

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



THE MADONNA AND CHRIST CHILD
TERRACOTTA RELIEF BY PIETRO LOMBARDO
VENICE. C. 1435-1515
GIFT OF MR. AND MRS. EDGAR B. WHITCOMB

A CRUCIFIXION BY THE MASTER OF THE ST. GEORGE CODEX

The panel of the Crucifixion recently acquired by the Art Institute through the George L. Hull fund, leads us, with its beauty of color and its deeply impressive composition, back to the epoch of Petrarch and his friend Simone Martini, the greatest Sieneese painter of the early fourteenth century¹. The poet and the painter must have met at the papal court of Avignon (Simone lived here from 1339 to 1344), and it was here that the "Master of the St. George Codex" was working in close connection with Simone Martini.

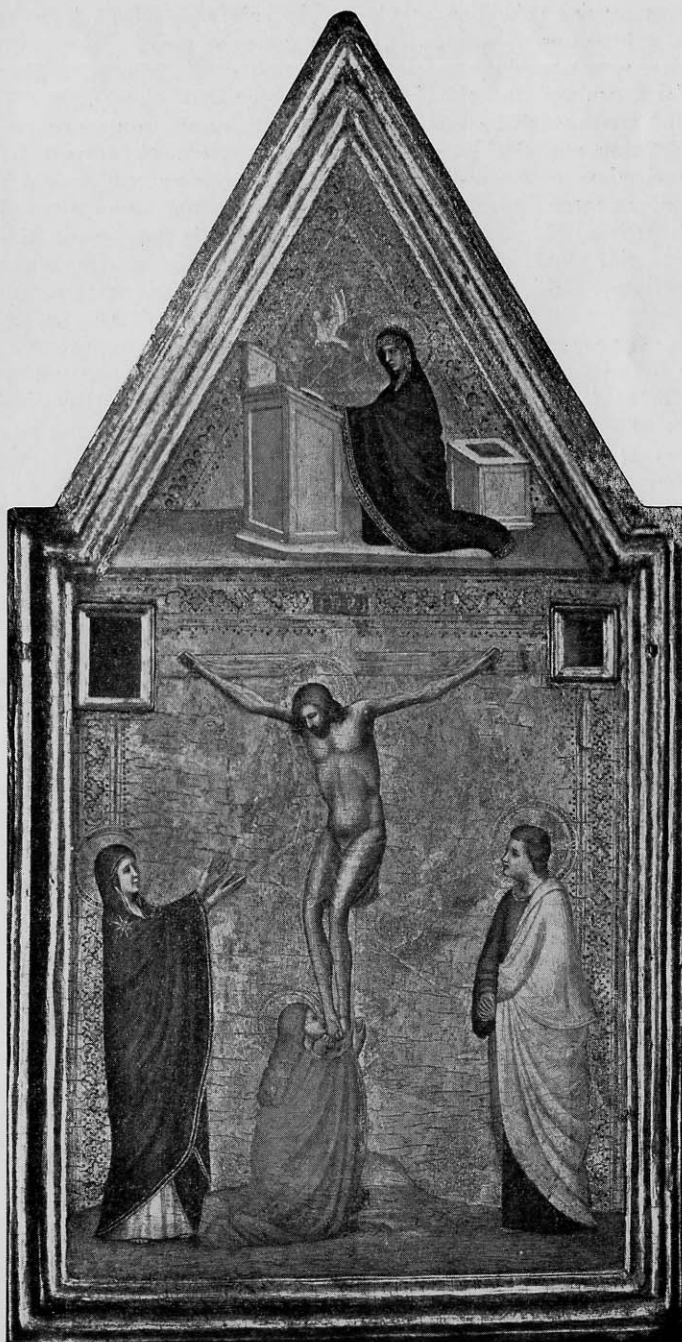
Petrarch writes in his *Family Epistles* that he has known "two talented painters, the one Giotto, who has great fame among the moderns, the other, Simone the Sieneese." He mentions Simone again in two of his sonnets and speaks of the portrait which he drew of Laura, the idol of Petrarch, "a portrait so beautiful that it seems to have been done in paradise." This portrait is lost, but there is still in existence (in the Ambrosiana Library in Milan) a miniature painting which Simone painted in a Virgil manuscript owned by Petrarch, representing Virgil sitting under a tree writing poetry, surrounded by allegorical figures. This miniature—the only one known by Simone Martini—seems to prove that the artist was not a miniature painter by nature, for his panel paintings are superior in technique and quality. Nevertheless, through his paintings, which are sometimes of very small size, he had a great influence on miniature painters in Italy, among them the greatest of this epoch, the "Master of the St. George Codex."

