

Yale University Art Gallery Bulletin 2019

Funding for this issue of the *Bulletin* has been provided by the Andrew W. Mellon Foundation and the Mary Cushing Fosburgh and James Whitney Fosburgh, B.A. 1933, M.A. 1935, Publication Fund.

ISSN 0084-3539
Copyright © 2019
Yale University Art Gallery
P.O. Box 208271
New Haven, CT 06520-8271
artgallery.yale.edu/publications

All rights reserved. This book may not be reproduced, in whole or in part, including illustrations, in any form (beyond that copying permitted by Sections 107 and 108 of the U.S. Copyright Law and except by reviewers for the public press), without written permission from the publishers.

Bulletin editor: Susan B. Matheson, the Molly and Walter Bareiss Curator of Ancient Art

Bulletin managing editor: Theresa Huntsman, Assistant Editor, Department of Publications and Editorial Services

Bulletin photo editor: Jennifer Lu, Editorial and Production Assistant, Department of Publications and Editorial Services

Proofreader: Zsofia Jilling
Designed and typeset by Katy Homans in
Adobe Garamond
Printed by Meridian Printing, East Greenwich, R.I.

10 9 8 7 6 5 4 3 2 1

FRONT COVER: *Woman's Skirt (Wan Klai)*, Myanmar, Northern Taung Mro, Chin, mid-20th century (p. 115)

BACK COVER: *Bodhisattva Avalokiteshvara (Guanyin)*, China, Qing dynasty, Kangxi period, late 17th–early 18th century (p. 107)

PAGES 8–9: Hellings, fig. 1

PAGES 96–97: Do Ho Suh, *Boiler Room, London Studio*, 2015 (p. 119)

5 Editor's Note
SUSAN B. MATHESON

ARTICLES

11 Édouard Manet, the Printmaker
ELISSA WATTERS AND
THERESA FAIRBANKS HARRIS

21 “The Importance of the Spaces ‘Inbetween’
in Painting”: A Close Look at Hedda Sterne’s
Artistic Process
FRAUKE V. JOSENHANS AND CYNTHIA SCHWARZ

31 Investigating the Cloth on a Kongo Power Figure
JAMES GREEN

41 Pocketing the Exotic: Yale’s Cowrie-Shell Snuffbox
ALEXANDRA WARD

49 A Very Special Textile from Borneo at the
Yale University Art Gallery
TRAUDE GAVIN

55 Name That Goddess:
A Hellenistic Greek Marble from Syria
SOFFIA GUNNARSDOTTIR

63 A Beautiful Failure:
The “Educational Series” Notes
BENJAMIN DIETER R. HELINGS

69 Mahogany: New Research on the Wood of
Choice in Early Rhode Island Furniture
PATRICIA E. KANE

79 Quarries at the Crossroads:
Sourcing Limestone Sculpture from
Dura-Europos and Palmyra at Yale
LISA R. BRODY AND CAROL E. SNOW

87 Discoveries from a Class on the
Technical Study of Art
IAN MCCLURE

94 Contributors

97 SELECTED ACQUISITIONS

132 Credits

notes, and such imagery was even “banned in Boston.”¹⁰ During the redesign process to address these issues, Morris also attempted to introduce lathework to the denominational counters in the upper-right corner.

After just two years, the new Secretary of the Treasury, Lyman Gage, declared the notes a failure, and they were discontinued in late 1897. The major problems and criticisms of the notes can be summarized as follows: overengraving with too little white space would turn into dirty and dark “rags” when heavily circulated and obscure the image; the numerals were not prominent or they were easily raised; and the notes were of the “wrong” style, meaning that they depicted too much nudity.¹¹ Despite their failure to serve their function properly in terms of design, the “Educational Series” notes are a magnificent display of world-class workmanship and belong to the peak of bank-note engraving in the United States. Few notes have been regarded with the same esteem.

