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STILL LIFE OF FLOWERS
JAN BRUEGEL THE ELDER
FLEMISH. *1568-1625*
GIFT OF MR. AND MRS. EDGAR B. WHITCOMB

STILL LIFE PAINTINGS

Still life painting flourishes at the beginning and at the end of an art epoch: at the beginning on account of the inability to express movement, at the end owing to the lack of interest in subject matter *per se*. We can observe in parts of this country, for instance, where the artistic development is still young, that still life paintings make up a large part of our public exhibtions. This is not because the public is especially fond of this type of painting,—in reality quite the opposite is the case,—but because the still life is the first thing taught in art schools, for such motifs do not, like clouds in a landscape or expression in a face, have the tendency to run away from the eyes of a slow-working beginner.

On the other hand, in periods of highly developed art, and usually toward the end of such a development, we also find a great interest in still life painting. This was true, for example, in the late Roman epoch as shown in Pompeian wall paintings, in the last phase of Dutch and Flemish painting in the seventeenth century, in France in the eighteenth century when Chardin painted his great still life canvases, and in the *l'art pour l'art* movement in the second half of the nineteenth century. We cannot imagine the art of Manet, Van Gogh, Cézanne, and Renoir without flower and other still life pictures, much less that of the less important masters of the same period, such as Monet, Fantin-Latour, Odilon Redon and others.

Although it would seem obvious that a representation of early still life painting is a necessity in every public museum on account of its educational value and its interest to the art schools, it takes courage to build up such a representation, as one is told again and again that it has no popular appeal, lacking the story-telling interest that usually makes a picture popular.

It does indeed need a highly developed taste to like a painting for its design and color-scheme alone, regardless of what it represents. But are these not after all the fundamental elements by which the value of any masterpiece should be judged? Besides, it seems to be a fact that the more developed art culture is, the less interested in subject matter artists and their patrons are. We remember that the height of Dutch still life painting, expressed in the works of Willem Kalf and Abraham van Beyeren, appeared in the third and last phase of Dutch art in the seventeenth century. The art of the most characteristic exponent of this epoch, Vermeer, proves that in his time the interest in subject matter had abated considerably as compared with the preceding periods of Frans Hals and Rembrandt. In Italy, also, still life painting was at its height toward the end of the great epoch, in the seventeenth and eighteenth centuries.

If we find the greatest exponents of still life painting in the northern countries, the reason is clearly the love the painters of the Low Countries and neighboring lands had for a minute and realistic rendering of even the most insignificant objects of both organic and inorganic nature, producing the greatest miniature painters of the Middle Ages, up to the Van Eycks. From Jan Van Eyck to Dürer and Rembrandt, every great northern painter was at one time or another interested in still life painting, a proof that this field of art may be just as suited to the expression of the mood of a great genius as any other.

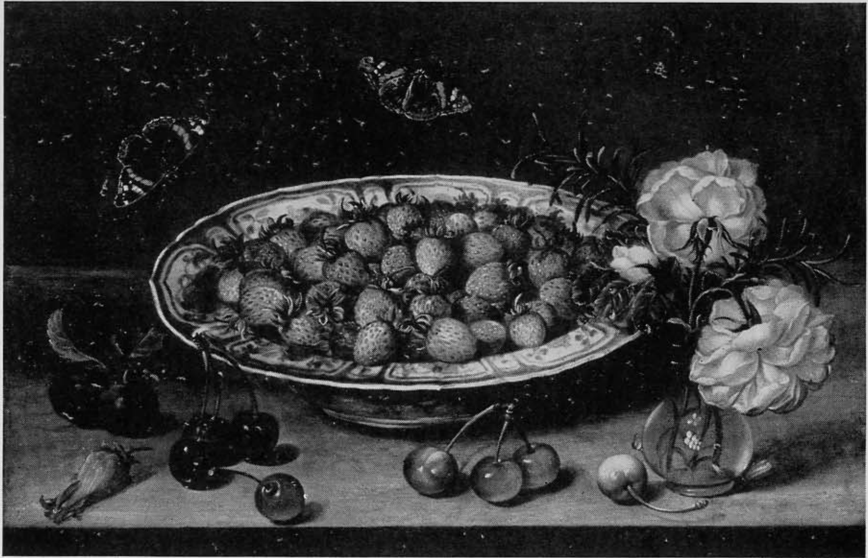
In American museums the collecting of early still life painting has been unjustly neglected. Whereas in any of the great public collections in Europe, such as The National Gallery, The Louvre, The Kaiser Friedrich Museum, the Vienna, Dresden, or Munich galleries, we find an excellent representation of Dutch

