



Library

Le Baise Par Flora. By unknown sculptor. No date given. Statue, metal.

Metal statue of girl with long, flowing hair. Brass plate on base states: "Le Baise Par Flora" ("The Kiss of a Flower"). Donated by Mr. & Mrs. Grant Fitzell in 1975.

George Washington Portrait. By unknown printer. ca. 1901. Print, colored paint.

Hand-tinted, colored print of George Washington in a 4" wide oak frame. The bust of Washington shows the left side of his face in a three quarter position. He is wearing a white wig and has white side burns. The background of the picture is dark. The shoulders and coat in the portrait are not finished. This print is known at the Athenaeum type because it was acquired first by the Athenaeum of Boston. Donated by the Neighborhood House Day Nursery in 1974. (Located on Library northwest wall)

Sir Galahad Portrait. By unknown printer. ca. 1897. Print, sepia hues.

Sepia print of Sir Galahad in a 4" oak frame with brass-beaded inner rim. A reproduction of the full length portrait of Sir Galahad by George Frederick Watts. Sir Galahad in armor, sans helmet, wields his sword and stands by his white horse. Through a break in the trees, he gazes at a vision revealed to him in luminous skies, lighting up his armor and his face. On the bottom edge of the frame is a brass name plate which says "In memory of Emma Sabin Filliers. The Monday Literary Club." Ellen Terry, to whom Watts was married for one year, was thought by some art critics to have been the model for Sir Galahad. Others have thought it might have been Arthur Prinsep, at whose parent's home Watts came to spend three days and stayed for thirty years. Most critics, however, agree that Watts saw no other than himself in the role of Sir Galahad. Donated by the Neighborhood House Day Nursery in 1974. (Located on Library northeast wall)

Shell Collage. By unknown creator. ca. 1850-1870. Collage, shells/moss/leaves.

The collage of shells, dried moss, and fern is in an oval mat set in a deep frame. The surface of the frame is painted to simulate an expensive grain of wood as is the 2" veneers trim on the frame. On the bottom of the mat is a

clipping that says "Souvenir of DeJersey" followed by an eight line poem titled "Ocean Flowers". The Island of Jersey, apparently the island where the shell and moss were gathered, is one of England's Channel Isles. Elaborate pictures or collages made from shells were popular in the middle nineteenth century. Donated by Mrs. Pearl Queree in 1973. (Located on Library west wall)

Dining Room

Untitled Machine-Woven Tapestry (Brown Original). Company unknown. ca. 1880-1900. Tapestry, thread through jacquard loom.

This is a machine woven tapestry depicting a scene of a house with human figures in the foreground. There are two large trees in the background behind the house, one on the proper left and one on the proper right side of the house. The house is on the proper left side of the tapestry, extending past the center with a gate on the proper right. There are two people peeking over the gate, watching a man and woman dancing in the proper right foreground. In the center, there is a man standing on what appears to be an upturned barrel, playing a bagpipe. On the proper left foreground, there are four seated figures, two couples sitting at right angles to each other. Between the two couples is a bearded man leaning on a cane. The colors are muted: there are shades of red-orange, blue-green, dark brown and tans. The piper is wearing a light pinkish lavender jacket. When tapestry was cut and hung around 1900, the two parts of the tapestry were reversed. The original cartoon from which the tapestry was copied came from a painting in the style of David Teniers II, a Flemish artist of the 17th century. Similar tapestries are at the Phipps House and the Denver Art Museum, based on paintings by David Teniers II. Part of one large tapestry cut in half. Originally owned by Margaret Brown. It is believed that the donors are related to Ellen Guise, a former tenant (or housekeeper) of 1340 Pennsylvania during the years of 1921-1926. Ellen might have received the tapestries as a gift from Margaret and kept them in her family. Donated by Mr. and Mrs. Richard Burk around 1973. (Located on Dining Room west wall)

Untitled Bird Tapestry. Company unknown ca. 1880-1900. Tapestry, thread.

Tapestry with picture of 4 hanging birds – 2 pointing up and 2 pointing down. Machine-made. Donated by Mr. and Mrs. Richard Burk around 1973. (Located on Dining Room east wall)

Parlor

Lady with Parrot. By Charles Alexandre de Coessin. ca. 1840-1880. Painting, oil on canvas.