The Codex of St. George in the Vatican, which contains a story of the

life of that saint with a number of illuminations, was written by Cardinal Jacopo Stefaneschi and sent by him with a letter from Avignon, dated 1339, to the Celestin monks at Sulmona. It is most likely that the cardinal selected as the painter of the miniatures a close companion of Simone Martini, as it was he who had asked Simone to come to Avignon. With this supposition the style of the miniatures agrees. Not only are the types and colors reminiscent of Simone's later works, but we find also that the representation of St. George killing the dragon in the miniature composition agrees almost exactly with the fresco which Simone painted for Notre Dame des Doms at Avignon. This fresco is destroyed, but a drawing done in 1818, when it was still visible, shows the similarity of composition.

Besides a number of other miniatures in the Bibliothèque Nationale in Paris and in the Berlin printroom which have been added to the work of the "Master of the St. George Codex," several small panel paintings, all of the same high quality, can be attributed with certainty to him. An altarpiece of small dimensions has been reconstructed: the center, representing the Madonna enthroned, is in the Louvre; two wings, with the Coronation of the Virgin and the *Noli me tangere*, are in the Bargello, Florence; the two other wings, with the Crucifixion and the Pietrà, in the collection of Mrs. John D. Rockefeller, Jr., in New York. The two parts of another diptych, representing the Annunciation, have recently been united in the Stoclet collection in Brussels. Another panel of the Annunciation is

¹For the following compare R. van Marle, *Italian Schools of Painting*, Vol. II, Chapters III and IV.



in the Czartorisky collection at Cracow, and a final one, a Madonna with two saints, is still in Florence in SS. Maria del Carmine. To this limited number of small panels by the master, our Crucifixion was already added by A. Venturi when it was in the possession of R. Langton Douglas in London. His article in *L'Arte*, July, 1930, devoted to this work, gives an excellent description and deserves to be quoted:

"In this little panel the painter follows the outlines of the rectangle and of the pointed upper part with a jewel-like border ornamented with roses, four-petaled and incised, in the manner of Simone Martini; but in depicting the scene he seems to have reverted to the great Giottesque tradition, so that there resurges a reflection of the types of Giotto, not only in the face of the Christ and of St John, but also in the more simplified construction of the figure, in the statuesque pose of St. John, in the paucity of the folds which furrow the mantles, in the tendency of the lines to approach the vertical, one feels the insinuation of Florentine elements into the Sienese tradition. Only the Virgin, with her tense, almost agitated pose, recalls the elongated figures more habitual with the miniature painter. The folds of the Virgin's mantle, also, which turn about the figure in converging arcs, repeat the melody of her delicate contour. In the entire composition, the master, imbued by the grandeur of

the subject, neglects linear embellishments; he seeks silence in the calm rhythm of the spaces, in the fixity of the pose, in the expression of controlled and mute sorrow which breathes from the image of the petrified Magdalene embracing the cross, from St. John, who clasps his hands as though to restrain and hide in them his sorrow. This sacred silence, which brings to the scene a spiritual atmosphere comparable to the greatest expressions of Trecento art, is alone interrupted by the gesture of the Virgin. With hands outstretched towards Him like rays, she seems to rise from the very earth in the anguished yearning for her Son. With this sublime ideality of the scene accords the perfection of the forms, in the nude torso of Christ, in the tapered outlines of the thighs, in the metrical gradations of the folds of the draperies, and the purity of the limpid color, the fresh springlike color characteristic of the anonymous follower of Simone, who seems to draw his tints from the flowers of the field.

