

Bulletin of The Detroit Institute of Arts of the City of Detroit

Vol. XIII.

JANUARY, 1932

No. 4



SAINT FRANCIS IN ECSTASY

DOMENICO THEOTOCOPULI, CALLED EL GRECO, 1547-1614

CANDIA, CRETE, 1547—TOLEDO, SPAIN, 1614

GIFT OF MR. AND MRS. EDGAR B. WHITCOMB

SAINT FRANCIS IN ECSTASY BY EL GRECO

From the beginning of the fifteenth to the end of the nineteenth century, European painters were guided by a realistic purpose, more especially in drawing. Shortly after 1400 in the north of Europe, Jan van Eyck shut down the vise of his unparalleled naturalism upon the free and flexible drawing of Gothic artists; in the south Masaccio set up another equally dominating naturalistic standard. For four centuries after them painters followed their lead; and although color was selected for its appropriateness to design, the drawing of the human figure had to be a literal and faithful copy of nature. Only the greatest of dramatic artists such as Michelangelo, Tintoretto and El Greco, drew with an expressive rather than a realistic purpose, and these artists have always suffered from misunderstanding. Both Michelangelo and Tintoretto were for a long time looked on with distrust by academic artists and critics, who considered them capricious and incorrect, while El Greco was thrust into obscurity. It is only within our own day, with its revival of expressive art, that their imperious refashioning of nature has been justified.

The Art Institute has in its collection examples of the work of two of these great masters of dramatic art. It is fortunate to receive, as the gift of Mr. and Mrs. Edgar B. Whitcomb, a *St. Francis in Ecstasy* by El Greco, which shows the third in a mature example of his work. It was probably painted between 1585 and 1590, when the artist was in the middle period of his development. It represents St. Francis, clad in a monk's robe, in three-quarter length; behind him a sky of wild and turbulent clouds, beside him a skull and a rock with a branch of ivy growing from it, complete the composition.¹

Domenico Theotocopuli, called El

Greco, although the first great Renaissance artist of Spain, was not a Spaniard by birth. He was born in 1547, at Candia in Crete, then the Venetian headquarters in the island. As a young man he moved to Venice and studied in the studio of Titian, but was chiefly influenced by Tintoretto and Jacopo Bassano. In 1570 he went to Rome but after five or six years he moved again, for in 1577 he was at Toledo in Spain, where he spent the remainder of his life. He died there in 1614.

El Greco came to Europe at the time of the Counter-Reformation, when the intense feelings of an age of religious controversy called for a passionate and eloquent religious art. But the boldness with which he disregarded literal detail and painted a world in which extraordinarily elongated figures move like living flames through a landscape of barren rocks and skies of pallid fire, is not the result of personal eccentricity. The style which he developed in Toledo was drawn from both the Italian Renaissance and the mystical late Byzantine style of Crete. In Italy he learned the magnificent realistic style which the Venetian colorists had developed. He learned to handle oil paint, with all its resources for effects of atmosphere, solidity and depth. He learned the technical methods by which crowds of solid, real figures are made to move easily through the spaces of the Venetians' deep and roomy pictures. The late Byzantine painting of the Cretan School, upon which El Greco also drew, was a mediaeval, two-dimensional style. Its flatness El Greco discarded, but other qualities he did not discard. Like all Byzantine work, it was mystical, decorative and stylistic. Its forms were conventional, aimed to express the mysteries and ecstasies of an unworldly faith, not the facts of this earth, and its drawing

¹The canvas is 42½ by 32 inches. It has been accepted by August L. Mayer, the authority on El Greco, as an undoubted work of the artist and will be included in the supplement to his great catalogue raisonné between No. 235a and No. 236, as No. 235b.

and color were the servants of expression. The fourteenth and fifteenth century wall paintings at Mistra in southern Greece are convincing evidence of the power of the Cretan School. The elongated figures, the free and expressive drawing, the cold light playing in flashes through the composition, the titanic fervor of El Greco are his inheritance from Byzantine culture.

