

## Dated Objects

### Slide 1

#### Snaphaunce Pistol Made for Wilhelm, Duke of Kurland

The earliest recorded Scottish pistols, like this example, have stocks made of wood rather than steel. This pistol, one of a pair, was given by the duke of Kurland to Johann Georg I, elector of Saxony, in 1616. Its mate remains in the Historisches Museum, Dresden. It is believed that the pistols were originally a royal gift to Duke Wilhelm from James I, king of England and Scotland, in 1615.



*The Metropolitan Museum of Art*

<https://www.metmuseum.org/art/collection/search/24779>

### Slide 2

#### Still Life with a Skull and a Writing Quill

Pieter Claesz, Dutch, 1628

In this still life, close observation and realistic detail operate in tension with explicit symbolism. The toppled glass, gap-toothed skull, and guttering wick of an oil lamp all serve as stark symbols of life's brevity.



*The Metropolitan Museum of Art*

<https://www.metmuseum.org/art/collection/search/435904>

### Slide 3

*The Metropolitan Museum of Art*

1651 <https://www.metmuseum.org/art/collection/search/199507>

1677 <https://www.metmuseum.org/art/collection/search/671528>

1717 <https://www.metmuseum.org/art/collection/search/192041>

1746 <https://www.metmuseum.org/art/collection/search/198109>

1775 <https://www.metmuseum.org/art/collection/search/4579>

1796 <https://www.metmuseum.org/art/collection/search/191964>



## Slide 4

### Sixpence

In 1652 John Hull and Robert Sanderson were appointed mint masters for the Massachusetts Bay Colony. Established in response to a chronic shortage of hard currency and the need for a reliable and efficient medium of exchange, the mint was operated by Hull and Sanderson for thirty years. During that period, it produced coins of various denominations and designs, ranging from a simple NE (for "New England") to a willow, oak, or pine tree encircled by beading; virtually all examples, however, were dated 1652.



*The Metropolitan Museum of Art*

<https://www.metmuseum.org/art/collection/search/7524>

## Slide 5

Tankard engraved with scenes of the Great Plague and  
the Great Fire of London

1675/76

The scenes engraved on these tankards depict the traumatic events of the Fire of London (1666) and the Great Plague (1665). The tankards were commissioned as gifts to the friends of Sir Edmund Berry Godfrey, who was granted a knighthood in recognition of his services to the city. He was later murdered, perhaps by parties wishing to overthrow Charles II and re-establish Catholic rule.



*The Metropolitan Museum of Art*

<https://www.metmuseum.org/art/collection/search/207680>

## Slide 6

### Funeral spoon

ca. 1688

Funeral spoons were presented to family members or close friends upon the burial of loved ones. The inscription on the front of this spoon's handle refers to Maria Van Rensselaer, who died in 1688 or 1689. Maria had married Jeremias Van Rensselaer in 1662 but was herself a Van Cortlandt. The initials "M G" are those of Maria's great-granddaughter, Magdalena Douw, who married Harme Gansevoort in 1740. This utensil, therefore, represents the intertwining of several prominent New York families of Dutch descent.



*The Metropolitan Museum of Art*

<https://www.metmuseum.org/art/collection/search/3860>

## Slide 7

### Gooseberries on a Table

Adriaen Coorte

Netherlands 1701

Coorte worked in Middelburg, a wealthy maritime city in the southern part of the Netherlands. Gooseberries—a modest, local pleasure—could be picked in the wild, although Dutch gardeners in the 1600s were the first to cultivate them to improve their taste.



*The Cleveland Museum of Art*

<https://www.clevelandart.org/art/1987.32>

## Slide 8

### Loving cup

Dated 1715

British, Nottingham (Derbyshire)

Salt-glazed earthenware



Large cups with arching handles were often termed loving cups, and the inscription on this example indicates its celebration of a husband and wife. The incised date of 1715, which may indicate the year of the wedding or of an anniversary, makes this one of the earliest cups of this type made in salt-glazed stoneware. Both Nottingham and Derbyshire were renowned for producing wares of this type in the eighteenth century, and the medium of salt-glazed stoneware was an inexpensive one, allowing wares such as these to be affordable to the middle classes.

*The Metropolitan Museum of Art*

<https://www.metmuseum.org/art/collection/search/746095>

## Slide 9

### Beaker

ca. 1719

Moody Russell Made in Barnstable, Massachusetts, United States



The sum of eight pounds bequeathed by Shearjashub Bourn[e] to the church in Sandwich, Massachusetts, likely was used to purchase these two beakers. Bourne was a prominent and affluent citizen whose wealth derived from a lucrative trade he carried on with Native Americans. At his death, Bourne's estate was appraised at £943.1s.4d.

*The Metropolitan Museum of Art*

<https://www.metmuseum.org/art/collection/search/422>

## Slide 10

Mug

ca. 1731

Probably made in Massachusetts, United States

*The Metropolitan Museum of Art*

<https://www.metmuseum.org/art/collection/search/5315>



## Slide 11

Powder Horn

1760

This powder horn is engraved with two masted ships.