"How deeply this rare master had felt in his soul the awe of the sacred subject, is also seen in his refusal of any ornament in the scene of the Crucifixion, except the simple gold thread which edges the clear blue mantle of the Virgin and which in the upper part of the panel becomes the broad golden border embroidered with ornaments that frames the image of the *Annunciata*.

A TERRACOTTA RELIEF BY PIETRO LOMBARDO

Thanks to the generosity of Mr. and Mrs. Edgar B. Whitcomb, an unusually interesting and expressive North Italian Madonna relief of the fifteenth century (see cover) has been added to our collection of Renaissance sculpture, giving the Museum an example of a school hitherto unrepresented. A curious contrast of character and style exists between Mother and Child: the Christ Child with its plump, roundly modeled form shows the remarkably realistic and naive representation characteristic of the portrayal of children in the early Renaissance; the conventionalized type of the Madonna reflects the other side of the sculptors' interest of this epoch, the striving for a revival of classical sculpture. The large features of the face and the severe profile, however, probably did not derive directly from the antique, but from Donatello's works at Padua, whose classical tendencies had a great influence upon both North Italian sculpture and painting. That the artist studied the great Florentine master is proved by a significant detail: the left hand of the Madonna with its long, spread-out fingers is taken over from Donatello's so-called Veronese Madonna, of which a terracotta version is in the Metropolitan Museum (reproduced Ch. R. Post, *History of Sculpture*, I, fig. 77).

Our relief should be of special interest to the student, as it is in my opinion the terracotta model for a marble relief in the Cleveland Museum. That it is the preliminary model, and not a contemporary copy after the marble, is indicated first of all by the material. If it were stucco and not terracotta, we could be certain



MARBLE RELIEF BY PIETRO LOMBARDO
IN THE CLEVELAND MUSEUM OF ART

that it was one of the casts after a marble relief, of which so many were executed from famous originals for use in private homes in the fifteenth and sixteenth centuries. It is true that there exist also in certain rare instances terracotta reliefs which are casts from the completed marble, bronze, or stone, and especially in the case of Donatello's reliefs. An example is the terracotta mentioned above in the Metropolitan Museum. But it is not too difficult to recognize the difference in the appearance of the surface of a relief modeled by the free hand of an artist and a mechanical cast. We believe that our relief belongs to the former class; and it is obvious also that it differs from the marble in essential details which one cannot believe a copyist of in-



DETAIL OF A LUNETTE BY PIETRO LOMBARDO
ROSELLI TOMB AT PADUA

ferior imagination could have imparted to a composition in general identical with the other relief.

Both our relief and the Cleveland marble have been given to Bellano, the pupil of Donatello in Padua¹; but there can be little doubt that they are by Pietro Lombardo, the leading sculptor and architect of Venice at the end of the Quattrocento, whose works have been more than once confused with those of Bellano. For comparison I reproduce the earliest known and documented Ma-

donna relief by Pietro Lombardo, from the Roselli tomb at Padua (1467), a second in the Ca d'Oro in Venice (c. 1470), attributed to him rightly by Planiscig, and a third in the Metropolitan Museum. The similarity of types, of relief planes, of the system of parallel lines—which does not exist in Bellano's style—and of the costume and veil of the Madonna, is obvious. Our relief and the one in Cleveland belong to his early period, the same model of the Madonna being used in both and possibly also for the Ca d'Oro relief.

When we compare our relief with the one in Cleveland, we find that the artist has reduced the forms into a decidedly more abstract style in the marble. The folds in the dress and veil of the Virgin have become more numerous and are more mathematically drawn; running straight in a single direction, they break more angularly at the corners. It is characteristic that the lines on the lower right arm, the hand and the drapery lying on the right corner of the moulding, are now pressed into one continuous diagonal; and that the lines of the child's body and garment are more closely drawn into the system of the whole composition. His shirt has been drawn over the left shoulder, left naked in the terracotta, and its panelled folds correspond to the end of the veil of the Madonna which he holds under his crossed arms. In the marble relief the flat planes are accentuated and a greater plastic unity is accomplished between the head of the Madonna and the one of the Christ Child. The child's face is now turned up and his eyes are wide open, as in the Venetian relief; in our relief the face is bent slightly downward

¹We have in our collection a marble relief of the Madonna by this artist, which, with the signed relief in the Boston Museum (Quincey Shaw Collection), may serve for comparison. It must have been at one time in the Church of the Eremitani in Padua, where a later plaster cast of it still exists (reproduced in G. Fiocco *L'arte di Mantegna*, 1927, p. 103.)