El Greco's power lies in his ability to represent psychological reality. When he wished, he could paint with superb realism. His many portraits of the gentlemen of Toledo form a gallery of proud, suave, real people; yet it is the character, not the physical details of their appearance, which one remembers. In this St. Francis he far more patently painted the inner life of the spirit. The color is cool and strong—the luminous blues and greens, ashen greys and browns peculiar to El Greco. The solidity of the form they create is evident even in black and white. Over it the light falls in splashes that fill the whole canvas with a swirl of movement. The

paint itself, put on with a swift, nervous touch, adds to the effect of life. The flickering light lifts the whole canvas into drama, and seems to mould the figure with its movement, so that saint, sky, even rocks, seem to whirl in a storm of ecstatic feeling as the flash of divine revelation bursts upon the hungry soul.

El Greco's art, formed from two vehement and poetic styles, was a unique instrument of expression. Its magnificence of design, its dramatic power, its preoccupation with the representation of ideas rather than facts, make modern artists look upon El Greco as a predecessor and a great master of expressive art. Yet the qualities which make him honored today make him also the last great representative of the mystical art of Byzantium, and best representative of the intense religious life of his own age. How many artists of the Counter-Reformation painted saints at prayer, it would be rash to say; among them all, El Greco alone painted not only the saint but the ecstasy.

E. P. RICHARDSON.

THE CALL OF AUTUMN

"The Autumn Wind from whence is
hither borne?

The geese in flocks it hisses forth in
scorn.

At dawn our garden trees before it
fall.

The lonely wanderer hears it first of
all."

Liu Yu-hsi (772-842)¹

Early autumn as a season of mellow maturity with an implication of fading vigor is finely epitomized for us in the thirteenth century scroll, by Ch'ien Hsüan, of insects and frogs among the grasses and upon the withering lotus leaves at the edge of a pond. Now, through the generous kindness of Mrs. Walter R. Parker, we have another Chinese painting, a somewhat earlier anonymous work of the Sung dynasty,

in which we feel the autumnal chill that presages the coming of winter.

On a little spit of land thrust out from the shore of the lake, a single black-winged white goose walks boldly, head up into the wind. The wavelets lap the shore. The rushes bend before the breeze, their broken leaves and withered tips telling us of the approach of winter. It is the wind of autumn bearing a hint of cold to come, a whisper of the crackle of drying reeds, an odor of barren fields. The bird knows it; his call has come and he steps proudly forth, ready to follow the sun as is his wont.

The painting, on finely woven silk, 51¼ by 28 inches, is delicately but strongly done. In composition it is simple, for there is the goose, the little point of land, two clumps of rushes,

¹Translation by W. J. B. Fletcher, *Gems of Chinese Verse*. Shanghai, 1925, p. 223.



THE CALL OF AUTUMN
SOUTHERN SUNG PERIOD (1127-1279)
GIFT OF MRS. WALTER R. PARKER

small waves rolling toward the shore, and beyond—only distance. Both transparent and opaque water-color pigments are used with the Chinese ink which is the controlling medium. The body of the goose is of opaque white, the bill and feet are pink, the wings are black. The detail of the feathers, especially in the wings, is done with a sense of structure that gives them the proper combination of stiffness, flexibility and softness, but it is not so insistently realistic as to attract attention to technique at the expense of appreciation of the total design. The rushes, painted with opaque green wash between ink outlines, are softened in color by age and the disappearance of much of the pigment. The transparent green of the tongue of shore is still apparent, although the darkening of the silk has nearly obscured it. Free mobile strokes give a liquid quality to the conventionally formed waves, and a faint wash in the hollows adds to their force. The refined though firm and sure brushwork is academic, but the simple grandeur of the design reveals a large and sensitive spirit in the artist.

In the lower right-hand corner of the picture is an annotation, partly lost in remounting, which appears to be the catalogue identification of a private collection, and in the extreme upper left is the name of the Sung painter Liu Yung-nien, evidently put on as an attribution, probably by the same collector. Lacking the critical apparatus of authentication, we regard the piece as a work of the Southern Sung period, 1127-1279, by an artist at present unknown.

