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PORTRAIT OF A YOUNG MAN

BAREND VAN ORLEY

FLEMISH. C. 1492-1542

PURCHASED THROUGH THE EMMA J. FARWELL FUND

A PORTRAIT BY BAREND VAN ORLEY

Through the Emma J. Farwell Fund of the Founders Society the Museum has acquired a masterpiece of early Netherlandish portrait art. It is the smallest known portrait by Barend van Orley (H. $5\frac{3}{8}$ inches; W. $4\frac{1}{4}$ inches), and perhaps his best. As so frequently happens with masters who are accustomed to work in large format and who make an exceptional attempt at paintings of small size, the artist has here concentrated his best talent. This impression is reinforced by his sympathetic model, a young man with good-natured features and large dark eyes, who is considerably more attractive than the somewhat homely though more famous individuals like Charles V or Margaret of Austria, whom Orley, in his activity as court painter, was obliged to paint. In addition to the firm, clean drawing of the head, the clearness of the outlines, and the certainty with which the figure is placed in space, there is a most charming color scheme: a strong and unusual red of the background, upon which the shadows of the edge of the picture and of the young man's hat are visible, contrasted with which are the velvet-like black of the costume and hat, the dark blond of the hair, the flesh tones of the face, modelled in delicate gray heightened with white, and the shirt with its charming embroidered pattern of red and yellow.

One can easily understand that even in his own day van Orley was called the Netherlandish Raphael, although he was probably never in Rome and became acquainted with the art of Raphael mainly through his engravings and the cartoons for the tapestries of the Sistine Chapel which had been woven in Brussels under van Orley's supervision. The precision of drawing in our picture, the great broad curves with which the hat is placed

against the background, the plastic effect of the head and bust, do indeed remind us of Raphael, even though the intimate character and the individuality of the conception betrays the northern artist and show the connection with Dürer, who visited van Orley in 1521 and painted the remarkable likeness of him (see illustration). The angular hands, also, and the flourishes of the folds on the lower arm, which are especially characteristic of Orley, show that in spite of the influence of the Italian Renaissance, Netherlandish art was still half imbedded in the Gothic.

Our picture, which has hitherto been unpublished, fits well into the artist's early period (he was born about 1492), the years between 1515 and 1520, when he painted the excellent portrait of the scholar, Dr. Zelle, in the Brussels Museum, dated 1519, and the early portrait of Charles V in Budapest. It was at this time that the young artist, who was to become the head of the school of painting in Brussels in the first third of the sixteenth century, began a closer connection with the court. The young man who is represented in our portrait undoubtedly belongs, if not to the court, certainly to the upper class of society; this is further intimated by the costly costume, and the sapphire ring which he displays with pride.

To this early period belongs the best of van Orley's work in the field of painting, such as the Apostle Altar in Vienna and the Job Altar in Brussels (1521),¹ while in his last period his greatest performances lay in other fields: those of tapestry weaving and glass painting. His activity for the court of the stadtholder, Margaret of Austria, was decisive in this development of the artist, which led at the end of his life to his conducting a large workshop. Through his precedent

¹Compare the exhaustive and excellent biography of the artist by M. J. Friedländer in *Altniederländische Malerei*, VIII, 1930.



PORTRAIT OF BAREND VAN ORLEY
 BY ALBRECHT DURER
 PAINTED IN 1521

this was to become the custom in Flemish art of the following period, to Rubens and Van Dyck. We hear of his relation to the court as early as the year 1515, when he received the commission to paint the six children of Philip the Handsome, among them Charles V and Ferdinand, who, after the death of Philip (1506) were brought up by his sister, the stadtholder. These pictures, which do not seem to have been preserved, were sent as a gift to King Christian II of Denmark, who was being married at that time to Isabella of Burgundy. On the 28th of May, 1518, Margaret named van Orley court painter, and several portraits of her are preserved, among them a particularly charming one in which she is portrayed as *Caritas*, enthroned in the clouds above a Crucifixion (in the Museum in Rotterdam). Even after Margaret's death, when her sister, Mary of Hungary, took over the regency (1530), van Orley still retained his important position at the court.

Van Orley had already executed cartoons for tapestries for Margaret, as is shown by the contract between her and the most important weaver in Brussels, Pieter de Pannemaker, of September 11, 1520, in which van Orley is named. The Scenes of the Passion mentioned in the contract probably belong to the wonderful series of tapestries interwoven with gold, three of which are to be found in private possession in America: *Christ on the Mount of Olives* and *The Crucifixion* (the latter formerly in the collection of J. P. Morgan) in the Widener collection in Philadelphia, and *The Last Supper*, in the Philip Lehman collection in New York.

