

3.1.o.93 Missing. Historically located in the Short Gallery.

Edgar Degas (Paris, 1834 - 1917, Paris)

Three Mounted Jockeys (Jockey à cheval)

about 1885-1888

Black ink, white, flesh and rose washes, oil pigments on brown paper

30.5 x 24 cm (12 x 9 7/16 in.) sheet

Credit Line Isabella Stewart Gardner Museum, Boston

Signatures/Inscriptions/Markings

Inscribed in pencil: P H 1944

Stamped in red ink (lower left): Degas

Provenance

Estate of the artist.

Purchased by Isabella Stewart Gardner at auction from Galerie Georges Petit, Paris on 2-4 July 1919 for 2,800 francs for two drawings (with 2.4.o.90) through her agent Fernand Robert (Fourth sale, Atelier Edgar Degas, lot 229a).

Stolen in 1990.

Select Bibliography

Galerie Georges Petit. *Catalogue des Tableaux, Pastels et Dessins par Edgar Degas et provenant de son atelier...* (Paris, 2-4 July 1919), p. 194, lot 229a.

Philip Hendy. *Catalogue of Exhibited Paintings and Drawings* (Boston, 1931), p. 125.

Gilbert Wendel Longstreet and Morris Carter. *General Catalogue* (Boston, 1935), p. 131.

Rollin van N. Hadley (ed.). *Drawings: Isabella Stewart Gardner Museum* (Boston, 1968), p. 43.



3.1.o.94 Missing. Historically located in the Short Gallery.

Edgar Degas (Paris, 1834 - 1917, Paris)

Leaving the Paddock (La sortie du pesage)

19th century

Watercolor and pencil on paper

10.5 x 16 cm (4 1/8 x 6 5/16 in.) sheet

Credit Line Isabella Stewart Gardner Museum, Boston

Signatures/Inscriptions/Markings

Stamped in red ink (lower right): Degas

Provenance

Estate of the artist.

Purchased by Isabella Stewart Gardner at auction from Galerie Georges Petit, Paris on 2-4 July 1919 for 2,750 francs for two drawings (3.1.o.95) through her agent Fernand Robert (Fourth sale, Atelier Edgar Degas, lot 66a).

Stolen in 1990.

Select Bibliography

Galerie Georges Petit. *Catalogue des Tableaux, Pastels et Dessins par Edgar Degas et provenant de son atelier...* (Paris, 2-4 July 1919), p. 60, lot 66a.

Philip Hendy. *Catalogue of Exhibited Paintings and Drawings* (Boston, 1931), p. 125.

Gilbert Wendel Longstreet and Morris Carter. *General Catalogue* (Boston, 1935), p. 130.



3.1.o.95 Missing. Historically located in the Short Gallery.

Edgar Degas (Paris, 1834 - 1917, Paris)

Procession on a road near Florence (Cortège sur une route aux environs de Florence)

1857-1860

Pencil and sepia wash on paper

15.6 x 20.6 cm (6 1/8 x 8 1/8 in.)sheet

Credit Line Isabella Stewart Gardner Museum, Boston

Signatures/Inscriptions/Markings

Stamped in red ink (lower right): Degas

Provenance

Estate of the artist.

Purchased by Isabella Stewart Gardner at auction from Galerie Georges Petit, Paris on 2-4 July 1919 for 2,750 francs for two drawings (3.1.o.94) through her agent Fernand Robert (Fourth sale, Atelier Edgar Degas, lot 66b).

Stolen in 1990.

Select Bibliography

Galerie Georges Petit. *Catalogue des Tableaux, Pastels et Dessins par Edgar Degas et provenant de son atelier,...* (Paris, 2-4 July 1919), p. 60, lot 66b.

Philip Hendy. *Catalogue of Exhibited Paintings and Drawings* (Boston, 1931), pp. 124-25.

Gilbert Wendel Longstreet and Morris Carter. *General Catalogue* (Boston, 1935), p. 130.

Rollin van N. Hadley (ed.). *Drawings: Isabella Stewart Gardner Museum* (Boston, 1968), p. 65.



3.1.o.96 Missing. Historically located in the Short Gallery.