MARBLE RELIEF BY PIETRO LOMBARDO
IN THE CA D'ORE, VENICE

and the eyes are treated similarly to those in the relief in the Metropolitan Museum.

While the finished composition has more style, ours is nearer to nature and has more sentiment. The Madonna, although severe in type, is less cold in expression and holds the child's head nearer to her own. The child, leaning his head towards the mother, seems to feel protected by her and has a charm which is lacking in the marble relief.

There are some slight damages and restorations in our relief, especially in the child's right foot and the drapery resting upon the balustrade. The moulding, however, was always straight in front, while it is slightly curved in the marble as in several other reliefs by Pietro Lombardo; it is so curved, for instance, in the fine portrait of a young man in the Metropolitan Museum.

Pietro Lombardo was born about 1435 in Carona on the Lake of Lugano

and was the first of the great Lombardi family who were to be the leading sculptors in Venice around 1500, for his two sons, Antonio and Tullio Lombardi, were of almost equal importance. Some of the finest Renaissance tombs in S. Giovanni e Paolo (Doge Niccolo Marcello and Pietro Mocenigo) and the Frari (Jacopo Marcello) are his work; but outside of Venice also he worked in Treviso, Padua, Faenza, and in Ravenna, where he executed a charming relief for the tomb of Dante (1482). He was no less famous as an architect and, together with his sons, built one of the most beautiful early Renaissance churches in Venice, SS. Maria dei Miracoli. From 1499 to the year of his death, in 1515, he was the main architect of the Doge's palace.

In America his art is well represented, although his sculptures were mostly wrongly catalogued under other names. Besides the two reliefs in the Metropolitan Museum, men-



STONE RELIEF BY PIETRO LOMBARDO
IN THE METROPOLITAN MUSEUM OF ART,
NEW YORK

tioned above, and the one in Cleveland, there are three superb angels, one in marble, the two others in stone, in the Clarence H. Mackay Collection at Roslyn, Long Island, which were attributed to Amadeo, and two smaller ones in the Thomas F. Ryan Collection, New York, given in his sales catalogue also to Amadeo. These two angels, executed in marble, and quite in the style of those on the tomb of Jacopo Marcello, are now on loan in the Alger House and, as belonging to a somewhat later period in the artist's development, form an interesting comparison with

our terracotta relief which has found a permanent place in the same museum.

W. R. VALENTINER.

Literature:

A. Venturi, *Storia del Arte Italiana*, VI, 1924; W. R. Valentiner, *Art in America*, 1925, p. 315; The Clarence H. Mackay Collection, 1925; L. Planiscig, *Dedalo*, 1930, p. 461; A. Venturi, *L'Arte*, 1930, p. 191. (I agree with A. Venturi in giving the Madonna Pozzo-Grabinski to Francesco di Simone, while Planiscig attributes it to Pietro Lombardo); A. Moschetti in *Thieme-Becker Lexicon*.

SOME PAINTINGS BY TIEPOLO¹

Towards the end of the Baroque style in Italy there was one city in particular in which, like brilliant fireworks, a late blossoming took place—Venice. The reasons which finally gave this lagune city the leadership over the other centers of Italian Baroque painting, are numerous. The special cult of color which was practised in Baroque painting had in Venice its mother and its fostering soil. In the art of the Titian school it was combined with the tendency towards monumental fresco painting, for which the decoration of the numerous churches and nobles' palaces in Venice offered a wealth of opportunity. It brought about a subordinating of painting to architecture, the reflex of which we can observe not only in fresco painting but also in easel pictures. This was expressed in the predilection for a painted architecture and in the strong decorative and stage-like character of the paintings. It was in Venice that the birth of opera took place, but this city was



FIG. 1

ALEXANDER AND THE DAUGHTERS OF DARIUS
IN THE COLLECTION OF THE INSTITUTE

also one of the chief seats of Italian comedy, the home of Gozzi and Goldoni. And, not least, it was the charm of its situation which had made it possible for this gracious, colorful, late

¹The following article is taken from a guide book on Baroque paintings in the collection of the museum which will be published soon.