Contrary to the Occidental notion, the

wild goose is regarded in China as an intelligent and noble creature. According to Mayers² the wild goose is "said to be peculiarly the bird of the *yang* or principle of light and masculinity in nature. It follows the sun in his wintry course toward the south, and shows an instinctive knowledge of the times and seasons in its migrations. It always flies in pairs, and hence is employed as an emblem of the married state." Mr. Williams adds the information that "a wild goose is depicted on the Chinese postal flag in reference to Su Wu, of the second century B. C., who, while under detention by the Hsiung-nu or Turkic tribes, contrived to inform the Emperor Han Wu Ti of his whereabouts by attaching a letter to the leg of a wild goose, which was subsequently shot in the Imperial pleasure grounds; whereupon steps were taken to effect his release. For the same reason geese are sometimes depicted on fancy note-paper. A wild goose was formerly embroidered on the court robes of civil officials of the third grade."³ The goose is a favorite subject with Chinese painters of birds, and our painting is an excellent example of the skill and knowledge with which the subject has been treated.

The picture, recently in a private collection in Peiping, is one of four by which Mrs. Parker, who had already improved the Chinese collection by her gift last year of the celadon rabbit, has enabled the Institute to make a more representative exhibition of Chinese pictorial art. The other three paintings will be discussed in subsequent issues of the Bulletin.

BENJAMIN MARCH.

²W. F. Mayers, *The Chinese Reader's Manual*. Shanghai (1874) 1910, p. 294.

³C. A. S. Williams, *Outlines of Chinese Symbolism*. Peiping, 1931, p. 180.

SUPPLEMENTARY REMARKS ON ALREADY PUBLISHED WORKS OF ART IN THE POSSESSION OF THE MUSEUM (Continued)

NERI DI BICCI

The large altarpiece by the Florentine Neri di Bicci (1419-1491), representing Tobias and the three archangels, is one of the most popular paintings in the Museum, for it relates its story in a dignified, church-like, and at the same time entertaining fashion, and with its luminous colors and golden background forms a brilliant decorative centerpiece in the Gallery of Italian Gothic art.

Although acquired in Paris, the painting had been in an English collection for almost a hundred years and was originally executed for one of the altars in S. Spirito in Florence. Thanks to the recent research of Dr. G. Gronau,¹ the excellent connoisseur of Italian art, it is now possible to trace all the details of its history.

Dr. Gronau relates that following the sumptuous services held in Florence in honor of the Duke Galeazzo Maria Sforza, on March 21, 1471, a fire broke out in S. Spirito which destroyed all the altars, altarpieces, crucifixes and devotional pictures, so that nothing remained but the walls of the church. In the following years the most illustrious Florentine families endeavored to replace the works which had been destroyed and engaged some of the most prominent artists to adorn the altars with new masterpieces.

"One of the first who considered the donation of an altar was Mariotto di Marco, a rich dealer in spices in Porta Rossa. The family was called 'della Palla' (*palla*—balls) from the sign of the shop. As early as May 7, 1471, the painter Neri di Bicci, whose workshop provided all Florence and the surrounding countryside with altarpieces, undertook the execution of an altarpiece for him: 'an altarpiece which he says he wants to put in the church of S. Spirito in

Florence in his own chapel, or wherever he thinks fit, in which I have to make the angel Raphael with Tobias, and at the right the angel St. Michael, and at the left the angel Gabriel; beneath the foot of the angel Raphael, on a panel made to look as if set in, the Crucified, the Virgin Mary and St. John, and underneath two little angels . . . and in the predella, the miracles of the angel Raphael.' Thus the painter, who was a good deal of a business man, wrote in his notebook, and scarcely five months later, under date of the second of October, he notes the receipt of eighty-five florins ' . . . for the delivery of the said panel in S. Spirito in Florence.'

"None of the authors who has written in following times about the works of art in Florence has mentioned the picture, which, if we trace the fortunes of the chapel for which it was destined, does not appear to have remained very long in its original place. The family of the donor died out in the following century, and the chapel, the seventh at the right of the main entrance, fell into the possession of the Buonomini di San Martino. At the altar was placed the picture of Beata Rita da Cascia, a sister of the order . . . In 1690 the painting of the Blessed Rita da Cascia was removed and transferred to the altar of the Cambi family, and soon afterwards, presumably, the chapel was completely renovated to the state in which the visitor sees it today.