I would like to thank Mark D. Tomasko for his comments on an earlier draft. The ensuing discussion about the significance of the lack of geometric lathework was particularly useful. All errors remain my own.

1. Mark D. Tomasko, *Images of Value: The Artwork behind US Security Engraving, 1830s–1980s* (New York: Grolier Club, 2017), 91.

2. Gene Hessler, *U.S. Essay, Proof, and Specimen Notes* (Port Clinton, Ohio: BNR, 1979), 98. On August 14, 1896, the *New York Times* reported that these raised notes had been found.

3. *Ibid.*, 102. The engravers of this note were R. Ponickau, E. M. Hall, and G. U. Rose, Jr.

4. *Ibid.*, 100.

5. No other words that include the letter *q* are misspelled.

6. Hessler, *U.S. Essay, Proof, and Specimen Notes*, 104.

7. *Ibid.*, 109.

8. This object has Smillie’s handwriting (identified by Tomasko in a conversation with the author) and

reads: “Walter Shirlaw’s design as modified by Thos. F. Morris. Engraved by G. F. C. Smillie.”

9. Stack’s Bowers Galleries, Baltimore, sale cat., October 25, 2018, 29.

10. Antony Comstock’s Society for the Suppression of Vice, which was dedicated to supervising public morality and compliance with associated state laws, was still influential. See Tomasko, *Images of Value*, 93.

11. *Ibid.*, 92–93.

Mahogany: New Research on the Wood of Choice in Early Rhode Island Furniture

PATRICIA E. KANE

Eighteenth- and early nineteenth-century British and North American cabinetmakers, including those in Rhode Island, favored the tropical hardwood mahogany for its lustrous grain, rich brown color, and density. When wealthy Rhode Islanders wanted the most elegant furniture, they chose this wood, as seen in Gilbert Stuart’s painting of the sons of Newport merchant Francis Malbone (fig. 1). Fourteen-year-old Francis and nine-year-old Saunders—poised, self-assured, and attired as young gentlemen in smart frock coats, knee breeches, and silk stockings—sit in mahogany chairs and work at a mahogany table, its lush red color and polished edges shimmering in the light. To satisfy such customers, the best Rhode Island cabinetmakers, like the legendary Christopher Townsend, stocked quality mahogany. In his will of 1773, Townsend specifically bequeathed “all [his] Mahogany and other Shop Joinery stock” to his son John, also a cabinetmaker.¹

The history of mahogany furniture in Rhode Island begins in the 1730s. Documents presented as evidence in a court case reveal that in July 1734, Sueton Grant, a Scottish-born Newport merchant, delivered a parcel of mahogany boards and plank to William Robinson, a joiner. Within three months, Robinson was to make a desk and bookcase costing £25; he died in 1737 before the work was completed, hence the suit.² Additional

evidence establishes that mahogany furniture was being made in Newport in that decade. In 1736 the cabinetmaker Job Townsend, an older brother of Christopher, received credit for a mahogany desk valued at £15, as recorded in the account book of the Newport merchant Stephen Ayrault, and in 1739 the joiner John Gibbs sued George Bowler for his failure to pay £7.12.11 for mahogany.³ Because the wood—either *Swietenia mahagoni* from the West Indies or *Swietenia macrophylla* from the Bay of Honduras—was imported at some expense, mahogany furniture cost more than furniture made of locally sourced wood. Six Providence cabinetmakers signed a price agreement in 1756 that contained information on the price points for the same form made in different woods, with mahogany as the most expensive, followed by walnut and then maple.⁴