FIG. 2
DRAWING BY TIEPOLO
IN THE MUSEO CIVICO, VENICE

art to unfold here. The decline of the political and economic power of the proud old commercial republic gave to this Venetian late Baroque an attractive autumnal note, a serene and graceful death. The Venice of the late Baroque, which we could with equal right call an early Rococo, is the Venice of Casanova. It is a restless and adventuresome generation, this artist generation of the outgoing seventeenth and beginning eighteenth century: Ricci, Tiepolo, Pellegrini, Amigoni, Rotari, Canaletto, Belotto, Rosalba Carriera. We find them continually on the move, at all the courts of Europe, and they carry the fame of the painting of their native city to all the corners of the earth—to France, Spain, England, Holland, Belgium, Germany, Austria, Poland and Russia.

The most important artist of the

Venetian late Baroque, perhaps of the late Baroque altogether, is Giovanni Battista Tiepolo (born at Venice in 1696; died at Madrid in 1770). The foundations for his development were obtained by the study of the art of his own city, especially that of Veronese, with whom his art is at times directly connected. He had the good fortune to receive in his native city large commissions for frescoes, which brought him world renown (frescoes in the Jesuit Church, the Scalze Church, and especially for the Palazzo Labia). In 1750 the famous German architect, Johan Balthasar Neumann, called him to Wurzburg to decorate the residence of the Bishop Elector, where he worked for three years. It was in this period that the museum's painting, *Alexander and the Daughters of Darius*, was done (Fig. 1). The picture represents the scene after Darius'



FIG. 3
SCIPIO RETURNS THE BRIDE TO THE SPANISH
YOUTH
IN THE STADEL INSTITUTE,
FRANKFORT-ON-MAIN

¹Titus Livius, Book XXVI, Chap. 50.

defeat in battle, when his wife and daughters are thrown upon the mercy of the conqueror. But this Alexander has nothing of the conqueror about him; he is an effeminate actor-hero with theatrical accoutrements. The daughters of Darius, also, wonderful creatures, weep stage tears and expend themselves in stage gestures. In the second figure (in profile) we may discover the features of the model Christine (see the drawing in the Museo Civico in Venice, Fig. 2), who was to play an important role in the life of the master. The color qualities of the painting are extraordinary, especially in the rendering of the garment draperies—the cinnabar red mantle of Alexander against the bright gray and light brown garments of the women. Although the picture is painted in greater detail than the artist's frescoes, it only gains its real significance if we imagine it in an architectural frame, in the chamber of a castle, with its companion piece. Tintoretto often painted "pendants," in keeping with the architectural-decorative taste of the time. Only in combination with their companions was the rhythm of colour, composition and subject matter of such a room decoration completely attained. The companion piece to our picture is to be found in the Städel Art Institute in Frankfurt-on-the-Main, in the half figure picture, *Scipio Returns the Bride to the Spanish Youth without Ransom* (Fig. 3). It completely agrees in colour, size, and technic with our picture, is likewise painted during the master's Würzburg period and came to the Museum from a Würzburg collection. The theme of the magnanimity of Scipio,¹ corresponds to the action of the high-souled Alexander. Tintoretto had also chosen the same thematic correspondence in his earlier frescoes in the Villa Cordelina in Vicenza.