"That in the picture, which, after a number of years in the Paris art market, has found its permanent place in the museum in Detroit, we possess the original altarpiece of S. Spirito, regarded as lost for a long time, is proved by its complete correspondence with the description in Neri di Bicci's notebook. It

¹Published in *Mitteilungen des Kunsthistorischen Institute in Florenz*, 1930.

differs in but one irrelevant point: the two angels are not placed under but at the sides of the little picture of the Crucified. The measurements, too, correspond approximately with those which seem to have been generally chosen for the altarpieces in that church. There is no possible doubt that we have here the missing picture.

"Neri di Bicci has of late enjoyed an appreciation among art lovers comparable to that accorded him by his contemporaries in Florence . . . If any work gives a favorable conception of his ability, it is this altarpiece. I know of no other in which his weaknesses are so little noticeable, while his merits appear in the best light. It very cleverly keeps the middle path between a slight genre tone to which the subject matter, so popular in Florence, could easily lead, and the formality of composition required in altarpieces."

Dr. Gronau suggests that the small panel representing St. Michael fighting the fallen angels, formerly in the collection of Miller von Aichholz and Castiglioni, may possibly be a part of the lost predella.

JAN PROVOST

Among the primitive paintings bequeathed to the Art Institute by the late James E. Scripps, the most fascinating is *The Last Judgment* by the Bruges artist Jan Provost (1462-1529), a painter who has only recently become famous. The picture is shown in the small gallery (adjoining the Gothic Hall) which contains a number of other masterpieces of early Flemish and German origin and which is a particular pride of the Museum.

The primitive painter treats the terrible theme in a curiously entertaining, even cheerful manner, laying far more stress upon the happy scenes in the heavenly regions, the saving of the righteous and the aid of the angels, than upon the horrors of hell depicted only in one corner of the picture in a more humorous than terrifying fashion. The

female figures of this naïve and temperamental artist, in particular, with their small and lively eyes, their sensuous mouths and long flowing hair, and in spite of their somewhat peasantlike behaviour, have a great charm, which is further enhanced by the beautiful shades of their costumes. Not least of the picture's attractions is its enchanting color scheme, especially brilliant in the upper part, where Christ is clothed in a deep red mantle, surrounded by a mass of angels in blue and by seated saints who wear costumes of a variety of luminous shades of blue, pink and violet.

The painting was at one time in the collection of Louis Philippe, King of France, and was later owned by the famous Belgian dealer Nieuwenhuys (sold in Brussels in 1883). It came to the Art Institute in 1889 under the name of Jerome Bosch, an attribution easy to understand when one remembers how similarly that fantastic and eccentric painter depicted the scenes from hell which were his favorite and most seriously treated subjects. Less conceivable is the attribution of Dr. A. Bredius, which replaced the earlier one (mentioned in the Catalogue of the Museum, 1920), namely to Cornelis Engelbrechtsen, the Dutch artist and master of Lucas van Leiden. The painting is obviously by a Flemish, not a Dutch artist, and shows much more the characteristics of a lively Southern artist temperament than those of the quiet and heavy Dutchmen, and in the light and vivid color scheme is more closely related to the Bruges and Antwerp masters than to those of the Leiden school, with their deeper and browner tones. The correct attribution and the one now adopted by the Museum, is that given by Dr. Max J. Friedländer, the best authority on early Flemish painting, who first ascribed the painting to Jan Provost, in his book, *Von Eyck bis Bruegel*, in 1921, and later gave a detailed account of it in the last volume of his monumental history of early

Flemish painting which appeared only recently (*Die Altniederländische Malerei*, Vol. IX, 1931, No. 157).