FLOWERS IN A VASE
AMBROSIUS BOSSCHAERT
FLEMISH. 1565-1645
GIFT OF MR. AND MRS. EDGAR B. WHITCOMB

and Flemish still life painters, we look in vain for examples in most of the museums of this country. One of the reasons is that in contrast to many European collectors, the private collectors in this country who influenced the first public collections, were not interested in still life—with very few exceptions, such as Mr. John G. Johnson of Philadelphia. This, I believe, is unjust to these excellent painters of still life. For I do not see why a fine work by Kalf should not hang beside one by Vermeer or Rembrandt.

For the past few years our museum has been building up a small but representative collection of Dutch and Flemish still life paintings, the last addition being four excellent works of the Flemish school, the generous gift of Mr. and Mrs. Edgar B. Whitcomb.

The present article will discuss these Flemish still life paintings and an additional one by Jan Fyt, as yet unpublished, reserving for another number of the

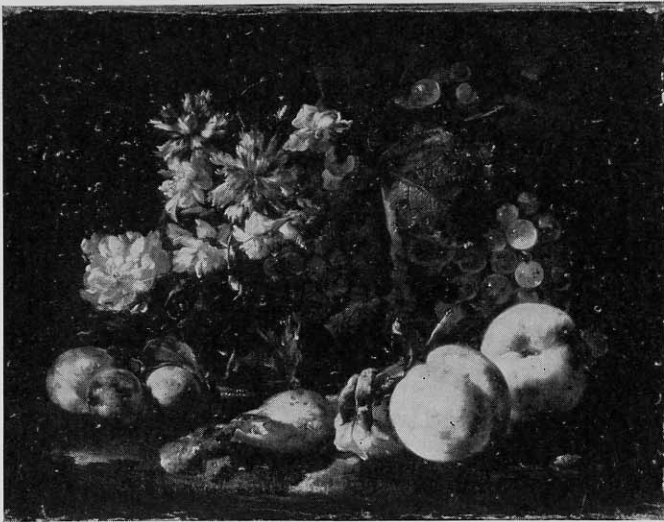


STILL LIFE OF FRUIT AND FLOWERS
OSIAS BEET
FLEMISH. C. 1570-1624
GIFT OF MR. AND MRS. EDGAR B. WHITCOMB

Bulletin the Dutch still life paintings in the possession of the Institute.

The most important of the Flemish paintings is one of the rare and much-sought-after flower pieces by Jan Bruegel the Elder (1568-1625), the son of the great Pieter and the first outstanding flower painter in art history. Jan Bruegel (called Velvet Bruegel on account of his love for rich velvet costumes), has something of the quality of the early Flemish masters of the Van Eyck period. We see this in his love for the infinite variety of nature even in its smallest forms, in his precise and realistic rendering of such details, and at the same time in his brilliantly pictorial execution, which gives to the surface of his paintings an enamel-like quality. It is only in the opulence of his colors and the richness of his compositions that we feel him to be a contemporary of Rubens, with whom he frequently worked. Rubens, who was Bruegel's best friend, used to say that "small curiosities" were not his field, and he did not find it easy to reduce his monumental forms to the miniature-like style of Jan Bruegel. Yet the works which they painted in conjunction were highly prized during their lifetime. Nowadays the difference in temperament seems too obvious and we prefer the paintings done by each artist independently.

The *Flowers in a Vase* by Ambrosius Bosschaert (c. 1565-1645) shows an entirely different composition. Instead of a bouquet of large and small flowers, which opens loosely on all sides, we find a compact mass of a few large tulips and roses in a simplified silhouette and a more subdued color-scheme. This style had a considerable influence in Holland, as Bosschaert was born in Middelburg and spent a part of his life in Utrecht; in fact he is regarded as the leader among the earliest Dutch flower painters. Yet we could with almost equal right include him in the Flemish school, for he belonged for some years to the Antwerp



STILL LIFE OF FRUIT AND FLOWERS
ABRAHAM BRUEGEL
FLEMISH. 1631-1690
GIFT OF MR. AND MRS. EDGAR B. WHITCOMB

Guild and was obviously influenced by Jan Bruegel.