No less important but less known than his activity in tapestry weaving, to which we are indebted for some of the most beautiful tapestries of the early sixteenth century, was van Orley's work in glass painting, of which the principal church in Brussels, St. Gudule, is still an imposing witness. This work was also done for the court, first for Margaret, then for Mary of Hungary. The earliest, in the choir, was done in 1523, the historically important portraits of the donors, Emperor Maximilian and Mary of Burgundy, Margaret and her second husband, Philibert of Savoy, Philip the Handsome and Joanna the Mad, Charles V and Ferdinand. Van Orley was allowed to create a still more imposing monument of glass painting (1534-1539), when Mary of Hungary persuaded her brothers Charles V and Francis I of France to have the Chapel of the Holy Sacrament in St. Gudule erected by van Orley and fitted out with huge glass paintings. The last window to show van Orley's style is dated 1540, a donation of Francis I. Van Orley died in 1542, but the spirit of his art continued to live in the glass painting and tapestry weaving of the following period, as can be seen in the later windows of the Holy Sacrament Chapel (dated 1542-47) and the tapestries in our Museum after cartoons by his pupil, Pieter Coeck van Alost,

In the field of the applied arts van Orley was one of the most influential artists of the Flemish School, and though as painter he seldom equals his great predecessors of the fifteenth century, he has nevertheless created some masterpieces,

to which belong the delightful Madonna picture of the Altman collection in the Metropolitan Museum and the newly acquired portrait in our collection.

W. R. VALENTINER.

A SELF-PORTRAIT BY WHISTLER

The final mark of the long and loyal friendship to the Museum of the late Henry Glover Stevens was the bequest to the Art Institute of Whistler's *Portrait of Himself as a Young Man*.¹ The opinion of Way and Dennis² and Gallatin³ that this is the most important of Whistler's self-portraits, is borne out by the number of times it has been reproduced. It was twice etched in the nineteenth century, once by Percy Thomas for the frontispiece to the catalogue of Whistler's etchings exhibited at the Liverpool Art Club in 1874; and again by William Hole for the *Art Journal*, October, 1897. Since Whistler's death it has been reproduced many times.

It is of greater interest that the white lock of hair on Whistler's forehead, which became a famous detail of the artist's pose, is represented for the first time in this portrait.⁴ The white lock appeared while Whistler was still a young man, for W. M. Rossetti mentions

seeing this portrait during a visit to the studio in 1867, when Whistler was thirty-three years old.⁵ In the case of most artists it is of no significance whether they had white locks on their foreheads or no hair at all, but in Whistler's case the lock is a symbol of that flamboyance of character which made him at once the buffoon and the idol of his own generation, and which seems to us the fatal flaw in his attempt to achieve greatness.

For when Whistler arrived in Paris in 1855 to become the "idle apprentice" celebrated by Du Maurier in *Tribby*, he had already soaked himself in Murger's *La vie de bohème*, the source from which so many others also derived the idea that merely by renting a studio and setting up as an artist, one becomes somehow suddenly superior to everyone else on earth. Duret, his French biographer, has brought out the degree to which the studio life of Paris fostered a habit of "despising and setting at defiance the vul-

¹Oil on canvas: H.29½"; W.21". Signed with butterfly in circle at the left; the frame decorated by Whistler and signed with the butterfly at the left. Collections: George McCulloch, London; Henry Glover Stevens, Detroit. The catalogue of the London Memorial Exhibition, 1905 (in which this portrait was No. 30) says: "On the back is the artist's signature in his own handwriting." No trace is now visible of this signature, which is mentioned in no other description of the canvas.

²T. R. Way and G. R. Dennis: *The Art of James McNeill Whistler*, 1905, p. 38 and illustration.

³A. E. Gallatin: "Whistler—The Self-Portraits in Oil," *Art in America*, Vol. I, p. 151; *The Portraits and Caricatures of James McNeill Whistler, an Iconography*, 1913, No. 4; *Portraits of Whistler*, 1918, No. 4.

⁴E. R. and J. Pennell: *The Life of James McNeill Whistler*, 1908, p. 80.

⁵E. R. and J. Pennell: *ib.*, p. 137. The Pennells also mention that Whistler was again painting his portrait in a white jacket (under date of 1894). Gallatin suggests that he was repainting the present portrait. The appearance of the canvas, with its characteristic thin sketchy paint, and its close similarity to the Thomas etching of 1874, make this seem highly improbable.



SELF PORTRAIT
 JAMES MCNEILL WHISTLER
 AMERICAN. 1834-1903

gum pecus (vulgar herd) incapable of seeing and feeling like an artist."⁶ The desire to shock commonplace folk, to show the world what a devilish clever young fellow one is, Whistler never outgrew. This kind of conceit is, undoubtedly, one of the most perilous forms of rubbish with which the brain of a talented young chap can be furnished. Painting is too subtle and difficult a craft, the task of saying something which the intelligent may find it worth while to remember requires too much self-

discipline of one's gifts to allow the goal to be gained by sensational tricks.