Edgar Degas (Paris, 1834 - 1917, Paris)

Study for the Programme de la soirée artistique du 15 juin 1884 (Galerie Ponsin)

1884

Black chalk on paper

24.6 x 31.4 cm (9 11/16 x 12 3/8 in.)sheet

Credit Line Isabella Stewart Gardner Museum, Boston

Signatures/Inscriptions/Markings

Stamped in red ink (lower left): Degas

Provenance

Estate of the artist.

Purchased by Isabella Stewart Gardner at auction from Galerie Georges Petit, Paris on 2-4 July 1919 for 660 francs for two drawings (3.1.o.97) through her agent Fernand Robert (Fourth sale, Atelier Edgar Degas, lot 258b).

Stolen in 1990.

Select Bibliography

Galerie Georges Petit. *Catalogue des Tableaux, Pastels et Dessins par Edgar Degas et provenant de son atelier,...* (Paris, 2-4 July 1919), p. 222, lot 258b.

Philip Hendy. *Catalogue of Exhibited Paintings and Drawings* (Boston, 1931), p. 126.

Gilbert Wendel Longstreet and Morris Carter. *General Catalogue* (Boston, 1935), pp. 132-33.

Rollin van N. Hadley (ed.). *Drawings: Isabella Stewart Gardner Museum* (Boston, 1968), p. 66.

Barbara Stern Shapiro. "A Note on Two Degas Drawings." *Fenway Court* (1978), pp. 15-21, fig. 1.

Roy Perkinson. "Technical Note." *Fenway Court* (1978), pp. 22-23.



3.I.o.97 Missing. Historically located in the Short Gallery.

Edgar Degas (Paris, 1834 - 1917, Paris)

Study for the Programme de la soirée artistique du 15 juin 1884 (Galerie Ponsin)

1884

Black chalk on paper

26.6 x 37.6 cm (10 1/2 x 14 13/16 in.) sheet

Credit Line Isabella Stewart Gardner Museum, Boston

Signatures/Inscriptions/Markings

Stamped in red ink (lower left): Degas

Provenance

Estate of the artist.

Purchased by Isabella Stewart Gardner at auction from Galerie Georges Petit, Paris on 2-4 July 1919 for 660 francs for two drawings (3.I.o.96) through her agent Fernand Robert (Fourth sale, Atelier Edgar Degas, lot 258a).

Stolen in 1990.

Select Bibliography

Galerie Georges Petit. *Catalogue des Tableaux, Pastels et Dessins par Edgar Degas et provenant de son atelier,...* (Paris, 2-4 July 1919), p. 222, lot 258a.

Philip Hendy. *Catalogue of Exhibited Paintings and Drawings* (Boston, 1931), p. 126.

Gilbert Wendel Longstreet and Morris Carter. *General Catalogue* (Boston, 1935), pp. 132-33.

Rollin van N. Hadley (ed.). *Drawings: Isabella Stewart Gardner Museum* (Boston, 1968), p. 65.

Barbara Stern Shapiro. "A Note on Two Degas Drawings." *Fenway Court* (1978), pp. 15-21, fig. 2.

Roy Perkinson. "Technical Note." *Fenway Court* (1978), pp. 22-23.



M2I.s29 Missing. Historically located in the Dutch Room.

Chinese, Shang dynasty

Gu

12th century BCE

Metal

26.5 x 15.6 cm (10 7/16 x 6 1/8 in.) overall

Weight: 1.114 kg (2 lbs. 7 oz.)

Credit Line Isabella Stewart Gardner Museum, Boston

Signatures/Inscriptions/Markings

Provenance

Purchased by Isabella Stewart Gardner from Parish-Watson & Co., New York for \$17,500, through Denman Ross on 14 December 1922. Stolen from the Gardner Museum in 1990.

Select Bibliography

Gilbert Wendel Longstreet and Morris Carter. *General Catalogue* (Boston, 1935), pp. 183-84, pl. 4.

Betty Chamberlain. "Gothic Room" in Alfred M. Frankfurter (ed). *The Gardner Collection* (New York, 1946), p. 7. "Notes, Records, Comments." *Gardner Museum Calendar of Events* 8, no. 12 (22 Nov. 1964), p. 40. (as Chou period)

"Notes, Records, Comments." *Gardner Museum Calendar of Events* 8, no. 41 (13 Jun. 1965), p. 2.

Yasuko Horioka. "Chinese Sculpture-III." *Fenway Court* (Jun. 1970), pp. 33-40, nos. 1, 3.