Colonial Rhode Island cabinetmakers and house carpenters probably obtained supplies of this exotic wood through the barter economy, as opposed to importing it themselves. In Newport it was common for wealthy merchants commissioning pieces of mahogany furniture to pay for the furniture with the material itself, which they probably imported through the West Indian trade. The ledger of the cabinetmaker Job Townsend, Jr., records transactions with fifty-nine individuals between 1750 and 1758.⁵ Fifteen of these



transactions involved mahogany as credit, and ten of those creditors — that is, more than half — were merchants or mariners involved in the West Indian trade. In 1759 and 1760, cabinetmaker John Cahoone provided Joseph Arnold with a mahogany desk, 3½-foot-long table, and tea table in exchange for 243 feet of mahogany in the form of plank.⁶ In another instance, a barter arrangement was established in 1761 between the merchant Thomas Hazard and the cabinetmaker John Goddard. Hazard bought a mahogany high chest of drawers, desk and bookcase, and tea table with 1,091 feet of the wood as credit.⁷ The fabrication of these objects required about 180 board feet of mahogany. Assuming Goddard used this mahogany to fill the order, he ended up with an additional 900 feet of it to use in his shop. It is likely that most of the mahogany exchanged in these transactions was *S. mahagoni* from the West Indies, since the wood was harvested there first for colonial trade. The highest premium was on mahogany from Jamaica, which is known to have been imported to Newport⁸ and has been called the gold standard of the trade.⁹ It was denser, more lustrous, and had a more dramatic grain.

The supply of Jamaican mahogany was becoming depleted by the early 1760s, so the quest for new sources extended into Central America, specifically the Bay of Honduras. Newport merchant Aaron Lopez had been importing logwood from that area, and he started importing Bay mahogany as well. Lopez shipped much of the mahogany to England — first to London and later to Bristol — although some of it probably went to Rhode Island. In Bristol, he formed a partnership with merchant Henry Cruger, Jr.,

and consigned 12,500 feet of Jamaican mahogany to Cruger on May 24, 1765, with another 26,566½ feet of mahogany of unspecified origin in August 1765.¹⁰ In October 1765, Lopez acquired 44,547 feet of mahogany, no doubt Bay mahogany since it came from Oliver Ring Warner, a Rhode Islander involved in the Bay of Honduras trade.¹¹ These large shipments did not find a ready market in London or Bristol, however. In 1766 Cruger wrote to Lopez on more than one occasion about the mahogany that had been shipped, stating that “the quality is not liked,” and “no Body offer’d to buy [it because] the quality is so soft and spungy,” and further, “If you can meet with some fine Jamaica Mahogany of proper lengths and good breadths, it will sell.”¹² Although Bay mahogany was more plentiful, its lower quality made it less saleable, and this correspondence reveals that not all Jamaican mahogany was necessarily of high quality.

In the Federal period, the U.S. government established a customhouse in Providence, and from 1790 onward the custom records offer evidence for the origins of the mahogany coming to Rhode Island. The incoming foreign manifests show that eighteen vessels with shipments of mahogany from the Caribbean cleared customs in Providence between 1790 and 1800 (fig. 2).¹³ Five shipments came from Hispaniola, more than from any other island: three from the island’s French ports of Cap-Français, Les Cayes, and Jacmel, and two from the island’s Spanish ports of Monte Cristo and Santo Domingo.¹⁴ The next largest number from a single island was the four shipments from Saint Croix.¹⁵ There were three from Curaçao, a major trading port off the coast of South America, whose geographic location may indicate that the cargo was Bay mahogany.¹⁶ There were also two mahogany shipments from Turks Island and from Jamaica, and one from Nassau, on the island of New Providence, in the Bahamas.¹⁷ These quantities were not comparable to the shipments Lopez sent to England. The largest shipment

Fig. 1. Gilbert Stuart, *Francis Malbone and His Brother Saunders*, ca. 1773. Oil on canvas, 36 x 44 in. (91.4 x 111.8 cm). Museum of Fine Arts, Boston, Gift of Francis Malbone Blodget, Jr., and museum purchase with funds donated by a friend of the Department of American Decorative Arts and Sculpture, and Emily L. Ainsley Fund, 1991.436