Painting of a young woman in a night dress, holding a parrot and sitting beside a bed of Classical Revival style. Colors are principally blue, gold, cream, and some crimson on gold. The canvas is highly varnished and is in an elaborate gold frame with a plaster of Paris build-up of acanthus leaves and with beading on the inner edge of the frame. Donated by Percy W. Metz in 1971. (Located on Parlor east wall)

Untitled Floral Painting. By F. Stevens. ca. 1870-1910. Painting, oil on canvas.

Floral bouquet in blue vase on marble furniture. Flowers are pink roses, tulips, yellow and purple zinnias, and purple morning glories. In a moderately ornate gold frame. Donated by Alfred P. Adamo in 1971. (Located on Parlor south wall)

Fidelity. By unknown printer. Date not known. Lithograph, ink on paper.

Lithograph of barefoot child in nightgown sitting on spaniel dog on green upholstery. Donated by James Hartley in 1978. (Located on Parlor southwest wall)

Romeo et Juliette. By unknown sculptor. ca. 1890. Sculpture, plaster.

Romeo and Juliet standing on an oval base; has antiqued look. On base: "*Romeo et Juliette.*" Antique white. Donated by Mr. & Mrs. Grant Fitzell in 1975. (Located on Parlor piano)

Untitled Landscape (Brown Original). By Helen Henderson Chain. ca. 1880-1892. Painting, oil on canvas.

Framed; features the South Platte River meandering towards a distant snow-capped mountain range. Donor contacted the museum in 1997 to begin the process of donating the painting back to the museum. He believes his great-grandmother acquired many things from the estate sale of Margaret Brown in 1932, and this painting was among those things. Stanley Cuba, an art authenticator, has attributed the painting to Helen Henderson Chain, who we know was a popular female Colorado artist during Margaret's life. Cuba also believes that this painting is of an area just outside of Leadville, Colorado. Donated by Thomas J. Bright in 2001. (Located in Parlor, above mantelpiece)

Untitled Alabaster Statue (Brown Original). By unknown sculptor. ca. 1880-1920. Statue, alabaster.

Hand carved nude female figure with white lace shawl around shoulders. Classical style. Owned by Margaret Brown. Donated by Mrs. Percy W. Metz in 1971. (Located on Parlor piano)

Entryway

Untitled Blackamoor Statue. By unknown sculptor. ca. 1870-1900. Statue, wood/plaster/paint.

The statue of the blackamoor is a female figure. The statue's right arm, raised over her head, is holding a tray, and the left arm is extended and is also holding a calling card tray. The statue is made of wood with painted plaster in gold, with touches of red and green. The blackamoor is wearing a turban, a fringed vest and a sash worn low on her hips. She has gold arm bands, a gold necklace, and a gold knee band. The blackamoor statue resembles the 2 plaster figures of Nubian slaves Molly had in her entrance hall, one served as a lamp holder and the other as a salver bearer. The salver that Molly's blackamoor plaster footman held was evidently intended to hold the calling cards of Molly's guests. A salver is a tray or a serving platter. The origin of the word comes from the French word "salve" – a tray for presenting food (to the king) and from the Spanish word "salva" – foretasting of food to detect poison. (Located in Entryway, blackamoor statue closest to staircase)

Untitled Blackamoor Statue (Brown Original). By unknown sculptor. ca. 1890-1905. Statue, wood/paint.

Standing female with arms outstretched in mid-eastern costume; standing on cushion on a pedestal. This blackamoor statue is thought to be one of the original blackamoors shown in the photographs taken in 1898 and 1910 of the entryway. It was found in Eron Johnson Antiques in February 1990 by Molly Brown House volunteer, Ginny Anderson. Blackamoors were a common item in Victorian entryways of the upper class.

According to "The Price Guide to 19th Century European Furniture" by Christopher Payne: "The first blackamoors were carved in Venice in the late seventeenth century and were freestanding pieces of the sculptor's art rather than items of furniture. They often had little practical use except as stands for vases or candelabra but were occasionally seen as supports for

magnificent display cabinets and for stools. They are a derivation of the work by Domenico and Francesco Stainhart whose magnificent carvings included figures in full relief and often full size in the 1670's. The major exponent of the negro figures was Andrea Brustolon who worked in Venice from 1684 carving sculptural furniture for the major Venetian families. Blackamoors continued to be made as a Venetian speciality throughout the 18th and 19th centuries and are still being made there, in a very convincing manner today. Their popularity has grown since the late 17th century and examples in good condition are highly sought after. Condition is very important as repairs are difficult and expensive. The soft pine or fruitwood carving is often of a poor quality wood that is easily damaged when knocked and great care has to be taken when moving these." Blackamoors range in height from approximately 12" to 6' and may or may not be placed on a stand. They usually held lamps or trays for the purpose of lighting the hallway or receiving cards, and sometimes both.