George L. Stout. *Treasures from the Isabella Stewart Gardner Museum* (Boston, 1969), p. 158, ill.

Yasuko Horioka et al. *Oriental and Islamic Art: Isabella Stewart Gardner Museum* (Boston, 1975), pp. 4-8, no. 1, ill.

Rollin van N. Hadley. *Museums Discovered: The Isabella Stewart Gardner Museum*. (Ft. Lauderdale, FL, 1981), pp. 194-95, ill.

Michelle C. Wang et al. *A Bronze Menagerie: Mat Weights of Early China*. Exh. cat. (Boston: Isabella Stewart Gardner Museum, 2006), p. 20, fig. 3.

Alan Chong and Noriko Murai (ed.). *Journeys East: Isabella Stewart Gardner and Asia*. Exh. cat. (Boston: Isabella Stewart Gardner Museum, 2009), pp. 54-55 fig. 6, 439.



P3s5 Missing. Historically located in the Blue Room.

Édouard Manet (Paris, 1832 - 1883, Paris)

Chez Tortoni

about 1875

Oil on canvas

26 x 34 cm (10 1/4 x 13 3/8 in.) canvas

Credit Line Isabella Stewart Gardner Museum, Boston

Signatures/Inscriptions/Markings

Signed (lower left): Manet

It is possible to read also: 75 (but this is doubtful)

Provenance

Possibly in the collection of the painter Georges Chenard-Huché (1864–1937).

Collection of Alphonse Kann (1870–1948).

Collection of Dikran Khan Kélékian (1868–1951) by 1920.

Purchased by Isabella Stewart Gardner at the American Art Association auction of Dikran Khan Kélékian's collection, New York on 30-31 January 1922 for \$3400, lot 104, through American artist Louis Kronberg (1872–1965).

Select Bibliography

Arsène Alexandre. *Collection Kélékian: Tableaux de L'Ecole Française Moderne* (Paris, 1920), no. 45.

American Art Association. *The Notable Private Collection of Modern Pictures belonging to the widely known antiquarian Dikran Khan Kélékian of Paris and New York* (New York, 30-31 January 1922), lot 104, ill.

Catalogue. Fenway Court. (Boston, 1924 or 1925), p. 1.

Adolphe Tabarant. *Manet: Histoire catalographique* (Paris, 1931), p. 340, no. 292. (as "Journaliste" 1878 and café as La Nouvelle Athènes)

Philip Hendy. *Catalogue of Exhibited Paintings and Drawings* (Boston, 1931), pp. 225-26.

Paul Jarmot and Georges Wildenstein. *Manet I* (Paris, 1932), p. 165, no. 367, fig. 79. (as "Portrait de Chenard-Huché, peintre, Chez Tortoni")

Gilbert Wendel Longstreet and Morris Carter. *General Catalogue* (Boston, 1935), p. 25.

Stuart Preston. "Chez Tortoni" in Alfred M. Frankfurter (ed.). *The Gardner Collection* (New York, 1946), p. 51. (as "Chez Tortoni", 1875?)

Philip Hendy. *European and American Paintings in the Isabella Stewart Gardner Museum* (Boston, 1974), pp. 152-153.

Denis Rouart and Daniel Wildenstein. *Edouard Manet. Catalogue raisonné* (Lausanne-Paris, 1975), pp. 254-55, no. 328.

Juliet Wilson-Bareau (ed.). *Manet by Himself* (Boston, 1991), p. 235, pl. 185. (as "Man Writing in the Café / 'Chez Tortoni'" about 1878)

Kenneth McConkey. *Impressionism in Britain. Exh. cat.* (London: Barbican Art Gallery; Dublin: Hugh Lane Municipal Gallery or Modern Art, 1995), p. 156, under no. 131.



P2In9 Missing. Historically located in the Dutch Room.

Rembrandt van Rijn (Leyden, Netherlands, 1606 - 1669, Amsterdam, Netherlands)

Portrait of the Artist as a Young Man OR Self Portrait Wearing a Soft Cap: Full Face, Head Only
about 1633

Ink on paper

4.5 x 5 cm (1 3/4 x 1 15/16 in.)

Credit Line Isabella Stewart Gardner Museum, Boston

Signatures/Inscriptions/Markings

On the mount, in pencil: Blanc 206 [?]. Bartsch 2. Claussen [?] 2. Wilson [?] 2. Rembrandt. Rembrandt aux trois moustaches.
This beautiful little portrait is extremely rare.

