Two-handled silver cup with cover, made by Jacob Hurd, Boston, Massachusetts (1702-1758). The contemporary cipher is reputedly that of the original owner, William Cave, a clergyman of Virginia. The other side bears the impaled arms of Cave and Petit, engraved at a somewhat later date. The cup is clearly impressed on the cover and side and under the foot with the maker’s three earliest marks, indicating a date prior to 1741. Morris K. Jesup Fund, 1952

This cup and the objects and paintings on the following pages may be seen in the Room of Recent Accessions, which is located in a gallery on the second floor of the North Wing.
Maiolica plate with the story of Ceyx, painted in 1535 by Francesco Xanto of Urbino. Gift of Mrs. Francis P. Garvan in Memory of Francis P. Garvan, 1952. As related in Ovid’s “Metamorphoses,” Ceyx, beset by misfortune, set out to consult the Oracle of Apollo but was overwhelmed by storm and drowned. Juno sent Morpheus to impersonate him and to reveal in a vision to his wife, Alcyone, these tragic events. The famous maiolica painter Xanto shows Alcyone roused from tortured sleep, while Juno in a cloud commands her messenger to point to the shipwreck scene. The drama is heightened by bold coloring, yellow, orange, blue, bluish green, and somber black.

His themes Xanto frequently borrowed from mythology; most of his pictures he cleverly adapted from contemporary engravings. His habit of signing and dating his work enables us to trace his art from 1530 to 1542, a period in which pictorial decoration was at the height of its popularity. Among the noble families who commissioned him to make services was the prominent Venetian family of Pesaro. Our plate shows the arms and processional cross of Jacopo Pesaro, Bishop of Paphos on Cyprus, which in 1535 was under sovereignty of Venice.
Renaissance Rome, by Pannini, a companion painting to the one above. Michelangelo's statue of Moses is in the center of a gallery of paintings of buildings constructed in Rome in the sixteenth century. Gwynne M. Andrews Fund, 1952
LEFT: Carved and gilt wood candlestand, one of a pair. South German, probably Munich, second quarter of the xviii century. Anonymous gift in memory of Charles Bain Hoyt, 1952. CENTER: Writing table with gilt-bronze mounts and marquetry inlay, consisting of Chinese vessels and materials for writing and painting. The drawer immediately beneath the top is equipped for writing. Behind the tambour front are concealed three other drawers. The table bears the stamp of the well-known cabinetmaker Roger Vandercruse (1728-1799). French, third quarter of the xviii century. Bequest of Mary Stillman Harkness, 1950. RIGHT: Carved wood candlestand. The plain surfaces are painted blue-gray, the ornament gilded. Italian, second quarter of the xviii century. Rogers Fund, 1948.