But in Paris Whistler felt the influence also of one of the great artistic forces of his generation, the art of Courbet. When Courbet began to exhibit in 1844, he found in Paris the same attitude of mind which Whistler found later in London. A picture was supposed to embody a philosophic and moral lesson; if it were not explained by a quotation of poetry in the catalogue, it had at least a romantic subject. Courbet's mind had the com-

⁶Theodore Duret: *Histoire de J. McN. Whistler*, 1904.

plete objectivity of the generation of scientists which was springing up around him. Like Tennyson's troopers, he did not reason why; what pleased his eye, he painted and that was the end of it. A more precious generation that succeeded him turned his earthly gusto for the pleasure of the eye into art for art's sake.

Whistler did some of his best work in oils under the influence of Courbet's dispassionate eye and magnificently robust craftsmanship. *The Music Room* (1860) and *The White Girl* (1862), which was his first public success, puzzled the critics by their novel detachment. The *White Girl* was merely a red haired model, in a white dress, standing on a white rug. The public, accustomed to reading all sorts of romance into their pictures, found it hard to understand that this was merely a study in color tones, of one white against another. It was the most conspicuous example in the *Salon des Refusés* of 1863, of the lack of subject which was the "modern art" of the 60's and 70's.

Whistler's style was formed chiefly from three sources. One was Courbet, another was Velasquez. In the latter's work the reserve of a Spanish aristocrat gave an absence of emotion which was kin to the objective realism which was the ideal of Courbet, or of Whistler and his friends, Manet and Fantin-Latour. Velasquez's subtle harmonies of greys also appealed to Whistler's fastidious eye: they are reflected in the present portrait. A third source was the Japanese print. Its discovery by a few connoisseurs in Paris during the fifties was the first crack in the self-satisfaction of the west, which had until that time assumed that all non-European arts were so inferior to its own as to be beneath serious attention. The widening of our circle of ideas to include the entire world is one of the main forces in the artistic thought of the last eighty years. Whistler was one of the first to show its effect. He found in the Japanese print not only

the detachment and absence of story which he admired, but a novel decorative effect. Its cool, quiet color, its striking use of a flat pattern of colors and shapes instead of the three-dimensional effect of European tradition, had an immense influence upon him. His *Lange Leizen of the Six Marks* (1864), which was exhibited last summer in Chicago, is a record of the passion for Far Eastern costume, pottery, screens and decoration, which made him known in Chelsea as "the Japanese artist." More important was his attempt to make his pictures "stay flat" instead of seeming full of space, in order to get the two-dimensional effect of a print.

In our portrait both of these latter elements may be seen. The color scheme is that harmony of black, grey, and white, which he found so admirable in Velasquez. Its flatness, its emphasis on silhouette, show the influence of Japan. So, too, the butterfly signature.

When Whistler painted this portrait, he had already moved from Paris to London, where several members of his family had settled. The novel simplicity of his canvases, his aggressive cleverness, his arrogance in insisting that the Grosvenor Gallery give him an entire wall so that his pictures should not have disturbing company, his habit of calling his pictures by musical terms, astonished and dismayed Victorian England. Eventually Ruskin assailed him with the indignation of a Hebrew prophet commenting on Babylon. Whistler brought suit for libel, won, and was written down as a buffoon for the next generation. But by the end of the century the pendulum had swung so far back that Mr. R. A. M. Stevenson in the *Art Journal* of October, 1897, began an impassioned flight of rhetoric on this portrait with the words, "Scarce a portrait outside the work of Velasquez, Titian, or Rembrandt, is placed on the canvas with the simple, telling effect of this one."

Today, when one tries to estimate his achievement, thirty years after his death,

one fact is obvious. He spent an enormous part of his energy on things which were not of first importance,—on impressing people not worth impressing, on battling with the stodgy taste of Victorian England. When he was elected President of the Society of British Artists, he revolutionized the display of pictures in hanging the spring exhibit of 1887. He had the walls of the gallery covered with a simple neutral textile. He hung the pictures in a single line instead of in solid phalanx from floor to ceiling; he arranged them in harmonious groups by color, instead of fitting them in, frame to frame, wherever they would fit. At the next election the membership of the society, down to the last doddering ancient who had not come up from the country for years, turned out to vote the interloper out of the presidency. Whistler, followed by his friends, resigned with the famous remark, "The 'Artists' have come out, and the 'British' remain." It was a typically Whistlerian affair. In twenty years his ideas were victorious, but with this victory they disappeared, absorbed into the transitory life of society. The triumph today is gone as completely as yesterday's breakfast. Excellent in its time, but not food for posterity.