His somewhat consciously primitive style—expressed also in his monogram, in the manner of sixteenth century German engravers—has much the same appeal as that of another still life painter of Antwerp of this period, Osias Beet (c. 1570-1624), one of whose paintings, an exquisite still life of strawberries, cherries, roses, and butterflies, forms a part of the Whitcomb gift. The unaffected arrangement gives no hint of the subtle beauty of the color composition, which is of course entirely lost in the black and white reproduction. The different shades of red and rose are combined with the most refined taste into a fascinating ensemble.

Whereas the three artists already mentioned belong to the transition period from the sixteenth to the seventeenth century, the lives of the two artists we have still to consider reach well into the zenith of the art of Flanders, which terminated only one or two decades after the death of Rubens in 1640.

Abraham Bruegel (1631-1690), to whom is attributed a still life of peaches, plums, grapes, and flowers, was a son of Jan Bruegel the Younger. He spent most of his time in Italy, where the elder Jan had already made his reputation. The strong chiaroscuro in his work shows the connection with the Caravaggio school, and the reddish-brown tones with which the color composition is built up are characteristic of Italian still life paintings of the same period. Beautiful are the shades of green and purplish tones in the peaches and plums, and the contrast of white and claret red in the carnations and wild roses. Compared with the earlier still life pictures we see the advance from a relief-like style with clear linear pattern, to a style of strong plastic forms in a freer pictorial arrangement and a more casual composition.

This style is expressive of the Rubens period. Still closer to the great master's conception is the fine still life by Jan Fyt, which the museum acquired some years ago. Fyt also painted flower pictures occasionally, but he is first of all

STILL LIFE
JAN FYT
FLEMISH. 1611-1661

famous as perhaps the greatest painter of dead game of the earlier epochs. Unfortunately this type of still life is the least popular of all. Even Rembrandt's paintings of this kind, such as *The Slaughtered Ox*, cause the casual visitor to shudder, and while the connoisseur enjoys the beauty of color in the fur or feathers of dead animals and birds, the general public cannot overcome its resentment toward the representation of killed game stained with blood.[1] It is natural that this type of still life does not appear in the first phase of art of which we spoke, but in the last, when the artist is least concerned with subject matter.

Whatever the attitude of the spectator may be toward the subject, it cannot be denied that Fyt's picture has an extraordinary quality of painting, combining beauty of coloring in its shades of gray and brown of the fur of the hare and martens and the feathers of the partridges and brace of smaller birds, with a remarkable feeling for texture and for the characterization of the different animals and wild fowl. In brilliancy of execution he may well be compared with Rubens, of whose technique we are reminded in the transparent shadow tones and the pasty light effects. Our composition has the advantage of being animated by two live martens who approach the dead birds with greedy eyes, giving an anecdotal suggestion to the picture.

From Fyt a direct line leads to Chardin. This is well exemplified in our collection by Chardin's painting of a dead hare beside a flower pot. While the more delicate and thinner style of this great eighteenth century painter points to the French Rococo, the composition and execution are nevertheless unthinkable without the prototypes of such still life paintings as the one by Fyt.

W. R. Valentiner

[1]The unsympathetic attitude of the public toward such subjects is amusingly expressed in a description Ernest Hemingway gives us of the paintings on a wall of a Spanish inn: "There was one panel of rabbits, dead, one of pheasants, also dead, and one panel of dead ducks. The panels were all dark and smoky-looking."

A MADONNA STATUE BY JORG SYRLIN THE YOUNGER

The Art Institute is fortunate to have among its medieval collections a small but excellent group of German late-Gothic wood sculpture. There is no other museum in the country which, to my knowledge, represents this phase of the middle ages,—for although there are single pieces in a few other museums, none is of important quality. Yet for those who wish to know the best of art, as well as for the student who wishes to follow the large growth of western culture, a knowledge of German sculpture of the late fifteenth and early sixteenth centuries is essential. In the years from 1450 to 1530, while in Italy the great outburst of Renaissance sculpture was at its height, north of the Alps in the valleys of the Danube, the Rhine and the Main, the old tradition of Gothic sculpture put forth its last and most delicate flowering. Those years saw in Italy a magnificent outburst of the robust, self-confident Humanism of the Renaissance. But the Germanic spirit, always introspective, turned inward in its search (which produced the Reformation) for the light of the individual soul.

Two pieces of the finest quality in our collection, a *Madonna* by Gregor Erhart and a *St. John* by Hans Leinberger, show the degree of subtle and penetrating expression that was attained. Thanks to recent study of the Suabian school, it is possible to identify another *Madonna and Child* (Fig. 1) in our collection, hitherto attributed to Daniel Mauch, as the work of a much more interesting and significant figure, Jorg Syrlin the Younger.