*The Metropolitan Museum of Art*

<https://www.metmuseum.org/art/collection/search/29589>



## Slide 12

Chest of drawers

1765

John Townsend Made in Newport, Rhode Island, United States

The voluptuous shells and shapely blocked drawer fronts of this bureau table, referred to as block-and-shell, became closely associated with cabinetmakers in Newport. Townsend expertly sawed and carved down thick mahogany boards to shape the drawer fronts and applied shells.

John Townsend was perhaps the greatest master of block-and-shell furniture, the signature style of Rhode Island cabinetmakers. This chest is one of eight known case pieces that he signed or labeled. Two of the pieces, including this one, are dated 1765; the others date from around 1790, suggesting how long-lived this style was.

*The Metropolitan Museum of Art*

<https://www.metmuseum.org/art/collection/search/2022>



## Slide 13

Desk

1770

Henry Rust made in Salem, Massachusetts, United States

*The Metropolitan Museum of Art*

<https://www.metmuseum.org/art/collection/search/19442>



## Slide 14

Portrait of Benjamin Cole

by Nathaniel Hone RA in 1776

*Yale Center for British Art*

<https://collections.britishart.yale.edu/catalog/tms:854>



## Slide 15

Miniature of William Gale (1-3/8 x 1-1/8 in.)

By Joseph Dunkerley in 1776

This miniature is Dunkerley's earliest known dated work.

*The Metropolitan Museum of Art*

<https://www.metmuseum.org/art/collection/search/10782>



## Slide 16

### Harvest jug

Made by Robert Burnal of Cutcombe

Slipware with graffito decoration

When I was in my native place  
I was a lump of clay, and diged  
was out of the earth, and brought  
from thence a way, but now I am a  
jugg became, by potters art  
and skeel, and now your  
servant I am became, and  
carry all I will  
Robert Burnall  
Cutcombe  
1781



*The Metropolitan Museum of Art*

<https://www.metmuseum.org/art/collection/search/205100>

## Slide 17

### Sampler made at a charity school

Made by Rebekah Rowe (British) in 1731

The earliest British charity schools for poor and orphaned children were founded around the country by local gentry, to support and educate children whose families lived in the vicinity. In the eighteenth century, the number of institutions increased significantly. Arguably the most famous of these is the Foundling Hospital in London established by Thomas Coram in 1741; the charity still exists today as the Thomas Coram Foundation for Children. This small sampler is a rare example from the first half of the 18th century. Silk embroidery on linen.



*The Metropolitan Museum of Art*

<https://www.metmuseum.org/art/collection/search/228471>

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Sampler by Mary Austin in 1784

Mary Austin attended one of the many schools that flourished in Salem in the late eighteenth century. At one time, all samplers stitched with long stitches in unraveled silk thread were considered the work of girls who had studied at Mrs. Sarah Stivour's School (1778-88), since that was the only Salem school ever named in samplers. Recent research, however, has proven that the affluent families of Salem supported many schools that helped teach their daughters the arts of refinement.

*The Metropolitan Museum of Art*

<https://www.metmuseum.org/art/collection/search/14061>



## Slide 18

Portrait of a Woman, traditionally identified as Margaret Stuart, Lady Hippisley  
by Pompeo Batoni in 1785



*Yale Center for British Art*  
<https://collections.britishart.yale.edu/catalog/tms:550>

## Slide 19

Fancy European Compass Plane Dated 1793

Dutch Skewed Panel Raising Plane Dated 1798



*Jim Bode Tools*  
<https://www.jimbodetools.com>  
<https://www.jimbodetools.com/products/fancy-european-compass-plane-dated-1793-80258u>  
<https://www.jimbodetools.com/products/remarkable-dutch-skewed-panel-raising-plane-dated-1798-93463r>

## Slide 20

Embroidered Sampler

Millsent Connor (born 1789)

Made in Boston, Massachusetts, United States in 1799



A female figure greets visitors at the front door of the three-bay Federal brick house depicted in this Boston sampler. The numerous architectural details of the house—the raised basement, mullioned windows, pediment over the front door, and the decorative balustrade—contrast with the naive rendering of the cottage, the low-hanging clouds and the figures surrounding the house.

*The Metropolitan Museum of Art*  
<https://www.metmuseum.org/art/collection/search/13757>

## Slide 21

### An Artist Travelling in Wales

February 10, 1799

After Thomas Rowlandson



The protracted Anglo-French conflict between 1792 and 1815 prevented British artists from exploring the Continent. Instead, many sought vistas at home, encouraged by William Gilpin's influential book *Observations relative chiefly to Picturesque Beauty* (1786). Rowlandson's image parodies a strenuous tour made through Wales in August 1797 with the caricaturist Henry Wigstead. A published account describes constant fog and rain, rough roads, poor lodgings, spartan food and wild country folk. In this image, a tall, thin, figure—possibly intended for Wigstead—balances on a small pony. Man and beast are laden with artistic paraphernalia, all inadequately shielded from the downpour. A rustic family watches in amazement; for them the artist presents a much more interesting spectacle than the scenery.

*The Metropolitan Museum of Art*

<https://www.metmuseum.org/art/collection/search/377646>