Whistler delighted in Murger's *Vie de bohème* to the end of his life. That is another way of saying that he thought it as important to impress people by his personality as by his work. So, too, in his painting, his taste was more important than his craftsmanship. He was not a great stylist or technical innovator like Courbet, Manet, Monet, Cézanne, Leibl, Degas, Van Gogh, Renoir, Gauguin, who were all at work during his lifetime. The use of oil paint is an exacting craft. Just as a writer, after dashing off the first draught of his idea, must in every but one out of a thousand cases, work and work over his words until the style becomes rich and clear, so must a painter work. Something happens to paint as it is worked over by a sensitive hand, to

give it lustre and distinction that were not there before the hand gave life to it. Any given square inch of a canvas by Titian or Velasquez or Renoir is delightful, simply as a sort of semi-precious material, like a piece of porcelain or Limoges enamel. Although Whistler's art was purely decorative, his paint is not remarkable. The technique which he learned in the studio of Gleyre, and which was to remain his always, appealed to Whistler's fastidiousness. He made a fetish of not working over his paint. His palette was neat as a sales-room sample. The Comte de Montesquieu has left an account of the sixteen sittings for his portrait, during which the canvas progressed at the rate of about fifty brushstrokes to the sitting. At the end, each brushstroke was perfect and untouched after it had been put on. It is the sort of painting that makes one wonder at the artist's exquisite taste and originality of thought. But it is not the kind that makes the artist pore over a canvas, wondering at the magic of the paint as one pores over a Titian.

Yet he was a decisive figure in the development of American art. His influence on the taste of England and America was enormous. The conceited Bohemianism which he fostered, is a black mark against him. Yet he was also a positive force in the widening of our knowledge and ideas. He revolutionized taste in decorative arts. He gave great impetus to the appreciation of non-European arts, which was to a large extent responsible for the twentieth century revolution in style. And he grafted on the sincere, delightful, but extremely simple tradition of American art the elegance and sophistication of international society.

By general consent, his best work was in portraiture. This portrait, which is the most important of his self-portraits and which ranks very high among all his work in this field, is a gift worthy of so good a friend to the museum as Mr. Stevens.

E. P. RICHARDSON.

INDIAN BLANKETS

In memory of their brother, Henry Glover Stevens, the fine collection of blankets woven by the American Indians, assembled by him as a permanent loan to the Institute, has been presented by Mrs. Fremont Woodruff, Mrs. Ellen S. Whittall, and Mr. William P. Stevens. The collection consists of thirty-two Navajo blankets, four Hopi blankets and one Chimayo blanket. There is also one Chilkat blanket and one Mexican serape.

This last, a *Saltillo serape*, is of unusual beauty both in color and texture. On mellow red ground which is enlivened with smallest streaks of golden yellow, the central medallion of concentric diamonds displays a variety of minute geometric and floral patterns on a background that ranges from darkest blue to reddish purple and palest mauve, moss-green and pure white. Narrow borders of a similar color scheme finish this truly magnificent example of an art that is, unfortunately, vanishing. The extraordinary quality of the texture, the fine feeling for color combinations, mark this serape as belonging to the eighteenth century, although quite possibly an even earlier date ought to be assigned to this rare piece.

Related to the Mexican serapes are the *Chimayo blankets*, which have the same half Indian, half Spanish origin, and are woven and worn by the Spanish-speaking Indians in the mountain valleys of New Mexico. The specimen selected by Mr. Stevens shows an all-over zigzag pattern in two tones of blue on a white ground.

The *Hopi*, pueblo dwellers of Shoshonean stock, were skilled in pottery, basketry and weaving, when Coronado subdued the Pueblo tribes in 1540, in his search for the "Seven Cities of Cibola," reputed to be of fabulous wealth. The Hopi are still masters of pottery making and basket weaving, but their excellent blankets of former days are now surpassed by those of their erstwhile pupils, the Navajo. There is, however, a certain

fascination in these simply-striped fabrics, which lies partly in the softness of the well-prepared wool, partly in the dignified restraint of the weavers, who are always men, never women. The Hopi blankets collected by Mr. Stevens, though not numerous, are excellent examples, beautiful both in technique and color combinations.