Tintoretto's sketch with the depiction of the *Immaculate Conception* (Fig. 4) was done at an earlier period, probably about 1730, and possibly served as a preliminary study for the *Immaculate Conception* (Fig. 5) which originally adorned the Church l'Ara Coeli in Vicenza (now in the museum of that city). The composition in sketch and altarpiece is identical, except that the pose of Mary in the executed painting is still more queenly. It is no wonder that this representation was particularly near to the Spanish conception. When the



FIG. 5
THE IMMACULATE CONCEPTION
IN THE MUSEUM AT VICENZA



FIG. 4

SKETCH FOR THE IMMACULATE CONCEPTION

A RECENT GIFT TO THE INSTITUTE BY MR. AND MRS. EDGAR B. WHITCOMB

artist worked for the court in Spain he had amplified the subject with the Dove of the Holy Spirit for the Church of San Pasquale in Aranjuez (now in the Prado, Madrid). Tiepolo has conceived the Virgin very similarly to Murillo and still with a difference. It is less the *Immaculata*, this touchingly innocent young maiden, than the Queen of Heaven who is here represented upon the globe of the

earth, treading under foot the serpent, who symbolizes sin. The painting itself is much looser and more spirited than that of Murillo, and is particularly brilliant in the rendering of the shining white silk against the blue mantle, while the conception as a whole is more worldly; we are in the eighteenth century!

ERNST SCHEYER.

PERSIAN FABRICS



PRINTED SILK FABRIC
 PERSIA. LATE XII CENTURY
 GIFT OF THE FOUNDERS SOCIETY
 TRACING BY COURTESY OF THE SURVEY OF
 PERSIAN ART, LONDON

Two beautiful specimens of the Persian weavers' craftsmanship, one a fragment of printed silk of the late twelfth century, the other a panel of polychrome velvet of the early seventeenth century, have been added to the textile collection, as gifts of the Founders Society.

A. A SELJOUK PRINTED SILK.¹

This fabric is of such delicacy that it has proved impossible to obtain a satisfactory photograph. We are indebted to the Survey of Persian Art, London, for the excellent tracing.

Warp threads of rosy-tan crossed by white wefts result in a pale pink surface, on which the pattern is printed in tan, with the exception of the frames of the three tangent pointed ovals, where the pattern, conventional cufic inscriptions separated

at both points by a full palmette, stands out in the shade of the fabric on tan ground.

The oval compartments show peacocks, confronted on either side of an arabesque palmette, which branches out to fill the space between the heads and tails and beneath the feet of the birds. The peacocks are very slender, with exaggeratedly long necks and tails, on which the eye pattern is indicated rather than optically rendered, by two perfunctory arabesque scrolls. The tails swoop upwards in elegant curve, meeting in an arabesque finial which somewhat resembles the more spectacular treatment of a certain type of eagle fabrics from the Iraq. This helps in dating our fabric to the last decade of the twelfth or the beginning of the thirteenth century².

The spandrils are filled with a highly conventionalized floral design, palmettes and arabesques springing from a central eight-petaled rosette.

So few specimens of the textile art of Seljouk Persia have been preserved that any newly-discovered fragment is a welcome addition to our knowledge of its evolution. The discovery of a complete pattern, printed on silk, is especially gratifying as there are only a limited number known today, possibly only three, ours, one each at Boston and Lyons. All three have been found in the course of excavations at Bibi-chahre-Banow, a hill near Rhages.

During the two hundred years of Seljouk rule, from Tughril Beg's entrance into Baghdad in A. D. 1055 to that of Hulagu Khan in A. D. 1258, textile art continued in a style not vastly different from that which

¹36.22. Height c. 5 inches; width c. 12 inches.

²Otto von Falke, *Kunstgeschichte der Seidenweberei*, Berlin, 1913. *Ortokid eagles*, vol. I., fig. 157,163.

had been evolved during the Sasanian era, A. D. 227-642, but with a pronounced tendency towards more and more abstract ornament.

The high quality of Persian textiles seems to have greatly impressed travelers from Europe, such as Marco Polo, Clavijo, and the English merchants of the Muscovy Company who, early in Queen Elizabeth's reign, had traveled to Persia by way of the White Sea, thence navigating the great rivers to the Caspian Sea. An agent of the company, Master Jeffrey Duckett, wrote in his report that the Persians were "for the most part very brutish in all kinds of good sciences, saving in some kind of silk works." Unfortunately we do not know how the western barbarians impressed their eastern hosts.