[Note: mount removed in 1980s]

Provenance

Acquired by Mary Jane Morgan (d. 1885), American fine and decorative arts collector and second wife of the shipping, railroad, and iron magnate Charles Morgan (1795-1878), at an unknown date.

Purchased by Isabella Stewart Gardner at the sale of the collection of Mary Jane Morgan, lot 2020, for \$120 on 18 March 1886, through the art dealer Frederick Keppel and Co., New York.

What to do with this fascinating and remarkably brief note in the I&N?:

"24 November 1970: Stolen from Collection. Notice of theft sent to Art Dealers Association of America, Inc., 575 Madison Avenue, New York, New York 10022. (see office file)

16 February 1971: Returned to Collection"

Stolen on 18 March 1990. [HOW DO WE WANT TO WRITE THIS? Include specifically "from the Dutch Room" or leave it general? I think it is interesting to know what rooms where the focus of the heist.]

Select Bibliography

Edmé-François Gersaint. Catalogue raisonné de toutes les pièces qui forment l'oeuvre de Rembrandt (Paris, 1751), no. ?

Adam Bartsch. Catalogue raisonné de toutes les estampes qui forment l'oeuvre de Rembrandt, et ceux de ses principaux imitateurs, vol. 1 (Vienna, 1797), no. 2 ["Rembrandt aux trois moustaches"].

American Art Association. Catalogue of the art collection...Mary J. Morgan... (New York, 8-15 March 1886), p. 275, lot 2020 ["Rembrandt. Portrait of himself. Mustachios." Lugt number: 45481].

Dmitri Rovinski. L'oeuvre gravé de élèves de Rembrandt (Saint Petersburg, 1894), no. 2? CHECK FOR PAGE...this is from the I&N.

Arthur M. Hind. A Catalogue of Rembrandt's Etchings, vol. 1, 2nd edition (London, 1923; 1st edition: Rembrandt's Etchings (London, 1912)), p. 94, no. 57.

Kurt Bauch. Die Kunst des jungen Rembrandt (Heidelberg, 1933), pp. ?

Gilbert Wendel Longstreet and Morris Carter. General Catalogue (Boston, 1935), p. 178.

Ludwig Münz. Rembrandt's Etchings: Reproductions of the Whole Original Etched Work, vol. ? (London, 1952), no. ?

Christopher White and Karel G. Boon. Hollstein's Dutch and Flemish Etchings, Engravings in Woodcuts, vol. 18 or 19?:

Rembrandt van Rijn (Amsterdam, 1969), no. ?

Kristin A. Mortimer. "Report of the Curator." Fenway Court (1985), p. 70.

H. Perry Chapman. Rembrandt's Self-Portraits: A Study in Seventeenth-Century Identity (Princeton, 1990), pp. ? NOT SURE IF INCLUDED.

Christopher White. Rembrandt as an Etcher: A Study of the Artist at Work. 2nd edition (New York, 1999; 1st edition (London, 1969)), p. ? NOT SURE IF INCLUDED.

Rembrandt by Himself. Exh. cat. (London: National Gallery, 1999), p. ? NOT SURE IF INCLUDED.



P2Is9 Missing. Historically located in the Dutch Room.

Rembrandt van Rijn (Leyden, Netherlands, 1606 - 1669, Amsterdam, Netherlands)

A Lady and Gentleman in Black

1633

Oil on canvas

131.6 x 109 cm (51 13/16 x 42 15/16 in.)

Credit Line Isabella Stewart Gardner Museum, Boston

Signatures/Inscriptions/Markings

Provenance

Purchased from Colnaghi & Co. through Bernard Berenson, from the Hope Collection at Depedene, London, September 1898 for 13,000 pounds.

Select Bibliography

Catalogue. Fenway Court. (Boston, 1903), p. 14. (as "Portrait of a Burgomaster and his Wife")

Philip Hendy. Catalogue of the Exhibited Paintings and Drawings (Boston, 1931), pp. 292-94, ill.

Gilbert Wendel Longstreet and Morris Carter. General Catalogue (Boston, 1935), p. 186.

James W. Howard, Jr. "Rembrandt van Rijn: The Storm on the Sea of Galilee." Fenway Court (1970), p. 33, no. 2.