Syrlin's name is not a new discovery, but his rank as a great sculptor is relatively recent. In late Gothic times the only dividing line between the artist and the craftsman was that drawn by personal creative power. The great carved wood altarpiece, which was the

FIG. 1—MADONNA AND CHILD
JORG SYRLIN THE YOUNGER
IN THE COLLECTION OF THE INSTITUTE

chief effort of the sculptor, called for the combined work of wood-carver, painter, joiner and smith. By the close of the fourteenth century these were sometimes all united in one shop, in which every kind of order, great or small, was executed.[1] If the head of such a workshop was an artist, the output rose to the level of his genius; if he was only a competent craftsman, the product was part of the great mass of woodcarving called for by the times. Syrlin was originally known only as a craftsman. The research of Baum[2] discovered him as the creator of large carved altars; Gertrud Otto[3] has recently clarified and assembled the output of his shop, revealing him as the dominant figure in the production of sculpture at Ulm at the turn of the century.

Tilman Riemenschneider, whose workshop dominated the production of sculpture in Wurzburg as Syrlin's in Ulm, had twelve apprentices and an even larger number of associates. Syrlin's output shows that he must have had a similarly large shop. But since no records of the shop's management exist, it is only on the basis of quality that one can distinguish between the work of the artist, that done by assistants under his supervision, and that done under his influence outside the shop. The Detroit *Madonna* is in the top rank of Syrlin's *oeuvre* and, as an additional charm, has most-fortunately-preserved color.

Syrlin's *Madonna* in Detroit belongs to the final period of an activity which extended from the 1480's through the second decade of the sixteenth century. Between 1509 and 1517 Syrlin executed, in collaboration with Christof Langeisen, a series of seven reliefs of the Passion for Kloster Zwiefalten on the Danube above Ulm. In one of these, the *Crucifixion*, still preserved at the monastery, is a mourning Madonna which must have pleased the artist exceedingly, for he and his assistants adapted the figure into a

FIG. 2—MADONNA AND CHILD
JORG SYRLIN THE YOUNGER
BERLIN, SCHWARZ COLLECTION

[1]Huth, *Künstler und Werkstatt der Spatgotik,* 1923.
[2]Baum, *Ulmer Plastik,* 1911.
[3]Gertrud Otto, *Die Ulmer Plastik der Spatgotik,* 1927; For a recent statement of the earlier view, see Feurstein, "Waren die beiden Sürlin wirklich Bildhauer," *Jahrbuch der preussischen Kunstsammlungen,* No. 48 (1927), p. 18.

long series of Madonnas in more joyful mood. The best of these hitherto published are a *Madonna and Child* in the Taubstummen-kappelle at Dillingen on the Danube and one in the Schwarz collection, Berlin[4] (Fig. 2). A third is the Madonna now in Detroit, which so far as one can judge from photographs, is the best of the three in quality.

The Suabian sculptors are, among the other German schools, rather like Venetians in Italian art. An air of gentleness and well-being characterizes their types of humanity; a gracious calm distinguishes their work from other more restless, more realistic, or more dramatic schools. Syrlin shows the Suabian serenity at its best. His blond Madonna, with round, almost child-like face, has an air of dreamy sweetness; the child's face is luminous with an inner life, mild, transparent and benign.

Syrlin's sculpture is rather unusually monumental. His figures stand firmly and quietly on their feet without the vehemence and movement characteristic of his contemporaries. The broad head and delicately modeled hands of the Madonna are characteristic of the late period of his work. Equally characteristic is the simplicity of his drapery. The broad folds, with slight under-cutting, swing about the figure in three clear sets of lines. One falls free from beneath her left forearm, another from the wrist in a long sweep down over the face of the crescent moon, a third in a tumbled mass hangs over the smooth wide planes on the knee below. If one compares it with a studio work of Syrlin in our collection, a *Female Saint*, possibly St. Catherine (Fig. 3), one sees the same appealing sweetness and calm; but by comparison the face lacks life, the hands are poorly understood, the drapery caught upon the hilt of the sword seems brittle and mannered.

The great theme of German sculpture at this time was the glow of inner life, which shines through and irradiates in such an astonishing way the face of Syrlin's Christ Child. All considerations of form were secondary to the expression of life and, it may be said, in no school of sculpture was a more subtle or penetrating expression attained.