Margaret's blackamoor is a female figure approximately four feet in height on a stand and, as can be seen from the photographs, held a tray for receiving calling cards. The tray has disappeared, but was probably made out of paper mache or bronze. The fact that Margaret's hallway contained two blackamoors, one with a lamp and the other as a card receiver, is important. The separate card receiver was an essential piece of furniture for every Victorian household and symbolized the family's social stature: "Card leaving was a way of entering society, of designating changes in status or address, of issuing invitations and responding to them, of carrying on all the communication associated with social life. Not to participate in this ritual, with its strict rules, was to risk being considered what was termed ill-bred, a euphemism for lower class." (Ames, "Victorian Hall Furnishings") It is not known when or how Margaret acquired the blackamoor card receiver. It is possible that Margaret, seeing the use of blackamoors in the upper class households in Europe, purchased the blackamoor there and had it shipped to Denver.

This particular blackamoor was sold in the estate sale upon Molly's death and was owned by one or two parties, the last of whom was an interior designer, Joseph Hughes [This research was done by Liane Davis-Kling]. Owned by Margaret Tobin Brown; Eron Johnson Antiques acquired from the Joseph Hughes Estate. Mr. Hughes reportedly purchased it from the estate sale in 1932. (Located in Entryway, blackamoor statue closest to window)

Untitled Male and Female Character Paintings. By unknown painter. No date given. Painting, on cotton.

The painting was on the wall of the front stairs when the house was purchased in 1970. Rumored to have been there since Isaac Large's time (the original owner). In April, 1981, the painting was taken down, conserved, and accessioned. Woman and man painted on fabrics, in black wooden frame. Added to collection 1981. (Located in Entryway staircase)

Tobin Bedroom

Landscape Painting I (Brown Original, Potentially). By unknown painter. ca. 1886. Painting, oil on canvas.

Painting of waterfall and mountain landscape. Frame has a leaf motif. Marks on back: "Coultrup & Gupton Art CO" & "206 E. Pikes Peak Ave., Colo. Springs, Colo." According to donor, the painting was given to Molly and J.J. Brown as a wedding present. Donated by Mr. & Mrs. James C. Easley in 1971-2.

Landscape Painting II (Brown Original, Potentially). By unknown painter. ca. 1886. Painting, oil on canvas.

Painting of lake and snow-covered mountain landscape. Frame has a leaf motif. Marks on back: "Coultrup & Gupton Art CO" & "206 E. Pikes Peak Ave., Colo. Springs, Colo." According to donor, the painting was given to Molly and JJ Brown as a wedding present. Donated by Mr. & Mrs. James C. Easley in 1971-2.

Old Homestead. By unknown painter. No date given. Medium unknown.

Scene of "Old Homestead" on glass. Painting of manger scene with sheep and chickens. Browns, whites, greens and yellows are dominant colors. Medium used is not clear; part of it appears to be watercolor and part of it seems to use another method. In gold carved frame under glass. Frame from The Dow Art Co. Denver, Colo. Donated by Mrs. Frank Talmadge in 1975.

Larry's Bedroom

F Street, Denver, Colorado. By J. Bien and A.E. Mathews. ca. 1900. Lithograph, paper/wood/ glass.

Lithograph in brown wooden frame. Picture of F-Street (now 15th) in Denver between 1860 and 1869. Shows local businesses: Partridge & Morrison, T. S. Clayton, Old & Tynom, Cheney's Billiard Room, M. L. Rood's Gun Shop. Donated by Mrs. Wilfred C. Page in 1976.

Blake Street, Denver, Colorado. By J. Bien and A.E. Mathews. ca. 1900. Lithograph, paper/wood/glass.

Lithograph in brown wooden frame. Picture of Blake St. in Denver between 1860 and 1869. Shows local businesses: Lincoln Corral, Daniels & Brown, C. W. Kassler & Co. Donated by Mrs. Wilfred C. Page in 1976.