That the attribution which the painting now bears will not need further alteration can be easily proved by comparing our composition with three other versions of the same subject by the artist, one of which is documented as his work. This *Last Judgment*, ordered in 1524 for the Town Hall of Bruges and now in the Museum of that city, formed the starting point for the reconstruction of the work of Jan Provost, a reconstruction which forms one of the most interesting chapters in the history of early Flemish art.

Until the Bruges exhibition in 1902, even the name of Jan Provost was unknown. After it was possible to identify *The Last Judgment* from the Bruges Museum shown at this exhibition as his work (by means of documents), the excellent Belgian connoisseur, George Hulin de Loo, was able to group together a number of other paintings under the name of Jan Provost, among them the splendid *Assumption* in the Hermitage, Leningrad. After the style of the artist, with his unmistakable types, had once been recognized, it was not difficult to discover that there were more works by him in existence among the nameless or wrongly attributed paintings of the early Flemish school. As a result of researches covering twenty years, Dr. Friedländer has been able to reconstruct the entire work of the artist thus far known—which consists of about sixty paintings—in all its phases. At the same time it has been possible to glean his life story from the documents.

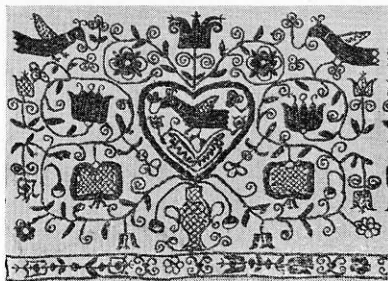
Jan Provost came from Mons, a Belgian city near the French frontier, and began his activity in Valenciennes, where he married the wife of the famous master, Simon Marmion. Later he went to Antwerp and then settled in Bruges, where in 1506 he married a second time. In 1520 he met Dürer in Antwerp and traveled with him back to Bruges. Dürer mentions in his diary that he

stayed with Jan Provost and made two portrait drawings of him.

Knowing that he came from the south of Belgium, we can understand his connection with French art, and his vivid temperament, which expresses itself as here in the lively narrative of our painting. He brought new life to the Bruges school, which was able to sustain its art only through a connection with the rising school of Antwerp. As Dr. Friedländer says, "With Provost there comes from the South a revivifying influx into the stagnant waters of the Bruges school, and a worldly, alluring charm into the church-like stillness. If there was a Netherlandish Renaissance before the conscious Italianate one, then next to Quentin Massys, he (Jan Provost) was its chief representative."

Our painting is not only described in the two volumes by Friedländer, but is also reproduced in F. Winkler's *Altniederländische Malerei* (1924). He characterizes our painting as follows: "In his representations of the *Last Judgment* (Bruges, Detroit and Hamburg), in which he obviously met the taste of his fellow citizens, he is so inventive that Memling's serious, reposeful embodiment, with its beautiful, spirited Weigher of Souls in the center, in spite of its episodic details appears almost conventional beside it. In the example in Detroit, Christ welcomes the saved with one hand and with the other repulses the pleadings of John the Baptist at the right, who fervently raises his arms. Even His foot expresses condemnation. The angels participate in the work of redemption; they defend the souls, help them out of the graves and drive them like a herd to the gates of paradise. Peter supervises it all, in rigid attitude carrying out the decisions of the Saviour. The right side is volcanic ground, a colossal mouth the entrance to hell. As with Jerome Bosch, whom Provost obviously imitates here, the devils drive chariots of hell, with which they attack the sinners and carry them off. But the effect of it all is more amusing than terrifying." W. R. VALENTINER.

PEASANT EMBROIDERY FROM CZECHO-SLOVAKIA



PORTION OF A SHEET; pomegranate pattern with birds, worked in red cotton thread on white homespun coarse linen. District of Bratislava.

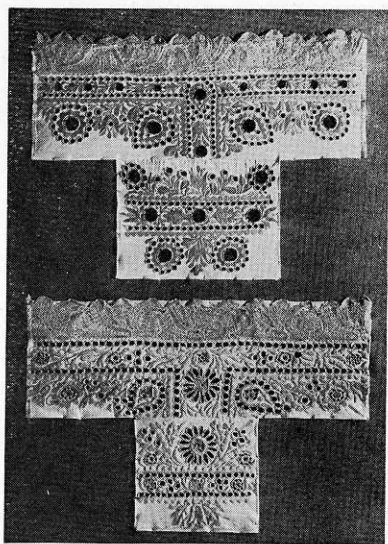
The United Czechoslovak Organizations of Detroit have presented the Institute with a collection of embroideries and lace, numbering four hundred and fifty specimens mounted on one hundred and twenty frames, a valuable supplement to the Textile Department.