While all the exquisitely woven silk fabrics from the Islamic countries were greatly appreciated in Europe, those showing the patterns printed on silk seem to have been relatively scarce, although we find mentioned in inventories fabrics such as "cendal paint à bestes et à oiseaulux"³. Among the birds, both woven and printed, we find eagles, falcons, hawks and peacocks. The latter, natives of India and Ceylon, appear as valuable curiosities from very early times. We find them mentioned in a summary statement in the first Book of Kings where we are told of Solomon's splendor: "Once in three years came the navy of Tharshish, bringing gold and silver, ivory, apes and peacocks." The priest-king of Knossos has his diadem topped with peacock feathers; in Greek mythology the peacock is the favorite bird of Hera, but only after

the conquest of Alexander the Great did the living animals become more widely known in the Mediterranean countries. During the latter part of the Roman Empire and all through the middle ages a roast peacock seems to have been the gourmet's dream.

The peacock is found in Sasanian art both as a monstrous dragon⁴, and in its true aspect in at least one instance⁵. This latter fabric may possibly belong to the eighth century, when Persian weavers, trained in the Sasanian style, worked for their new rulers, the Arab conquerors. From the Seljouk period we find a fragment of a peacock fabric in the Cathedral archives of Canterbury⁶.

A fundamentally different type, a peacock seen frontally, belonging to Western Islamic art, to Fatimid Egypt, evolved probably from a Graeco-Byzantine model, must be mentioned simply because here also the wheel of the tail feathers forms a frame around the bird's head⁷.

The Persian type, the peacock seen in profile, is found again in the westernmost country of Islam, in Spain, where the art of silk cultivation had been introduced by Arabs from Syria⁸. Stylistically closely related to our Seljouk fragment is that magnificently colorful masterpiece of the Palermitan looms, known as the *chape du Roi Robert* in the cathedral of Saint Sernin at Toulouse⁹. Here also the upright tails form an ogive frame, though lacking the distinction of the Persian stylization.

Peacocks are found also in the mosaics of the Zisa and of Roger's room in the palace at Palermo, and in the ceiling paintings of the palatine

³Francisque Michel, *Recherches sur le commerce, la fabrication et l'usage des étoffes de soie . . . pendant le moyen âge*, Paris, 1852. Vol. I., p. 207.

⁴Taq-i-Bostan, robe of Chusrau Parvitz; the actual silk in the Victoria and Albert Museum; Lessing, *Gewebesammlung*, plate 20.

⁵Falke, I, fig. 143.

⁶Ibid., fig. 155.

⁷Ibid., fig. 176, 178.

⁸Pariset, *Histoire de la soie . . .* Paris, 1862. Vol. II, p. 225.

chapel. And from the Sicilian looms the peacock pattern found its way to the mainland of Italy.

B. A PERSIAN VELVET¹⁰.

To the early seventeenth century belongs a panel of solid cloth velvet, with silk warp and wefts and polychrome pile, entirely cut, as was customary in Persian velvets.

Of the four pile warps a luminous deep blue forms the ground, a golden yellow the slender stems which, running in pairs, form pointed oval compartments. The yellow warp is used also for parts of the floral pattern where a delicate pink predominates, while a fourth pile warp of pale blue is limited to one inch wide strips at six inch intervals. This use of several, here three, pile warps of different color in one place is characteristic of Persian velvets of the last period of great artistic activity, the Sefevid dynasty, more especially the reign of Shah Abbas the Great (1587-1628).

To this period belongs the firm symmetrical pattern. Lotos blossoms of two slightly different types occupy the compartments, smaller flowers, daisies, tulips, bleeding hearts, each on a delicately curved tendril, help to fill them without crowding. The general effect is surprisingly restful, due to the fact that the design is kept absolutely flat, without attempting plasticity as did the contemporary Italian and French textile designers. The artists to whom we owe those most noble textile documents, the Persian rugs, are also responsible for the smaller scale designs of the solid or brocaded velvets; in a certain type of rug the knotted pile is actually simulated in woven pile, in velvet.