FIG. 3—FEMALE SAINT
SCHOOL OF JORG SYRLIN THE YOUNGER
IN THE COLLECTION OF THE INSTITUTE

A second great force in shaping German sculpture at this time was the use of wood. Stone, the material of Italy and France, forces upon the sculptor a certain architectural solidity. A heavy material, it becomes dangerously fragile if too much pierced or undercut. Wood is both light and tough; it leads naturally to lightly carved and fretted forms.

Further, the isolated figures which

[4]Gertrud Otto, *Ibid.* Figs. 194 and 195.

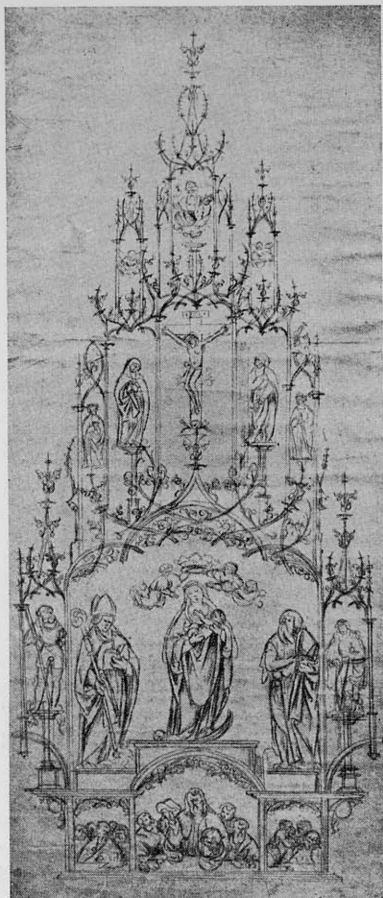


FIG. 4—SCULPTOR'S SKETCH
ULM, STADTBIBLIOTHEK, NO. 25

one sees in museums were in most cases never meant to be isolated. They were parts of a greater whole—a carved altarpiece—whose other parts explained and supplemented them.

A sculptor's sketch in the library at Ulm (Fig. 4) belongs to a time when the architectural character of the altarpiece had already begun to be lost; but it is interesting, since it shows a Madonna somewhat like ours. The fifteenth century was a period of lantern-like Gothic construction, more glass than wall, all through South Germany. The carved and painted altarpiece was created to be seen against the great windows of a Gothic choir, through which streamed the dappled and many-colored light that is the glory of late Gothic architecture. The German sculptors developed for this setting an altarpiece with, commonly, a large group over the altar, set against a solid back and covered by a canopy. On either side were, at first, painted wings, movable so that they could be closed like cabinet doors. This is the form of Michael Pacher's great altar at St. Wolfgang, finished in 1481. Leinberger's altar at Moosburg (1515) has detached figures standing on brackets instead of wings. In either case above the solid mass of the lower part there rose toward the vaulting a towering openwork of pinnacles and crockets and silhouetted figures, weightless and quivering as the light that danced and shimmered through it. Seen in its own proper setting, such an altar is an astonishing creation, at once monumental and a miracle of light and movement. It is, of course, next to impossible for a museum, even in Germany, to represent such a creation in toto; most have been dismembered and their figures scattered or destroyed by the changes of four centuries. But figures such as this Jorg Syrlin, the *Madonna* by Gregor Erhart or the *St. John* of Leinberger, still enable one to see in the impetuous swing of their lines and the subtle flicker of light and shadow among their draperies, a suggestion of what the great whole must once have been.

E. P. Richardson.

AMERICAN GLASSWARE

FIG. 1—NEW YORK STATE MUG
GIBBS-WILLIAMS FUND

Among the recent acquisitions of the Institute are several important specimens of American glassware. Seven of the pieces are the generous gift of Robert H. Tannahill; four were purchased from the Gibbs-Williams Fund.

A substantial and growing interest in the arts of the Colonies and the young Republic warrants more than a passing glance at these objects.

While it is true that a considerable portion of Colonial glass is quite impossible to differentiate from its old world prototype and is really English or Continental type glass made in America, eventually there came to be made here a type quite truly American.

The glass pieces which the Museum has acquired are from the period which immediately followed the Revolution, when the glass-houses of New York State, Pennsylvania and Ohio held a prominent place in the industry.