By far the largest part of the collection consists of works by the master weavers of the Southwest, the *Navajo*. The "Apaches de Navajo," as the Spanish conquerors called them, belong to the Athapascan linguistic stock. Formerly roaming nomads, they occupy today practically the entire region between the San Juan and Little Colorado rivers, in Arizona, Utah and New Mexico, and have become a mainly pastoral people. In winter they live in earth-covered houses, but during the warm season they generally camp in shelters of brush. There are many reasons for supposing the Navajo learned the craft of weaving from the Pueblo Indians; yet the pupils, if such we may call them, today far exceed their teachers in the beauty and technical quality of their work.

Cotton, which grows well in New Mexico and Arizona, the tough fibres of yucca leaves and other plants, the hair of different quadrupeds and the down of birds furnished, in prehistoric days, the textile materials. But while some of the Pueblos still weave, at least to a slight extent, their native cotton, the Navajo use only the wool of the domestic sheep. Sheep were introduced into the Southwest by the Spaniards; we know that at the time of the rebellion of 1680 the Indians owned flocks of sheep; but only the Navajo became sheepbreeders on a large scale, and even gave up their nomadic habits in favor of a pastoral life.

The Navajo women are occupied to a large extent with the preparation of the wool and the spinning and weaving. The wool is washed in hot water in which

yucca roots have been previously boiled. The carding is done with ordinary hand combs; the simplest type of spindle is used for spinning, a slender stick attached to a wooden disk which helps in the winding of the yarn. These spindles do not differ from those which have been discovered in prehistoric burial places, from Peru to the cliff dwellings of the Southwest. The loom also is still the simple frame in which the warp is placed vertically; the weaver begins at the bottom, rolling up her weft as she proceeds. She uses no shuttle but inserts the yarn, wound into a small ball, with her fingers. As in tapestry weaving, the weft strands are only carried as far as any particular color is desired.

The natural white and brown of the well-washed wool, as well as skillful blendings of the two, resulting in pleasant shades of grey and beige, are used; black, red and yellow are obtained by the boiling of concoctions of sumac and other native plants. For blue, indigo has been procured from the Mexicans since early days. In many Navajo blankets the rather dull red of native dye is replaced by a brilliant scarlet or rose color. This is made of *bayeta*, a red frieze flannel, originally brought to Mexico from Europe and used for soldiers' uniforms; the Navajo obtained it through spoil and barter, later it was supplied to the trade from the Eastern cities of the United States. The Indians cut up the cloth into narrow strips, unravel and spin it again, sometimes mixing it with their own red dyed wool. For a few years in the last quarter of the nineteenth century the Navajo frequently bought yarn, ready spun and dyed, from the traders. Blankets woven partly or entirely of such yarns are usually called *German-towns*.

Some of the earliest Navajo blankets have simply horizontal stripes or series of stripes running across the web, not unlike the Hopi blankets. The so-called *Chiefs' blankets* have in addition to such stripes a diamond in the center and frac-

tions of diamonds in the corners and at the angles. Our collection is especially rich in diversified specimens of Chiefs' blankets. For the rest, practically all the designs used by the Navajo weaver are represented, squares, diamonds, triangles, zigzags, wavy diagonal stripes forming trellis—all those designs which are so pleasing to our eyes, even without the symbolic meaning which they held, originally, for the Indians. Besides several fine examples of *Bayeta* there is one outstanding example of a German-town, far too large for a blanket, obviously woven for trade or barter.

Mr. Stevens was interested also in the modern revival of weaving, adaptations of the best in old patterns, woven entirely of home-dyed and spun yarns. Two blankets illustrate the, to us rather amusing, aberration of reproductions of the sandpaintings used in religious ceremonies. Such blankets may be exact copies or mere adaptations, as the large-size *Yebaad* dressed in a multi-colored flaring skirt with tasseled belt and turquoise earrings. An exact copy is presented in one blanket of the "Floating of the Logs," a sandpainting used in the nine-day ceremonial called the *Yebitchai*. Four couples of male and female deities ride the logs, while four more walk along the river banks, engaged in warding the logs off from the shore, while the rainbow goddess upon which these gods often travel, completes the picture.

Two belts with silver plaques and buckles may not, strictly speaking, belong to the textile collection, but can be mentioned here since they form an important part of a Navajo man's outfit. The Navajo are expert silversmiths, using Mexican silver coins which they pound on a small anvil and work into rings, bracelets, hollow beads and plaques, often adorned with turquoise matrix.

In its simplicity, its variety and strength, the Indian design has seldom if ever been surpassed. Not only the Indians of the fertile Southwest, but also

their brethren of the harsher subarctic zone, take a place among the best primitive craftsmen. One blanket illustrates the art of weaving of the *Chilkats*, a small tribe of Kuluschan stock, living at the head of Lynn canal in southern Alaska. The Chilkat women weave their goats' hair into blankets of great originality of design—mythological figures of the totem pole type—with a texture that is not unlike the herringbone weave of Sarouk rugs; for additional ornament the warp threads are tied into a long fringe.