Shah Abbas the Great was all through his long reign a true patron



PERSIAN VELVET
EARLY XVII CENTURY
GIFT OF THE FOUNDERS SOCIETY

of all the arts and his fame was world wide. England and Holland, Russia, Spain and Portugal sent ambassadors. The French traveler Jean Chardin (1643-1713), who visited Persia forty years after the death of Abbas, wrote that the Persian excelled above all in the manufacture of silk weaving. "Comme la soie est une matière abondante et commune en Perse, les Persans sont particulièrement exercés à la bien travailler, et c'est à quoi ils réussissent le mieux." He found thirty-two workshops attached to the Shah's court, each employing about one hundred and fifty weavers. Even so he deplores the decline, for, as he says, there had been formerly more shops employing a far larger

¹⁰Falke, I., plate 205.

¹⁰36.40. Height 20¾ inches; width 13¾ inches.

number of weavers. Chardin was greatly impressed by the costliness of the Persian fabrics, "il ne se fait point d'étoffe si chère par tout le monde." To Chardin we owe the information that the best velvets were woven at Kashan, Yezd and Ispahan.

Such fabrics came to Europe both as gifts from ruler to ruler and through the agents of the diverse East India Companies which flourished at about that time.

—ADELE COULIN WEIBEL.

CALENDAR OF EXHIBITIONS AND LECTURES

EXHIBITIONS

- October 21-November 15. Modern Glass and Textiles.
 October 21-November 15. Machine Age Art.
 November 1-15. Watercolors by Justine Martel.
 November 1-31. Etchings by Charles Meryon.
 November 15-December 15. Michigan Artists' Exhibition.

SPECIAL LECTURES AND EVENTS

- November 6. 8:15 p. m. "Jan van Eyck and Philip the Good of Burgundy," by Josephine Walther.
 November 9. 11:00 a. m. "Creative Imagination," by E. P. Richardson, Detroit Artists' Market Series.
 November 12. 8:15 p. m. Free organ recital by Edgar Danby.
 November 13. 8:15 p. m. "Sandro Botticelli and Lorenzo the Magnificent," by Josephine Walther.
 November 20. 8:15 p. m. "Albrecht Dürer and Emperor Maxmilian," by Josephine Walther.
 November 23. 11:00 a. m. "Creative Imagination," by E. P. Richardson, Detroit Artists' Market Series.
 November 26. 8:15 p. m. Free organ recital by Edgar Danby.
 November 27. 8:15 p. m. "Titian and the Hapsburgs," by Josephine Walther.

RADIO TALKS

(Sunday at 1:30 p. m. over WWJ, by John D. Morse)

- November 1. "The Ancestry of Modern Art."
 November 8. "Modern Glass and Textiles."
 November 15. "The Alger House."
 November 22. "Etchings by Charles Meryon."
 November 29. "Michigan Artists' Exhibit."

GALLERY TALKS

(Tuesday at 8 p. m. and Wednesday at 2:30 p. m.)

- November 3-4. "Twentieth Century Frescoes."
 November 10-11. "American Art from Copley to Carroll."
 November 17-18. "From Constable to Van Gogh."
 November 24-25. "Eighteenth Century: the Age of Good Manners."

WORLD ADVENTURE SERIES

(Illustrated lectures)

- November 1. 3:30 p. m. "Alone Across the Top of the World," by David Irwin.
 November 8. 3:30 p. m. "The Wonders of Radium," by Dr. Luther Gable.
 November 15. 3:30 p. m. "New Miracles of Nature," by Arthur C. Pillsbury.
 November 22. 3:30 p. m. "Soviet Russia in 1936," by Julien Bryan.
 November 29. 3:30 p. m. "Exploring the Magic World of Color," by Herbert Thompson Strong.

RUSSELL A. ALGER HOUSE

EXHIBITIONS

- November 10-December 13. Chinese and Japanese Prints. Lent by the Nelson Gallery of Art, Kansas City, and the Julian H. Harris Collection, Detroit.

DETROIT GARDEN CENTER

- November 5. Lecture, "Designing a Small Garden," by Mr. Winkleworth.
 November 19. Exhibition of Thanksgiving Tables, arrangements to be commented on and judged by popular vote.