Fig. 2. Map showing the Caribbean ports from which mahogany was shipped to Rhode Island between 1790 and 1800 and the number of shipments from each port

contained 8,000 feet from Monte Cristo, and the smallest—one plank—was from Jacmel.¹⁸ The custom records show no mahogany imported from Cuba or the Bay of Honduras. The fact that a vessel left a particular port, however, did not mean that the mahogany originated there. For instance, in 1793 when the schooner *Hannah* cleared customs in Providence, coming from Nassau, she was carrying 1,285 feet of Bay mahogany and 522 feet of Bahamian mahogany. Twice in the period from 1790 to 1800, the Providence cabinetmaking firm John Carlile and Sons imported quantities of mahogany, but the specific Caribbean origin is unknown since the wood they acquired was shipped from New York.¹⁹ Mahogany was also brought to Rhode Island in the coastwise trade from the ports of Baltimore, New York, and Boston, and in two of these instances the shipments originated in the Bahamas.²⁰

Traditionally, furniture historians have described the heaviest and most-figured mahogany as “Cuban” or “Santo Domingo,” but there has been no scientific way to isolate either a geographic source or an exact species of mahogany. Given the importance that cabinetmakers and their customers placed on this exotic wood, the Department of American Decorative Arts at the Yale University Art Gallery—with the guidance of scientists at Yale’s Institute for the Preservation of Cultural Heritage (IPCH) and in collaboration with furniture conservator Randy Wilkinson, Principal at Fallon and Wilkinson, LLC, in Baltic, Connecticut—has sought new methods for recognizing the mahogany species used in some of the Gallery’s Rhode Island furniture through a pilot study funded by the Wunsch Americana Foundation. The concept for this study grew out of a session that Wilkinson and John Stuart Gordon, the Benjamin Attmore Hewitt Associate Curator of American Decorative Arts at the Gallery, organized at the Connoisseurship

Initiative held in December 2016, in conjunction with the exhibition *Art and Industry in Early America: Rhode Island Furniture, 1650–1830*.

Wilkinson’s expertise in differentiating mahogany species and the relationship he had forged with the U.S. Fish and Wildlife Service National Forensics Laboratory, in Ashland, Oregon, made him an essential partner in this project. In fall 2017, Wilkinson took twenty-seven samples of mahogany from sixteen pieces of Rhode Island furniture in the Gallery’s collection. These were then tested by Ed Espinoza, Deputy Director of the U.S. Fish and Wildlife Service National Forensics Laboratory, using Direct Analysis in Real Time Time-of-Flight Mass Spectrometry (DART TOF MS, or DART).²¹ The lab developed a set of reference data for different species of mahogany as part of its work to combat the importation of illegally logged wood, and the samples from the Gallery’s collection were compared to this reference set. Testing revealed that eighteen of the samples were either *S. mahagoni*, *S. macrophylla*, or a third species in the *Swietenia* family—*S. humilis*. For nine of the samples, the identification was uncertain.²² These results were surprising since *S. humilis*, which grows today on the Pacific coast of Mexico and Central America, has historically not been considered part of the eighteenth-century exotic wood trade. This is the first time that the various species of *Swietenia* have been differentiated in eighteenth- and early nineteenth-century furniture.

As stated above, West Indies mahogany was imported earlier than Bay mahogany, and our assumption was that the mahogany in colonial-period furniture was more likely to be *S. mahagoni*, whereas mahogany furniture made after the Revolution was more likely to be *S. macrophylla*. The testing bore out this assumption: *S. mahagoni* was used for the earlier mahogany furniture (fig. 3), and *S. macrophylla* for the Federal-period furniture (fig. 4). The testing also suggests that



Fig. 3. *High Chest of Drawers*, Newport, R.I., 1755–75. Mahogany (*S. mahagoni*, by DART); yellow poplar, chestnut, eastern white pine, and soft maple (by microanalysis), 86 $\frac{3}{8}$ x 38 $\frac{3}{16}$ x 20 $\frac{3}{4}$ in. (218.9 x 97 x 52.7 cm). Yale University Art Gallery, Mabel Brady Garvan Collection, 1930.2310



