous examples in Moore’s collection displayed nearby. Here, the spotted peacock butterfly at the right bears a striking similarity to those found on a Japanese lacquer box displayed behind you.

## **Tea Caddy Tiffany & Co.**

Ca. 1882

Silver, silver gilt

Tiffany & Co. Archives

The whirling dogwood blossoms decorating this tea caddy were executed with a metalsmithing technique known as “pearling.” The method is associated with the silversmith and designer Charles Osborne, who came to Tiffany expressly to be mentored by Moore. The spirals of graduated spherical dots were inspired by ornamentation on works in Moore’s collection; as you look around these galleries, you will notice a variety of similar spiraled motifs. A stock shape described in firm records as “Round Squatty,” this caddy was produced in more than fifty different design variations between 1877 and 1894.



## Teapot Tiffany & Co.

1881

Silver, jade, boxwood

Tiffany & Co. Archives

Moore may have designed this gourd-shaped teapot personally; a note on its blueprint designates it “ECM Special.” The lobed form resembles a Chinese lacquer box shaped like a plum blossom on view behind you, while its acid-etched vine and bird decoration combines Asian and Celtic sources. *Kamon*—emblems that identify Japanese families or regions, and a common motif in Tiffany’s East Asian–inspired works—float among the vines. Produced at a cost of \$100, this teapot displays the first of three design schemes Tiffany developed for the same form between 1880 and 1908. A fourth version, with each lobe bearing the inscribed name of one of Moore’s children, was passed down in his family.

**Coffeepot**  
**Tiffany & Co.**

1878–85

Silver, silver gilt, tagua nut

Tiffany & Co. Archives

Tiffany manufacturing records identify the elaborate decoration adorning this coffeepot as “Sou Chow,” a term the firm applied to complex, layered floral designs that combine Chinese, Japanese, and Indian inspiration. The densely chased and repoussé peonies, chrysanthemums, and apple blossoms here recall embellishments on kimonos, sword guards (*tsuba*), and lacquerware in Moore’s collection. The coffeepot was purchased by Mary J. Morgan, a distinguished New York art collector with a keen interest in East Asian decorative arts. An auction catalogue reveals that it originally had a matching creamer and sugar bowl.

ON WALL, RIGHT TO LEFT

## 1

Probably designed to hold tea ceremony utensils, this rectangular box (*chabako*) is densely decorated with a rich pattern of ferns and butterflies. The butterflies are executed in the gold and silver technique known as *hiramaki-e* (“flat sprinkled picture”) as well as in fine mother-of-pearl inlay. They appear in different sizes, shapes, and wing patterns, while the ferns take the form of an arabesque foliage pattern. Colorful butterflies appear in Moore’s designs, including the round silver tray made about 1879–80 on view nearby.

## 2

Rich mother-of-pearl inlays in various colors show a scene of men in boats catching fish and surrounded by seagulls. The shape of the incense box and the style of its decoration recall lacquers made in the Ryūkyū Islands (present-day Okinawa). From the fourteenth to the mid-sixteenth century, the Ryūkyū kingdom acted as a center for the flow of goods between China, Japan, Korea, and Southeast Asian countries. Owing to the rarity of these lacquers, copies or works in a similar style were created in Kyoto, the probable source of this box.

## 3

This incense container represents a refined stage in the long Chinese tradition of lacquer inlaid with mother-of-pearl. Its distinct geometric patterns are composed of extraordinarily small, thin, iridescent pieces of shell—the inner layers of the abalone shell. The intricate patterns of this box must have appealed to Moore. His interest in geometric shapes is evident in the objects he collected from the Islamic world as well as in the details of many of his own designs.

## 1

**Box**

Japanese, Meiji period (1868–1912), mid-19th century  
Lacquered wood with gold and silver *hiramaki-e*, mother-of-pearl inlay on black lacquer ground; leather strap with metal fittings  
(91.1.629)

## 2

**Incense Box  
(*Kōbako*)**

Japanese, Edo period (1615–1868), second half of the 18th century  
Lacquered wood with mother-of-pearl and metal-wire inlays on black ground  
(91.1.664)

## 3

**Box in the Shape  
of a Plum  
Blossom**

Chinese, Qing dynasty (1644–1911), late 17th century  
Black lacquer, mother-of-pearl inlay  
(91.1.672)

The dish, an example of Kutani porcelain, is characterized by the application of colorful enamels over the glaze. Its composition of a Chinese-style landscape with a fisherman dates back to the seventeenth century. The earliest Japanese porcelain decorated with polychrome overglaze enamels was produced in Arita (now in Saga prefecture) around 1650, after the technique was adopted from China. Some of those early wares are now known as Ko-Kutani (Old Kutani) because later, in the nineteenth century, similar porcelain was fabricated in Kutani, in the Kaga region (now in Ishikawa prefecture). Moore owned several other Kutani wares as well, and most of them reflect a taste for complex textures, graphic patterns, and irregular shapes.