The textile collection has been considerably enriched by this gift of a collection that has been built up with much loving thought. In these blankets primi-

tive restraint and joy in color and rhythmic form balance each other with admirable grace. They represent the sincere and spontaneous reactions of a race which stands close to the primeval forces of nature and is thrilled with the ever new enchantment of sun and moon, of stars and rainbow.

ADELE COULIN WEIBEL.

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Note: The series of handbooks issued by the American Museum of Natural History give much excellent information in compact form. The reports of the Field Museum and the Smithsonian Institution, Bureau of Ethnology, contain articles dealing with diverse aspects of Indian civilization.

FLINT IMPLEMENTS OF THE OLD STONE AGE

A collection of flint implements, from Mugharet et-Tabun (Cave of the oven) in the Wadi al-Mughara (Valley of the caves) near Athlit, Palestine, has been presented to the Institute by Mrs. Lillian Henkel Haass.

Athlit lies nine miles south of Mount Carmel; the mountain promontory is broken by ravines, and honeycombed by caves which in prehistoric times were used as shelters by a race closely related to the Neanderthal race.

The Tabun cave is the largest of the group, with seven distinct culture layers, dating from the Bronze Age (layer A), through Aurignacian, Mousterian and Acheulian to Tayacian. The excavations

were carried out by the American School of Prehistoric Research jointly with the British School of Archaeology in Jerusalem. An account of the results obtained in 1932-33, by the director, Miss Dorothy A. Garrod, has been published in the *Bulletin of the American School of Research*, No. 10, May, 1934.

Since our collection, rich in implements from diverse sites in Egypt and Western Europe, has been entirely lacking in Palestinian specimens, this generous gift will be of outstanding importance not only for the student but also in rounding out the collection of prehistoric art.



ITALIAN BROCADE
MIDDLE OF XV CENTURY

A LATE GOTHIC BROCADE

The Textile Department has received as a gift of the Founders Society a fragment of a rare and beautiful fabric, mounted on a complete reconstruction in water-colors.¹

This fabric belongs to a small group, inspired by sketches of Jacopo Bellini, woven in Venice around the middle of the fifteenth century. From the thirteenth century onward several Italian towns took up silk manufacture, in competition with Eastern imported textiles, possibly at first with imported labor,

with wandering or captive Saracenic and Greco-Syrian weavers.

In the fifteenth century the looms of Tuscany vied with those of Venice in the production of the so-called pomegranate patterns. In Venice some high-spirited weavers preferred tying their looms for elaborate "grotesque" patterns, which may have been destined chiefly for the flourishing trade with Mameluke Egypt. Real artists made the designs for these fabrics, but the original drawings are mostly lost.

A sketchbook by Jacopo Bellini

¹34.31.

(c. 1400-1464) in the Louvre has ten pages with designs for brocade-weaving. Having lost his interest in them, the artist covered nine of these pages with grey paint, in order to use the parchment for other designs. Thus only one page, with three sketches, is preserved.²

Jacopo Bellini is no innovator in textile design; his motives are very old, harking back to early Persian textile art, with perhaps a reminiscence of Chinese ceramic designs. But the adaptation of these old motives to entirely novel compositions shows the great artist. The designs are an artist's dream, an ideal, but impossible of actual transla-

tion into weaving. For the exigencies of the drawloom they had to be reassembled.³

The fragment in our collection shows Bellini's curved band with the running animals used for framing pointed ogive compartments which contain alternately eagles and lions preying on antelopes, on either side of beautiful flowered trees. Eagle and lion, and the swirl motif in the medallion which is superimposed on the framing band, are brocaded in gold thread; the pattern is uniformly of a mellow green, with white blossoms on the trees, the ground is tinted like old ivory.

ADELE COULIN WEIBEL.

REARRANGEMENTS OF THE MUSEUM'S COLLECTIONS

With the accessions which have been made to the Institute's collections of paintings during the past few years, the space which had been allotted to the Dutch masters has proved to be insufficient, and the largest and the most important of them have now been assembled in the large corner room in which the English paintings had hitherto been shown, the panelling in this room forming an excellent background for them. Especially impressive is the west wall, on which are now hung the three large landscapes—in the center the Jacob van Ruisdael (*The Cemetery*), at the right and left the two beautiful Cuypps, one of them from the Scripps collection, the other the gift of Mrs. Haass. On the north wall hang at either side of the Salomon van Ruysdael of the Scripps



ANGEL OF THE ANNUNCIATION
AUSTRIAN. C. 1480

²V. Golubew, *Les Dessins de Jacopo Bellini au Louvre et au British Museum*, Brussels, 1908. Vol. II, Pl. 95.