The mug or handled cup, Fig. 1, is quite an exceptional specimen for the reason that the survival of such utilitarian objects is unusual. This piece is well authenticated as having been made by the Ellenville Glass Company, Ellenville, Ulster County, New York (c. 1835-1866). It is evidently a product of its early industry and is aquamarine in shade, with a solid handle. Its height is 4¼″.

The stately footed bowl, Fig. 2, also a New York State piece, is an outstanding example of its type. It is 14″ in diameter and 5½″ in height.

This particular ornamentation consists of a second or superimposed layer of glass, from the edge of which layer globs of the viscid material were drawn upward in spiral arms, making a very free and pleasing pattern known to collectors as the "lily pad" decoration.

FIG. 2—NEW YORK STATE BOWL
GIBBS-WILLIAMS FUND

The smaller bowl, Fig. 3, is another example of this so-called "lily pad" technique: a striking piece with its straight-sided, flaring, cylindrical form and folded rim. This form is more of a South Jersey type than the larger bowl, though it was made at Redwood, New York. It is aquamarine with a true turquoise shade (c. 1833-1860). It is 6″ in diameter and 3⅛″ in height.

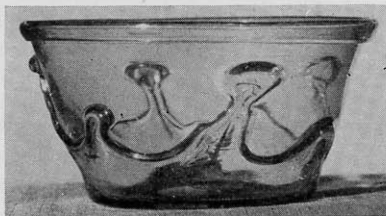


FIG. 3—NEW YORK STATE BOWL
GIFT OF ROBERT H. TANNAHILL

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FIG. 4—STODDARD, NEW HAMPSHIRE, PITCHER
GIFT OF ROBERT H. TANNAHILL

The globular-shaped pitcher, Fig. 4, mounted on a circular foot, is a specimen displaying in its shape and ornament all of the skill of these capable nineteenth century craftsmen trained in the South Jersey methods. The superimposed ornament, the ear-shaped handle and the flaring rim ornamented with threads are all unmistakable evidence of the South Jersey technique. This pitcher, evidently intended for one quart capacity, was blown at Stoddard, New Hampshire, and is attributed to a well known glass blower, one Jack Johnson who worked at the Weeks and Gilson glass-house at Stoddard. It is of the very dark amber glass so characteristic of the Stoddard product. It is 7⅛″ in height.

These aquamarine bowls and the amber pitcher were evidently not a commercial product but were made at the glass factories by the workmen, for friends and for use in their own homes. Many times a pitcher accompanied the bowl. The Institute has such an aquamarine pitcher with similar ornament.

Glass-houses producing such objects were in operation in New York State and New Hampshire between 1810 and 1860.

This technique, originating in South Jersey in the eighteenth century, was carried north by migrating workmen by way of the glass-houses of Manchester, Connecticut and Albany, New York, in the early part of the last century.

The other pitchers, one of which is illustrated, were made in the "Western Country" or what was considered a part of the Northwest Territory at the time of their production, now western Pennsylvania and Ohio.

The smaller piece is a characteristic Ohio pitcher both in color and ornament. Receiving its pattern in a ribbed mold, it was purposely and slightly twisted during its blowing, which produced the very ornamental and so-called swirled pattern.

Kent, Mantua and Zanesville, Ohio, all made pieces in this pattern, of both aquamarine and amber glass. Having twenty ribs in the pattern mold, it seems quite probable that this pitcher was made at Franklin Mills (now Kent), Portage County, Ohio (c. 1820-1830).

The larger pitcher (Fig. 6) is important not only for its rarity but for the evident skill required to produce it. Here we see a footed, ribbed pitcher with an applied threaded decoration. Such orna-

FIG. 6—PITTSBURGH PITCHER
GIBBS-WILLIAMS FUND

ment when it does occur is generally for only a short distance below the rim. It is very unusual to find so small a footed specimen ornamented from rim to base. Besides the great care taken in the blowing of this piece, it shows every evidence of having been in use for a long time, accumulating many marks of wear. Its source is the Pittsburgh, Pennsylvania, area (c. 1810-1820). It has a solid handle and an eighteen-rib pattern. Its height is 5¾″.

The very splendid sugar bowl or sweetmeat jar, Fig. 7, is another specimen attributed to the glass-houses of Pittsburgh. Both the bowl and the cover received their pattern in a twelve-rib mold and were subsequently expanded in this graceful form by "off-hand" manipulation and blowing. It is of deep amethyst glass, a beautiful object. Bakewell, Page & Bakewell of Pittsburgh, Pennsylvania made bowls of this type (c. 1810-1830). It is 6¼″ in height.