In assembling the collection, diversity of design was stressed. This is especially important when we remember that not only every district, but every village, even every clan or family has its own design to which it clings for generation after generation. Inspiration from nature leads to fine conventionalization; the direct influence of neighboring countries, chiefly Hungary, and the more indirect of Turkey, Serbia, Bosnia and Italy, is obvious. While diverse types of stitchery are well represented in Czechoslovak embroidery, none is peculiar to that country. But then we should realize that there are really no embroidery stitches peculiar to any one country, that at the utmost we can trace preferences for certain stitches among different nationality groups. All Slav people have practiced embroidery from time immemorial and the high standard of craftsmanship in more recent specimens proves that an excellent tradition must have

been handed down from mother to daughter for untold ages.

In our collection a group of fragments of sheets with wide embroidered hems and elaborate corner motives shows well the diverse combinations of color and stitchery. Most spectacular is a group of embroideries in black silk thread which in many cases has faded to a rich warm brown, on linen and muslin, including parts of sheets, head- and neck-erchiefs, and sleeve flounces. This black embroidery recalls strangely old Spanish and Elizabethan English needlework. Red silk and cotton embroidery preponderates, but there are relatively few specimens of crewel work and these are obviously rather modern and poor in design.

There is a charming group of bonnets worked in metal thread in high relief,



TWO WOMEN'S CAPS; the embroidery is of a light yellow twisted thread in flat and buttonhole stitches on white ground. District of Pistan.



HEAD-KERCHIEF; elaborate floral motif, conventionalized wild roses, worked in red thread, well balanced by the all-white border in finer white embroidery with wide scallops. District of Blatsko.

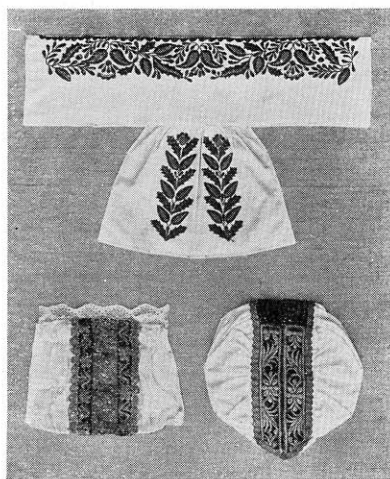
more bonnets, collars, cuffs and aprons, all displaying a great variety of combinations of color and stitches, fine witnesses of the artistic ingenuity of their creators. One might expect these embroideries to depend largely on their color for effect, but many of the purely white specimens are even more beautifully worked and show even better designs. Perhaps in these latter we have to acknowledge an influence from a higher culture dating from the time when the peasant girls entered service and were taught domestic industries in great houses.

The bobbin laces of the Slovakian and Moravian peasants have long been known and have at times been fashionable all over the European continent, where they were sold from house to house by peddlers. The home-spun thread is mostly of darkish, coarse linen, sometimes dyed blue,

red, green and yellow; these colored threads give its peculiar character to the pattern, which sometimes is outlined and further enhanced by metal thread. Lace of this type seems to have played an important part in peasant costume from old time onward.

The Czechoslovak embroideries and lace will be of special interest to the student and designer. In a city like Detroit, with its many foreign-born colonies and organizations, it is especially gratifying to be assured of their collaboration. It is the duty of the immigrant American to bring to his new home the arts and crafts of his own country, to foster them and incorporate them into his new tasks.

ADELE COULIN WEIBEL.



THREE WOMEN'S CAPS; above: worked in metal thread in high relief, outlined by flat stitchery in dark brown silk thread; below: the metal thread embroidery on bands of dark brown velvet is edged with bobbin lace of flat and twisted metal thread. District of Brezov, near Myjava.