S. mahagoni was more prized than *S. macrophylla*. In two instances, a Providence chest of drawers (inv. no. 1930.2682) and a chest-on-chest attributed to Edmund Townsend (inv. no. 1930.2162), *S. mahagoni* was used more prominently on the drawer fronts and *S. macrophylla* was used on the case sides. *S. humilis* was present in four pieces—two from the mid-eighteenth century and two from the Federal period.²³

The promising results of this pilot project have encouraged us to continue this research. Our goal is to build a reference database for mahogany identification that can be shared internationally, and some steps have already been taken. The thirty-four samples tested via DART have also been fully documented with photography under the microscope. The USDA Forest Products Laboratory, in Madison, Wisconsin, has contributed fifty-five samples of mahogany that can be incorporated into a database for DART, and there are two other methods of analysis that we have been collaborating on with scientists at IPCH: Py-GCMS (Pyrolysis–Gas Chromatography–Mass Spectrometry) and LIBS (Laser-Induced Breakdown Spectroscopy). In addition, core samples of *S. humilis* have been obtained from trees in Mexico by Marcelo R. Pace, Universidad Nacional Autónoma de México, to enlarge the sample size of that species to help explain its presence in eighteenth-century furniture. Ultimately, by developing these new scientific methods to differentiate species of mahogany and by continuing to sample mahogany in more pieces of historical furniture, we may change our long-held assumptions regarding craft tradition and trade in this prized cabinetmaking wood.

Fig. 4. Sideboard, Providence, R.I., 1790–1810. Mahogany (*S. macrophylla*, by DART); mahogany veneer, light- and darkwood inlays; and eastern white pine (by microanalysis), 38 $\frac{3}{16}$ x 49 $\frac{13}{16}$ x 21 $\frac{1}{2}$ in. (96.7 x 126.6 x 54.6 cm). Yale University Art Gallery, Mabel Brady Garvan Collection, 1930.2171

1. Morrison H. Heckscher, *John Townsend, Newport Cabinetmaker*, exh. cat. (New York: Metropolitan Museum of Art, 2005), 199.
2. Sueton Grant, Newport, R.I., merchant, v. Samuel Rhodes, Newport, shopkeeper, Inferior Court of Common Pleas, Newport County, Record Book, vol. A, p. 435, May 1737 term, case 23, Judicial Archives, Supreme Court Judicial Records Center, Pawtucket, R.I. I am grateful to Dennis Carr for his research on the 1730 Newport court records that are part of the Rhode Island Furniture Archive (<http://rifa.art.yale.edu>).
3. For Townsend, see Stephen Ayrault account book, vol. 316, p. 13, Newport Historical Society, R.I.; for Gibbs, see John Gibbs, Newport, R.I., joiner, v. George Bowler, now or late of Newport, mariner, Inferior Court of Common Pleas, Newport County, Record Book, vol. A, p. 631, May 1739 term, case 41, Judicial Archives, Supreme Court Judicial Records Center, Pawtucket, R.I.
4. Providence Cabinetmaker's Agreement, 1756/57, Rhode Island Historical Society, Providence, inv. no. RHI XI7 1933–34.
5. For a transcription of the ledger and account book of Job Townsend, Jr., see Martha H. Willoughby, "The Accounts of Job Townsend, Jr.," in *American Furniture 1999*, ed. Luke Beckerdite (Milwaukee: Chipstone Foundation, 1999), appendixes 1–2.
6. John Cahoon account book, vol. 78, p. 72, Newport Historical Society, R.I.
7. John Goddard, Newport, R.I., cabinetmaker, v. Thomas Hazard, Newport, merchant, Inferior Court of Common Pleas, Newport County, Record Book, vol. G, p. 3, May 1763 term, case 5, Judicial Archives, Supreme Court Judicial Records Center, Pawtucket, R.I.
8. The ledger of Newport merchant William Ellery, Jr., records that in 1761, Richard Archer of Jamaica received credit for four pieces of mahogany plank measuring ninety-eight feet. See William Ellery, Jr., Ledger, vol. 409, p. 16, Newport Historical Society, R.I.
9. Jennifer L. Anderson, *Mahogany: The Costs of Luxury in Early America* (Cambridge, Mass.: Harvard University Press, 2012), chap. 2.
10. Aaron Lopez Papers, Ledger N, p. 56, Newport Historical Society, R.I.
11. Aaron Lopez Papers, Ledger M, p. 131, Newport Historical Society, R.I.
12. Anderson, *Mahogany*, 127–32.