FIG. 7—PITTSBURGH SUGAR BOWL
GIFT OF ROBERT H. TANNAHILL

The plain, footed bowl, Fig. 8, is of an uncommon and classic form for Ohio glass. This so-called crimped foot has twelve scallops around its edge. It was made by William Hatfield, an early workman at Zanesville, Ohio, who migrated from Lancaster County, Pennsylvania. It is one of two such bowls made by this man (c. 1815-1830). It is of deep sea-green glass and is 5¾″ in diameter, and 3¾″ high.

FIG. 9—ZANESVILLE, OHIO, SALT
GIFT OF ROBERT H. TANNAHILL

The small salt cup or jelly glass, Fig. 9, is another of the Zanesville, Ohio, specimens. The piece was patterned in a twenty-four-rib mold. Such objects have long been attributed to Stiegel's Mannheim glass-house but in the light of more recent study have become known to collectors as "Ohio Stiegel." It is also of deep green glass of the same

FIG. 8—ZANESVILLE, OHIO, BOWL
GIFT OF ROBERT H. TANNAHILL

shade as the footed bowl just described. Height 3″, diameter 2¾″.

The blown covered compote, Fig. 10, is quite unusual in both size and form. Such pieces, made for personal use, were not usually as large as this one, which required more than ordinary skill to produce. Its provenance is unmistakably Zanesville, its color deep green, which matches the Zanesville bowl and salt cup. In fact this shade of green glass is to be seen in the historical pocket flasks blown in molds lettered for the Zanesville factory. Its height is 8½″ and its diameter 6½″.

These beautiful specimens may be considered a major addition to the museum's small but most representative collection of American blown glassware.

Harry Hall White.

FIG. 10—ZANESVILLE, OHIO, COMPOTE
GIFT OF ROBERT H. TANNAHILL

LOAN EXHIBITION OF PAINTINGS BY RUBENS

Another in the series of loan exhibitions by the greatest of the Old Masters will be shown at the Institute from February 12 to March 15. It will consist of about fifty paintings by Peter Paul Rubens, the great Flemish master of the seventeenth century and will be of equal importance to the Van Dyck, Frans Hals and Rembrandt exhibitions of preceding years. It will be the first exhibition of paintings by Rubens to be held in America, and while it will not be possible to show more than a small cross-section of the work of this prolific painter, it is hoped that some idea will be given of his extraordinary fertility of imaginative power, as seen in his portraits, sketches, finished compositions, and landscapes.

The different museums—The Metropolitan Museum of Art, The Art Institute of Chicago, The City Art Museum of St. Louis, the San Diego Gallery of Fine Art, The Kansas City Museum, The Denver Art Gallery, and The Art Gallery of Toronto—as well as well-known private collectors of Philadelphia (Mr. Joseph Widener), New York (Mr. Oscar B. Cintas, Mr. André de Coppet, Mr. Chester Dale, Mr. Albert Keller, Mrs. J. W. Simpson), Chicago (Mr. Max Epstein, Mr. Charles Worcester), Boston (Mr. John Spaulding), St. Louis (Mr. Edward A. Faust), Indianapolis (Dr. G. H. A. Clowes), Newark (Mr. Henry Blank), Worcester (Mr. Scofield Thayer), Reading (Mr. Gustav Oberlaender), and Detroit (Mrs. Lillian Henkel Haass, Dr. H. N. Torrey, Mr. and Mrs. Edgar B. Whitcomb) are contributing their masterpieces to the exhibition.

EXHIBITION OF DOMESTIC NEEDLEWORK

All through the middle ages embroidery was confined to the adornment of altar furnishings and vestments. A yearning for the adornment of the private home came to western Europe largely as the result of pilgrims' and crusaders' tales of eastern luxury, tents covered with lavishly embroidered silks, couches heaped with cushions, and so Europe adapted not only the eastern type of fortified castle but also the interior decoration. But the shimmery silk hangings were replaced by heavy woolen tapestries which had the further advantage of protection against draughts. Three tapestries are part of the exhibition, as examples of this type: one heraldic panel displaying the arms of the duke of Beaufort, French, late fourteenth century, lent by Arnold Seligmann, Rey and Company; one Swiss tapestry of about 1440 with wild people and fabulous animals, lent by A. S. Drey, and one large tapestry from the workshop of Pasquier Grenier of about 1470, with scenes from the Trojan War, lent by French and Company, who have further contributed the bulk of the embroideries.