SOME PIECES OF EARLY AMERICAN GLASS

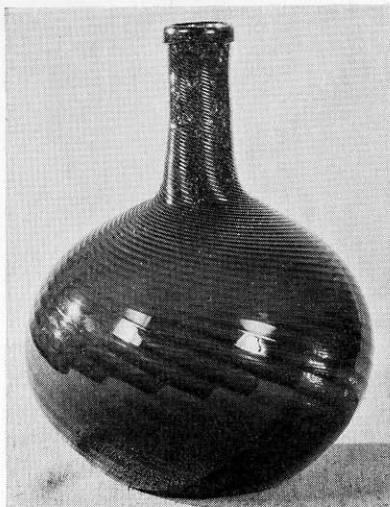


FIG. 1

To the student whose art interest embraces Americana and particularly to that ever-growing body of collectors and students of the products of the earlier glass-houses of the past century, the announcement that the Institute has recently acquired some splendid, not to say outstanding examples of that glass-ware, will be of interest.

Of these pieces, a ribbed and swirled aquamarine bowl and an amber swirled bottle, Figs. 1 and 2, are examples of the wares made in Ohio glass houses during the first quarter of the nineteenth century.

Glass houses were not a usual part of the industrial development of the pioneer settlement in the Northwest Territory. The sequence of establishment of the primitive works was usually as follows: First, and of prime importance, was the power grist-mill; of seemingly equal prominence was the saw-mill, a relief from the arduous task of the pit-saw. After these were in operation, would come the tannery, the brick-kiln, the distillery, the ashery, then,—the basis of that home industry, soft-soap making,—possibly an oil-mill for pres-

sing oil from the flax-seed, and finally the glass-house with the stage all set for part of its necessities: the brick kiln, and the ashery to supply potash, then known as pot or pearlash.

I have excavated several of these old glass-house sites in Ohio and have found plentiful evidence of this type of mold work and blowing technique. The striking similarity of the workmanship and color of the glass made in an area as small as that between the Ohio River and Lake Erie makes it somewhat difficult to designate such pieces.

However, in the case of the ribbed bowl, there is one feature that aids—the number of ribs. This bowl has twenty ribs, which checks with the ribbed fragments I have excavated at Kent, Ohio. Formerly, in fact at the time the glass-house was established, Kent was known as Franklin Mills. Of course I cannot guarantee that a twenty-ribbed mold was the sole possession of the Franklin Mills Glass Works but I have evidence that they made glass bowls of this sort from a twenty-ribbed contact mold.

In the case of the bottle, which has twenty-four ribs, it may have been made at either Franklin Mills or Zanesville, Ohio. Through tradition we are told that such bottles were made at Zanesville and many have been found in the vicinity. The glass in many of the fine old bottles also checks with that of the metal used in some pocket flasks made in molds marked by Zanesville makers. I am content to ascribe the bottle to Zanesville. Unfortunately the old glass-



FIG. 2

house sites at Zanesville are now occupied by business blocks.

Both of these pieces are graceful, colorful products of the glass-maker at probably the most attractive period of his career in America. They represent the best of this type of off-hand glass blowing. The accurate designation for this type of glassware is, I suppose, the long and little descriptive term "off-hand, contact-mold, blown glass."

It seems to me that it is particularly interesting to remember that among off-hand pieces these are the finest. This is particularly true when we consider that they represent a definite product, a manufactured product, not the whim or fancy of a glass-blower or the attempt of an apprentice to demonstrate his skill, but a part of the legitimate manufactured output of a primitive Ohio glass-house of the nineteenth century.

HARRY HALL WHITE.

In addition to the Ohio glass described by Mr. White, Mr. Tannahill has presented a charming Stiegel type salt cup, of a pale amethyst color, shading to deep amethyst in the base (Fig. 3). It is three inches high and has the expanded diamond or ogival pattern associated with Stiegel pieces. It is more than usually pleasing in shape and is an excellent example of our early glass-blowers' skill in manipulating the pattern-moulded type of glass.