Philip Hendy. European and American Paintings in the Isabella Stewart Gardner Museum (Boston, 1974), pp. 201-02, ill, pl. XXIX.

John Walsh, Jr. "Child's Play in Rembrandt's A Lady and Gentleman in Black." Fenway Court (1976), pp. 1-7, nos. 1-3.

Rollin van N. Hadley. Museums Discovered: The Isabella Stewart Gardner Museum. (Ft. Lauderdale, FL, 1981), 82-83 ill., 84.



P2Is24 Missing. Historically located in the Dutch Room.

Rembrandt van Rijn (Leyden, Netherlands, 1606 - 1669, Amsterdam, Netherlands)

Christ in the Storm on the Sea of Galilee

1633

Oil on canvas

160 x 128 cm (63 x 50 3/8 in.)

Credit Line Isabella Stewart Gardner Museum, Boston

Signatures/Inscriptions/Markings

Provenance

Purchased from Colnaghi & Co. through Bernard Berenson, London, November 1898 for 6,000 pounds. Stolen from the museum in 1990.

Select Bibliography

Catalogue. Fenway Court. (Boston, 1903), p. 14.

Philip Hendy. Catalogue of the Exhibited Paintings and Drawings (Boston, 1931), pp. 295-96, ill.

Gilbert Wendel Longstreet and Morris Carter. General Catalogue (Boston, 1935), p. 184.

James W. Howard, Jr. "Rembrandt van Rijn: The Storm on the Sea of Galilee." Fenway Court (1970), pp. 33-38, nos. 1, 4.

Philip Hendy. European and American Paintings in the Isabella Stewart Gardner Museum (Boston, 1974), pp. 201, 203-04, ill.

John Walsh. "Rembrandt's Christ in the Storm on the Sea of Galilee Re-examined." Fenway Court (1986), pp. 6-19, nos. 1-2, 9.

Rollin van N. Hadley (ed.). The Letters of Bernard Berenson and Isabella Stewart Gardner 1887-1924 (Boston, 1987), pp. 149-50, 153, 155-56.

Harry Mount (ed.). Sir Joshua Reynolds. A Journey to Flanders and Holland (Cambridge, 1996; originally published in the Works of Sir Joshua Reynolds, 1797), pp. 101, 171 n. 502 ("CHRIST asleep in the storm, by Rembrandt. In this picture there is a great effect of light, but it is carried to a degree of affectation.")

Alan Chong et al. (eds.) Eye of the Beholder: Masterpieces from the Isabella Stewart Gardner Museum (Boston, 2003), pp. 144-45, ill.



P21w24 Missing. Historically located in the Dutch Room.

Govaert Flinck (1615 - 1660)

Landscape with an Obelisk

1638

Oil on panel

54.5 x 71 cm (21 7/16 x 27 15/16 in.)panel

Credit Line Isabella Stewart Gardner Museum, Boston

Signatures/Inscriptions/Markings

Inscribed (lower right): R. 16.8

Provenance

Collection of George Rath, Budapest, before 1900.
Purchased by Isabella Stewart Gardner from Colnaghi & Co., London in 1900 for £4,500 through Bernard Berenson (1865–1959), American art historian. (as Rembrandt)
Stolen in 1990.

Select Bibliography

Catalogue. Fenway Court. (Boston, 1903), p. 14. (as Rembrandt)
Gilbert Wendel Longstreet and Morris Carter. General Catalogue (Boston, 1935), p. 180.
Stuart Preston. "The Obelisk" in Alfred M. Frankfurter (ed.). The Gardner Collection (New York, 1946), p. 44.
Morris Carter. "Mrs. Gardner & The Treasures of Fenway Court" in Alfred M. Frankfurter (ed.). The Gardner Collection (New York, 1946), p. 60.
Philip Hendy. European and American Paintings in the Isabella Stewart Gardner Museum (Boston, 1974), pp. 204-206. (as Rembrandt)
Cynthia Schneider. "A New Look at The Landscape with an Obelisk." Fenway Court (1984), pp. 6-21, nos. 1-1b.
Kristin A. Mortimer. "Report of the Curator." Fenway Court (1985), p. 73.
Boudewijn Bakker. Landscape and Religion from Van Eyck to Rembrandt. (London: Ashgate Publishing Company, 2011), p. 264.