### **Dish**

Japanese, Edo period (1615–1868), mid-19th century  
Porcelain with polychrome overglaze enamels (Kutani ware)

(91.1.144)

The Kyoto ware vase here is embellished with birds and willow trees by a river. After Okuda Eisen successfully produced porcelain ware for the first time in Kyoto, in the latter half of the eighteenth century, the technique was passed on to the Gojōzaka kilns, where output gradually increased. Eventually, Kyoto-based potters provided guidance to other kilns such as those making Kutani ware. The Japanese-style silverwares designed by Moore and his team often display asymmetrical compositions and geometric borders similar to those on Kyoto ware.

### **Vase**

Japanese, Meiji period (1868–1912), mid-19th century  
Porcelain with polychrome overglaze enamels and  
overglaze gold (Kyoto ware)

(91.1.279)

## LEGACY

Moore's legacy of creativity and innovation endured well beyond his death in 1891, as exemplified by the famed Magnolia Vase. Toward the end of his life, he was deeply engaged in planning for the 1893 Chicago World's Fair. One of his last designs would be the centerpiece of the Tiffany & Co. exhibit, a grand vase embellished with exquisitely rendered enameled magnolia blossoms.

A newspaper account heralding the vase and Moore's role in its design reported, "It is a triumph of the goldsmith's art to have overcome the difficulty of representing a dull surface by means of enamel." Moore had long been passionate about perfecting and advancing the art of enameling, experimenting especially with ways to achieve naturalistic effects with matte enamels. After much trial and error, his staff succeeded in replicating the velvety texture of magnolia petals through the controlled use of fluororic acid fumes. In a remarkable technical feat, they managed to adhere the enamels to an undulating, convex metal surface, while enlivening the design with subtle tonal shifts in the blossoms. Guided by Moore's protégé and successor John Curran, more than fifteen different craftspeople, including lead enamelist Godfrey Swamby, worked for nearly two years to create a tour de force that fulfilled Moore's ambitious vision.

*IN CASE IN CENTER OF GALLERY*

## **Magnolia Vase**

### **Tiffany & Co.**

1893

Silver, enamel, gold, opals

The Metropolitan Museum of Art, New York, Gift of Mrs. Winthrop Atwill, 1899 (99.2)

A triumph of enameling that reflects Moore's enduring legacy, this commanding vase presided over Tiffany's celebrated display at the 1893 Chicago World's Fair. In keeping with the event's theme, the anniversary of Columbus's voyage, Tiffany touted the work's "American" materials and design. Pueblo pottery was cited as inspiration for the shape, and Toltec or Aztec objects for the handles. The decoration references different regions—pinecones and needles symbolize the North and East, magnolias the South and West, and cacti the Southwest, while the ubiquitous goldenrod unifies the composition. The enameled blossoms captivated visitors, and one critic declared Tiffany's display "the greatest exhibit in point of artistic beauty and intrinsic value that any individual firm has ever shown."



*ON WALL, RIGHT TO LEFT*

## **Enamel Designs for Magnolia Vase**

### **Tiffany & Co.**

Ca. 1892–93

Opaque and transparent watercolor and graphite on board

The Metropolitan Museum of Art, New York, Gift of Tiffany & Co., 1985  
(1985.1101.6–.9)

The works displayed on this wall and the adjacent one document the process by which the Tiffany artists studied natural specimens, then conceived and realized the Magnolia Vase. These four include detailed design specifications that the silversmiths and enamelist used as guides, while others nearby are finished watercolors produced earlier as a way of coming to understand how to render magnolia blossoms.

*From far left:*

## **“Umbrella” Magnolia**

**Tiffany & Co.**

**John T. Curran (1859–1933)**

1891

Opaque and transparent watercolor and graphite on paper

The Metropolitan Museum of Art, New York, Gift of Tiffany & Co., 1985  
(1985.1101.5)

## **Studies of Magnolias**

**Tiffany & Co.**

**John T. Curran (1859–1933)**

1891

Opaque and transparent watercolor, ink and graphite on paper

The Metropolitan Museum of Art, New York, Gift of Tiffany & Co., 1985  
(1985.1101.3)

## **Magnolia Conspicua**

**Tiffany & Co.**

1891

Opaque and transparent watercolor and graphite on board

The Metropolitan Museum of Art, New York, Gift of Tiffany & Co., 1985  
(1985.1101.2)

## **Study of Magnolia Blossom**

**Tiffany & Co.**

Ca. 1891

Opaque and transparent watercolor and graphite on paper

The Metropolitan Museum of Art, New York, Gift of Tiffany & Co., 1985  
(1985.1101.4)

## **Pair of Candelabra Tiffany & Co.**

1884

Silver

The Metropolitan Museum of Art, New York, Purchase, Lila Acheson Wallace Gift, 2024 (2024.97a–d)

Ideas inspired by the full range of Moore's collections inform the design of these monumental candelabra. Tiffany records describe the form as "Roman," and the female figures, paw feet, and baluster-shaped stand all evoke ancient Roman art. Yet the decorative scheme is also manifestly non-Western—the dense floral and vegetal composition enlivening the surface draws on East and West Asian sources as well as close study of natural specimens. Commissioned by Mary J. Morgan, one of Tiffany's most avid and progressive patrons, these candelabra are the grandest works produced during Moore's tenure.