The purchase of a pair of small creamers and a tiny honey dish (Fig. 4) of a clear aquamarine tone, has still



FIG. 3

further enriched the Institute's growing glass collection. The pitchers have the threaded neck and crimped base of the New York State glass which carried on the South Jersey tradition, though it is exceedingly doubtful if even at the Wistar factory glass was ever blown of so fine metal or so lovely in color, recent excavations having indicated that the pieces made there were without exception of the darker and heavier bottle glass. The pitchers, though unmistakably designed as a pair, show the slight differences in shape and size, with the little irregularities of surface which make the early hand-blown glass so pleasing. The ball covers are reminders of the days before screens were invented and when all food dishes needed covers to protect them from the flies. By comparison with already-authenticated specimens it is possible that these pieces may be the product of the Redford Glass House, one of the factories at which John S. Foster, one of the best of the migratory glass superintendents and a metal mixer of unusual ability, worked. While Foster usually managed window-glass houses, the "off-hand" specimens which he and his workers made are among the rarest and most sought-after pieces of early American glass.

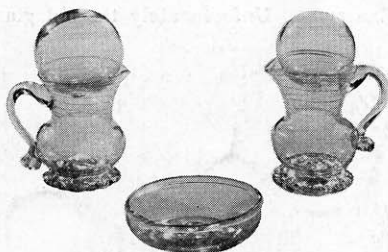


FIG. 4

CALENDAR OF EVENTS FOR JANUARY, 1932

EXHIBITIONS

January 5-31. Annual Exhibition of Michigan Artists.

January 25-February 13. Drawings from the Dan Fellowes Platt Collection.

LECTURES

(Tuesday evening at 8:30)

January 12. The Italian Renaissance: Historical Background, by Leonard Manyon, Department of History, University of Michigan.

January 19. The Italian Renaissance: Architecture, by E. P. Richardson, Educational Secretary.

January 26. The Italian Renaissance: Sculpture, by Dr. W. R. Valentiner, Art Director.

(Sunday afternoons at 3:30)

Concerts by the Chamber Music Society of Detroit, followed by lectures by members of the staff

January 3. "The Oldest Paintings in the World," by Marion Leland, Museum Instructor.

January 10. "The Architecture of the Colonial Gentry," by E. P. Richardson, Educational Secretary.

January 17. "Behind the Vermilion Doors," by Benjamin March, Curator of Asiatic Art.

January 24. "Recent Excavations at Pompeii," by Josephine Walther, Associate Curator of American Art.

January 31. "Stories on Staffordshire," by Marion Leland, Museum Instructor.

(Saturday afternoons at 4:00)

"ART AND CULTURE OF THE MIDDLE AGES," BY ADELE COULIN WEIBEL

January 9. Romanesque Architecture in Northern Italy.

January 16. Sicily and Apulia under Frederick II.

January 23. Romanesque Germany.

January 30. Mediaeval Spain.

February 6. Six Hundred Years of Book Painting.

GALLERY TALKS

(Tuesday afternoons at 2:30 and Friday evenings at 7:30)

January 5 and 8. Egyptian and Babylonian Gallery.

January 12 and 15. Greek and Roman Galleries.

January 19 and 22. Northern Romanesque and Gothic Galleries.

January 26 and 29. Early Christian and Italian Gothic Galleries.

MOTION PICTURES FOR CHILDREN

(Yale Historical Series, Saturday mornings at 10:30)

January 2. The Eve of the Revolution.

January 9. The Declaration of Independence.

January 16. Vincennes.

January 23. Daniel Boone.

January 30. The Frontier Woman.

MUSICALES

(Auditorium, Friday evenings at 8:30)

January 8. Program of Beethoven Sonatas by the Gunzburg Ensemble.

January 15. Concert by Teachers' Chorus, Fowler Smith, Director. Under the auspices of the Chamber Music Society.

January 22. To be announced.

January 29. Concert by the Madrigal Club, Charles Frederic Morse, Director. Under the auspices of the Chamber Music Society.

February 5. Concert by the Detroit Quartet. Under the auspices of the Chamber Music Society.