P21w27 Missing. Historically located in the Dutch Room.

Jan Vermeer (about 1622 - about 1670)

The Concert

about 1665

Oil on canvas

72.5 x 64.7 cm (28 9/16 x 25 1/2 in.)

Credit Line Isabella Stewart Gardner Museum, Boston

Signatures/Inscriptions/Markings

Provenance

Purchased by Isabella Stewart Gardner from the auction of the estate of Étienne-Joseph-Théophile Thoré (better known as Théophile Thoré-Bürger) (1807-1869), the prominent art critic who revived Vermeer's reputation, at the Hotel Drouot, Paris, for 31,175 francs on 5 December 1892, through Fernand Robert, her regular agent in Paris whom she signalled with her handkerchief in the sale room. Stolen in 1990.

Select Bibliography

Hotel Drouot. Catalogue de Tableaux Anciens Oeuvres Remarquables de Van Der Meer de Delft... (Paris, 7 December 1892), pp. 22-23, ill.

Art Exhibition: Mrs. John L. Gardner, 152 Beacon St., Boston. Exh. cat. (Boston, 1899), p. 6, no. 9.

Isabella Stewart Gardner. Catalogue MCM: The Isabella Stewart Gardner Museum in the Fenway. Unpublished mixed media manuscript. (Boston, begun 1900), p. 51.

Catalogue. Fenway Court. (Boston, 1903), pp. 14-15.

Philip Hendy. Catalogue of the Exhibited Paintings and Drawings (Boston, 1931), pp. 405-07, ill.

Gilbert Wendel Longstreet and Morris Carter. General Catalogue (Boston, 1935), p. 179, pl. 16.

Stuart Preston. "The Concert" in Alfred M. Frankfurter (ed.). The Gardner Collection (New York, 1946), p. 47, ill. 46-47.

Morris Carter. "Mrs. Gardner & The Treasures of Fenway Court" in Alfred M. Frankfurter (ed.). The Gardner Collection (New York, 1946), p. 56.

Arthur Pope. "Notes, Records, Comments." Gardner Museum Calendar of Events 7, no. 38 (17 May 1964), p. 2.

Philip Hendy. European and American Paintings in the Isabella Stewart Gardner Museum (Boston, 1974), pp. 282-84, ill., pl. XXXIII.

Rollin van N. Hadley. Museums Discovered: The Isabella Stewart Gardner Museum. (Ft. Lauderdale, FL, 1981), pp. 90-91, ill.

Arthur Wheelock. The Public and the Private in the Age of Vermeer. Exh. cat. (XXXXXXXXXXXXXXXXXXXX, 1999), p.

Philip Steadman. Vermeer's Camera (PLACE, DATE), p.

Rodney Nevitt. Art and Culture of Love in Seventeenth-Century Holland (Cambridge, 20XX), p. XXX.

Mariët Westerman. Vermeer' Pictorial Intelligence (German edition: Intelligentie in Beeld) (Rijksmuseum and Zwolle, 2003), p. DID THIS HAPPEN?

Benjamin Binstock. Vermeer's Family Secrets (200X), p.

Alan Chong et al. (eds.) Eye of the Beholder: Masterpieces from the Isabella Stewart Gardner Museum (Boston, 2003), pp. 131, 148-49, ill.

Esmee Quodback. "'The Greatest Treasure for an American Collector': Collecting Vermeer in the United States, 1880-1920" in Holland's Golden Age in American: Collecting the Art of Rembrandt, Vermeer, and Hals" (Waanders Uitgevers and the Frick, 20XX), p. DID THIS HAPPEN?



T17s1.a Missing. Historically located in the Short Gallery.

French

Finial: Eagle, Staff, Flag and Cravat: Insignia of the First Regiment of Grenadiers of Foot of Napoleon's Imperial Guard

1813-1814

Gilded bronze

25.4 cm (10 in.) height

Credit Line Isabella Stewart Gardner Museum, Boston

Signatures/Inscriptions/Markings

Provenance

Purchased by Isabella Stewart Gardner from Sypher & Co., New York on 20 October 1880 for \$300 with the standard of the Imperial Guard of Napoleon.

Select Bibliography

Adolph S. Cavallo. Textiles: Isabella Stewart Gardner Museum (Boston, 1986), p. 160-61, no. 117.