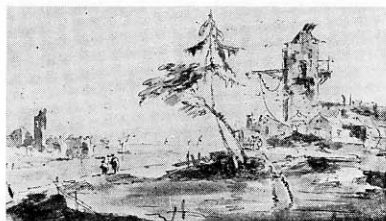
³O. von Falke, *Geschichte der Seidenweberei*, Berlin, 1913. Figs. 484 to 488.



HEAD OF A BOY
GERARD TERBORCH
DUTCH. 1617-1681

collection, the portraits by Bartholomaeus van der Helst, Dirck van Sandvoort, a head of an old man by Rembrandt, and an excellent still life by Willem Kalf. The splendid large still life by Jan Baptist Weenix, a gift of Ralph H. Booth, forms the center of the east wall, flanked on either side by portraits by Frans Hals, Rembrandt, and Terborch, and a church interior by Emanuel de Witte; while on the south, the window wall, are genre scenes by Pieter de Hooch, Hendrik van der Burch, and others. The Museum's masterpiece by Rembrandt, *The Visitation*, is now seen to better advantage on a screen, on the back of which hang Rembrandt's *Head of Christ* and a fine early Ruisdael.

The English paintings which had been shown in this room are now exhibited,



VIEW OF VENICE
FRANCESCO GUARDI
ITALIAN. 1712-1793

together with American furniture, in the Georgian room on the other side of the building, the important group of paintings adding dignity and distinction to this room. At the same time, the placing of English art near American art of the eighteenth century, which developed from it, has a natural logic and is of educational value.

By transferring the Dutch paintings from the small room which adjoined the room of northern primitives, this room became available for a spreading out of these primitive masters. The larger room is now devoted to the excellent small collection of early Flemish and Dutch pictures, while the German and French paintings which had been shown together with them, are now hung by themselves in the adjoining room: the two Cologne works (the so-called Meister Wilhelm and the Master of the Life of Mary), the small Holbein, and the Jean Clouet. In addition to these we now have, as new acquisitions, a charming small angel (an Austrian panel of 1480, see illustration), and, as a gift from Mrs. Haass, a remarkably fine South German portrait of a woman, of about 1520, attributed to Ambrosius Holbein, while the other German works, of larger size, such as the Madonna painting by Cranach and the large altar with the Crucifixion, of the Augsburg School, are shown in the Gothic Hall.

An important enrichment of the Mu-



PUTTI
FRANCOIS BOUCHER
FRENCH. 1703-1770



HEAD OF AN OLD MAN
JACOPO ROBUSTI, CALLED TINTORETTO
ITALIAN. 1518-1594

seum's collections has just been made by the collection of drawings from the Middle Ages to the present day, which have been installed in the five small rooms on the second floor which had been devoted for the most part to modern art.

These acquisitions of the summer—sixty-five drawings in all—have been combined with the Museum's hitherto meagre collection and form a survey of the art of drawing from the illuminations of the twelfth, thirteenth, and fourteenth centuries, through all the epochs of European art, among those which have special representation being the Italian Renaissance, the Dutch Baroque, and French art from the seventeenth to the nineteenth century.

The first room shows the early colored illuminations, the sheets of the northern schools of the fifteenth and sixteenth centuries, among them a drawing by Dürer, and those of the Italian masters of the sixteenth century, including sheets by Lorenzo Costa, Campagnola, Correggio, Tintoretto, Pordenone, and, of special notice, an imposing drawing by Michel-

angelo with sketches for the Sistine ceiling.

The second room is devoted to the Italians from the sixteenth to the eighteenth century: here can be found excellent studies by Federigo Barocci, Luca Cambiaso, Annibale Caracci, Castiglione, and Guercino, from the later sixteenth and seventeenth centuries; Canaletto, Guardi, Ghezzi, Piazzetta, Pellegrini, Pittoni, and Zuccarelli from the eighteenth century.

The third room contains French and Netherlandish drawings of the seventeenth century, and English drawings of the eighteenth century; excellent sheets by Nicolas Poussin, Claude Lorrain, Jordaens, Van Dyck, Terborch, and Van Goyen belong to the first group, and such artists as Gainsborough, Flaxman, Bunbury and others to the second.

In the fourth room we meet the French masters of the eighteenth century, with outstanding examples of Boucher, Fragonard, Vien, and David, and such masters of the nineteenth century as Ingres, Delacroix, Gericault, and Corot, to Guys, Jongkind, and Renoir. The last room contains contemporary drawings: sheets by Rodin, Despiau, Maillol, Bracque, George Gross, Ernst Heckel, Kokoschka, and Rivera.

The Museum hopes that this collection of drawings will be of use for study by our artists as well as for the education of the laity, and that it will further the enjoyment and the knowledge of the executed works of art.