13. The cargo descriptions of the mahogany in the manifests are “stick,” “piece,” “log,” and “plank,” or just the descriptor “feet.” Both a stick and a log were no doubt a length of tree trunk that had been squared off for compact stowage for shipment, whereas the planks were logs sawn into lengths. The terms “log,” “piece,” and “stick” were used interchangeably, and one such unit seems to have contained more or less 120 feet of mahogany. See, for instance, the following ship manifest and entry of merchandise in the Rhode Island Historical Society, Providence: Rhode Island U.S. Custom Records, Incoming Foreign Manifests, MSS Series 4, Sub-Series A: Box 4, Folder 77, Subfolder 73, schooner *Delight*, Obadiah Tefft, master, from Jamaica, November 7, 1794. The manifest lists 3 logs of mahogany, and the corresponding entry of merchandise describes them as 3 sticks of mahogany.

14. For the shipments from Hispaniola, see the following ship manifests in the Rhode Island Historical Society, Providence: Rhode Island U.S. Custom Records, Incoming Foreign Manifests, MSS Series 4, Sub-Series A: Box 2, Folder 34, Subfolder 57, brig *Sophia*, Taber Andrews, master, from Les Cayes, August 31, 1792, 12 sticks of mahogany; Box 4, Folder 62, Subfolder 1, brig *William*, James Rhodes, master, from Turks Island, January 6, 1794, a quantity of mahogany from Cape François, destined for North Carolina; Box 5, Folder 97, Subfolder 62, sloop *Hawk*, Perry G. Arnold, master, from Jacmel, July 30, 1795, 1 mahogany plank; Box 6, Folder 107, Subfolder 98, schooner *Nancy*, James Rhodes, master, from Monte Cristo, November 11, 1795, 8,000 feet of mahogany; Box 8, Folder 135, Subfolder 2, brig *Charlotte*, Samuel Low, master, from Turks Island, January 8, 1797, with 4 mahogany logs from Santo Domingo.

15. For the shipments from Saint Croix, see the following ship manifests in the Rhode Island Historical Society, Providence: Rhode Island U.S. Custom Records, Incoming Foreign Manifests, MSS Series 4, Sub-Series A: Box 1, Folder 1, sloop *Harmony*, James Westcoat, master, June 26, 1790, 167 feet of mahogany; Box 1, schooner *Federal*, Jacob Westcoat, master, June 30, 1790, 365 feet of mahogany; Box 1, Folder 3, brig *Fair Smithfield*, Mowry Smith, master, July 17, 1790, 130 feet of mahogany; Box 2, Folder 40, Subfolder 86, sloop *Speedwell*, Zenas Gage, master, November 14, 1792, 2 pieces of mahogany.

16. For the shipments from Curaçao, see the following ship manifests in the Rhode Island Historical Society, Providence: Rhode Island U.S. Custom Records, Incoming Foreign Manifests, MSS Series 4, Sub-Series

A: Box 2, Folder 30, Subfolder 31, sloop *Independence*, Isaac Manchester, master, May 18, 1792, 12 sticks of mahogany; Box 2, Folder 30, Subfolder 33, sloop *Peace*, Stephen Jackson, master, with a stop in Saint Thomas, June 20, 1792, 2,060 feet of mahogany; Box 5, Folder 87, Subfolder 28, schooner *Zerviah*, Daniel Bates, master, April 6, 1795, 5 logs of mahogany.