English needlework is especially well represented. A linen sampler of the early seventeenth century, contributed by an anonymous friend of the textile department, shows a diversity of animal, floral and geometric patterns, some worked with a silver wire, the rest with colored silks in a diversity of stitches. Another sampler, dated 1793, shows that tendency towards the pictorial by symmetrical arrangement of pattern which is so pleasantly absent in the earlier work. Fine needlepoint panels, large and small, in wool and silk, illustrate the development of style from Queen Elizabeth to George II; "crewel work" is represented by two panels of outstanding merit. Two cases contain small articles, cushions, caskets, bags, worked in an attractive diversity of patterns and stitches. Relief embroidery, "stump work," so characteristic of the Restauration period, is found also in two pictures, "The Judgment of Paris"—the goddesses in contemporary costume, Paris a courtly beau—and "Charles and his queen receiving the homage of the four continents." Five miniature portraits, worked in chain stitch on white satin, have a fascination that is seldom found in the less rare painted miniatures.

The French needlework begins with two very fine needlework panels which narrate in a most sophisticated manner scenes from the life of St. Mary Magdalene who looks like beautiful Gabrielle d'Estrées, beloved by Henry IV. Two large panels, formerly in the château of Marly, show young Louis XIV in the midst of war trophies and emblematic animals and a blonde goddess surrounded by flowers and garden tools, possibly a portrait of a lady favored by his majesty. A hanging with designs in the manner of Berain, another in that most delectable style, the Rococo, and a lambrequin in Chinoiserie, formerly part of the decoration of a "porcelain room" in gay Vienna, illustrate the trend of style during the eighteenth century.

Switzerland is represented by an important genealogical panel, showing various members of the Morell family in congenial occupations.

The stately Baroque of Italy is displayed in a number of elegant works in silk satin stitch, perfect illustrations of the "painting with the needle" of Vergil and Ovid. One huge hanging depicts the Baptism of Christ, framed by a border with candelabra, caryatides, erotes, corner medallions in bluish grisaille, all smothered by garlands of fruits and flowers.

Many more charming examples, large and small, help in giving a picture of the most domestic handicraft.

Adele Coulin Weibel.

CALENDAR OF LECTURES AND EXHIBITIONS

EXHIBITIONS

January 3—31	Exhibition of Paintings by Maurice Utrillo and John Kane.
January 7—31	Domestic Needlework and Gothic Tapestries.
January 15—February 15	Loan Exhibition of Prints by Goya.
January 7—31	Modern Prints in the Museum Collection.
February 12—March 15	Paintings by Rubens.

SPECIAL LECTURES

(Tuesday evenings at 8:15)

January 28	Prof. Lionello Venturi—"Cézanne."
February 11	Dr. Walter Friedländer—"The Landscape Painting of Poussin and Claude Lorrain."
February 12 (Wednesday)	Dr. W. R. Valentiner—"Rubens."

RADIO TALKS

(Sundays, at 2:00 p. m. over CKLW, by John D. Morse)

January 26	"Prints by Francisco Goya."
February 2	"El Greco's St. Francis'."
February 9	"The Rubens Exhibition."

GALLERY TALKS

(Tuesdays at 2:30 p. m. and Thursdays at 8 p. m.)

January 28 and 30	"The Era of Confusion."
February 4 and 6	"European Art Today."
February 11 and 13	"Indian Shrines."

WORLD ADVENTURE SERIES

(Illustrated lectures)

February 2—3:30 p. m.	"Into a New World Under the Sea," by John E. Williamson.
February 8—8:30 p. m.	"The Latest From Soviet Russia," by Julien Bryan.
February 9—3:30 p. m.	"Monarchs of the African Veldt," by Captain C. W. R. Knight.
8:30 p. m.	"Russia - Japan - Manchukuo," by Julien Bryan.

GARDEN CENTER

February 6	"Wild Flowers."

FOR BOYS AND GIRLS

CHRONICLES OF AMERICA PHOTOPLAYS

January 21	"Alexander Hamilton."
January 28	"Dixie."

JUNIOR ADVENTURERS

February 1—10:30 a. m.	"Hunting Whales in the Seven Seas," by Chester Scott Howland.
February 8—10:30 a. m.	"Monarchs of the Air," by Captain C. W. R. Knight.
February 15—10:30 a. m.	"At an African Water Hole," by Captain Carl von Hoffman.