SHRIMP GIRLS
THOMAS GAINSBOROUGH
ENGLISH. 1727-1788

CALENDAR OF LECTURES AND EXHIBITIONS

EXHIBITIONS

- November 13-December 16. Annual Michigan Artists' Exhibition.
 November 13-May 31. Old Master Drawings.
 November 22-December 22. Four Centuries of Landscape Prints.
 January 9-February 28. Paintings by Frans Hals—17th Loan Exhibition of Old Masters.

TUESDAY EVENING LECTURES

- December 4, 8:30. "Epochs of American Life," by Professor Winfred A. Harbison of Wayne University.
 December 11, 8:30. "Epochs in American Painting," by Clyde H. Burroughs.
 December 18, 8:30. "Christmas in the Art of the Renaissance," by Adele Coulin Weibel.
 Wednesday, January 9, 8:30. Opening of the Frans Hals Exhibition and Lecture, "Frans Hals," by Dr. W. R. Valentiner, Director. Admission by ticket only.
 Wednesday, January 16, 8:30. Private view of Frans Hals Exhibition for the Founders Society with gallery talk on the exhibition by Dr. Valentiner.

GALLERY TALKS

(Tuesday afternoons at 3:00 and Thursday evenings at 8:00)

- December 4 and 6. Japanese Art.
 December 11 and 13. Art of India.
 January 8 and 10. Mohammedan Art.

WORLD ADVENTURE SERIES

(Illustrated lectures every Sunday)

- December 2, 3:30. "The Conquest of Mont Blanc," by Bradford Washburn.
 8:30. "Everyday Life in Russia," by Julien Bryan.
 December 9, 3:30. "Hunting Dangerous Big Game in Africa," by Dr. James L. Clark.
 December 16, 3:30. "Adventures All Over the World," by Lowell Thomas (Unillustrated).
 8:30. "From Singapore to Mandalay," by Lowell Thomas.
 December 30, 3:30. "With Byrd at the Bottom of the World," by Dr. Lawrence M. Gould.
 January 6, 3:30. "Explorations in the Gobi Desert," by Roy Chapman Andrews.
 8:30. "In the Shadow of Eastern Gods," by Robert Edison Fulton, Jr.
 January 13, 3:30. "Bali, Eden of the South Seas," by André LaVarre.
 8:30. "A New Language for a New Generation," by Louis Untermeyer (Unillustrated).

GARDEN CENTER

(Illustrated lectures Thursday afternoons at 2:30)

- December 6. "Charm and Value of Birds in the Garden," by Mrs. Frederick W. Campbell.
 January 3. "Rock Gardens," by Louise Beebe Wilder.
 Exhibitions
 December 6 and 7. Birds' Christmas tree and information on feeding birds in the winter.
 January 3 and 4. House plants and planted bowls.

FOR BOYS AND GIRLS

(Historical motion pictures every Saturday morning at 10:00)

- December 1. "Declaration of Independence."
 December 8. "Yorktown."
 December 15. "Vincennes."
 December 22. "Daniel Boone."
 December 29. "The Frontier Women."
 (Pageant of History talks every Saturday afternoon at 2:30)
 December 1. "Mystery Cities of the Mayas."
 December 8. "2,000 Years of Chinese Art."
 December 15. "The Arts of Japan."

EXHIBITION OF PAINTINGS BY FRANS HALS

The outstanding event of January and February will be an exhibition of paintings by the great Dutch master, Frans Hals, the seventeenth in the series of loan exhibitions of Old Masters to be held at the Institute since 1925. It will include the most important paintings by this master in America and will be of the same importance as the preceding exhibitions of paintings by Rembrandt, Van Dyck, Titian, etc.

America owns more paintings by this great Dutch master than any other country—about eighty in all—and it is hoped that at least forty of them will be shown in the exhibition. It will be the first exhibition of works by Frans Hals to be held either in this country or in Europe, and besides the great interest it will have for the public, will add greatly to the scientific knowledge of the artist's

work. Paintings have already been promised from nearly all of the leading art museums in the country—those of New York, Boston, Philadelphia, Brooklyn, Cincinnati, Chicago, Toledo, and Kansas City—and from important private collections in New York, Cincinnati, Chicago, Baltimore, Detroit, and Washington.

A catalogue will be published in which the outstanding paintings will be reproduced. The exhibition will open on January 9, with a lecture on Frans Hals by Dr. W. R. Valentiner (admission by ticket) at 8:30 o'clock. On Wednesday evening, January 16, at 8:30, there will be a private view of the exhibition for members of the Founders Society, with a gallery talk on the exhibition by Dr. Valentiner.