17. See the following ship manifests in the Rhode Island Historical Society, Providence: from Turks Island, see Rhode Island U.S. Custom Records, Incoming Foreign Manifests, MSS Series 4, Sub-Series A: Box 8, Folder 136, Subfolder 9, schooner *Zerviah*, Benjamin Eddy, master, February 9, 1797, 2 mahogany sticks; Box 8, Folder 145, Subfolder 48, schooner *Betsy*, Major F. Bowler, master, July 5, 1797. For shipments from Jamaica, see Box 4, Folder 77, Subfolder 73, schooner *Delight*, Obadiah Tefft, master, from Kingston, November 7, 1794, 3 mahogany logs; Box 10, Folder 193, Subfolder 44, schooner *Rebecca*, William Brown, master, from Grand Cayman, August 9, 1799, 1 mahogany stick. For the shipment from Nassau, see Box 3, Folder 55, Subfolder 59, schooner *Hannah*, Richard Merrithew, master, September 16, 1793, 1,285 feet of Bay mahogany and 522 feet of Bahamian mahogany.

18. See nn 10, 14.

19. See the following ship manifests in the Rhode Island Historical Society, Providence, Rhode Island U.S. Custom Records, Incoming Coastwise Manifests, MSS Series 5, Sub-Series A, Box 1, Folder 1: sloop *Polly*, Christopher Godfrey, master, from New York, July 3, 1790, 2 pieces of mahogany; sloop *Cynthia*, Daniel Allen, master, from New York, July 6, 1790, 3 mahogany logs.

20. See the following ship manifests in the Rhode Island Historical Society, Providence: Rhode Island U.S. Custom Records, Incoming Coastwise Manifests, MSS Series 5, Sub-Series A: Box 1, Folder 5, schooner *Sally*, Samuel Davis, master, from New York, March 21, 1791, 300 feet of mahogany from the Caicos Islands; Box 2, Folder 30, General Clearance, sloop *Nancy*, Samuel Davis, master, from New York, October 12, 1793, 873 feet of mahogany from Crooked Island, Bahamas.

21. Wood identification by DART TOF MS was developed at the National Fish and Wildlife Forensic Laboratory (NFWFL) in 2011 and continues to be used for forensic identification by the NFWFL and by the U.S. Forest Service International Programs; Randy Wilkinson, email message to author, April 17, 2019. For an explanation of this method, see Robert B. Cody

et al., “Rapid Classification of White Oak (*Quercus alba*) and Northern Red Oak (*Quercus rubra*) by Using Pyrolysis Direct Analysis in Real Time (DARTTM) and Time-of-Flight Mass Spectrometry,” *Journal of Analytical and Applied Pyrolysis* 95 (May 2012): 134–37.

22. *S. mahagoni* was found on the drawer fronts and case sides of two high chests of drawers (inv. nos. 1930.2310 [fig. 3] and 1930.2678), on a case side of a high chest of drawers (inv. no. 1984.32.26), on the drawer fronts of a chest-on-chest (inv. no. 1930.2162) and a chest of drawers (inv. no. 1930.2682), as well as on an interior drawer of a desk and bookcase (inv. no. 1940.320). *S. macrophylla* was found on the case sides of the chest-on-chest (inv. no. 1930.2162) and the chest of drawers (inv. no. 1930.2682), on a sideboard (inv. no. 1930.2171 [fig. 4]), and on a side chair (inv. no. 1963.12). Images and catalogue information on the objects not illustrated here are available at <http://artgallery.yale.edu/collection/search> or <http://rifa.art.yale.edu>.

23. *S. humilis* was found on a dining table (inv. no. 2007.180.1), the high chest of drawers (inv. no. 1984.32.26), and two sideboards (inv. nos. 1930.2171–.2172).