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JUDITH WITH THE HEAD OF HOLOFERNES
TITIAN
VENICE. 1477-1576
AN ANONYMOUS GIFT TO THE INSTITUTE

JUDITH WITH THE HEAD OF HOLOFERNES

Judith with the Head of Holofernes, an anonymous gift to the Institute, is a masterpiece of Titian's last period, combining an imposing, heroic characterization with an astonishing mastery of execution. It is difficult to say what one admires most about it: the boldness of the technique, the glowing color with its wealth of nuances, or the representation of this sumptuous and at the same time noble type of Venetian beauty, which to the end of Titian's life holds the center of interest in his compositions.

Though the artist has refused to mirror the horror of the deed in his heroine's features, whose beautiful regularity he will not allow to be disturbed by the gruesomeness of her act, he has nevertheless presented the awful drama impressively enough in her drawn-back body and the sombre scene in the foreground. Here is expressed an almost revolting realism, which one would be more inclined to expect in the north than in the south. Only the old Titian, by the magic of his color effects, could make us overlook the monstrous theme, with its depiction of the blackened, decomposing head over-run with blood.

Judith holds the sword with which she has severed the head firmly in her right hand and with forceful gesture clutches the black locks of Holofernes with the fingers of her left hand. A satanic, savage expression stiffens the features of the dead head and terrifies the negro boy who, eager to be of service, holds the sack to receive it. Or is it a negress, as some affirm, who appears elsewhere in the depictions of Judith as the servant, in keeping with the Bible story, but who here assumes a remarkably subordinate role? The old master was evidently not concerned with making clear to us whether he followed the tradition in this point or not.

In spite of the softness and breadth of the painting, the plastic effect of the group, built up in a triangle, is worthy of admiration. The head of the heroine, with its gold blond hair, stands out plastically before the curtain, which shimmers in multiple tones of dark wine red and flame tinted violet, bordered with golden yellow. Still stronger is the contrast of the pale white of the arms and dress with the deep black of the tent in the background, the flickering black, blue, and red tones of the dead head and the copper brown of the negro boy. Added to this is the colorful repoussoir that is formed in the right corner by the golden-yellow brocade sleeves of the negro, embroidered in green. And what surprising details of coloristic splendour, such as the golden-yellow head band of the negro, his ruby earrings, the large pearls in Judith's ears, and her pearl necklace; above all in the flesh tones which gleam through the filmy white garment, and the yellow-red strands of hair which have become loosened and stream over her shoulder upon her breast!

It is well known that Titian declared to the young Palma that everything could be said in painting with black, white and red. With the exception of the chrome yellow in the costume of the negro, the artist seems indeed to have restricted himself to these three ground colors, out of which, however, he has evolved an extraordinary wealth of shades.

In execution the painting is close to *The Education of Cupid* in the Palazzo Borghese, a work which is usually dated 1565-68, thus done when the artist was nearly ninety years old. In the Judith, with its wealth of opalescent color tones and its loose, broad brush strokes, we are reminded as in that picture of compositions of Rembrandt's last period, and of modern masters up to Renoir.

The head of Judith is, to be sure, more carefully executed than is usual in the pictures of Titian's late period. But this part of the picture has suffered in no way from cleaning, as had been formerly assumed; on the contrary, after the old

DETAIL OF THE HEAD OF HOLOFERNES
FROM THE PAINTING BY TITIAN

varnish and some over-painting on the curtain had been removed by the excellent restorer William Suhr, the picture was seen to be in a splendid state of preservation and as fresh as though it had just been painted, preserving, also, the most delicate modelling in the head and neck.

It is not unusual in the late works of Titian to find a more careful execution of the flesh parts as compared with the rest of the picture—for example in some of the Venus representations. Since after the cleaning, the hair of Judith and the curtain against which she stands are seen to have the same breadth of technique as the lower part of the composition, the painting appears much more unified, even though the center seems to be more solid in execution. It is, however, not impossible that Titian worked on the painting at different times—always of course within the late period. We remember what Vasari, who was an eye-witness at the painting of works of Titian's late period, wrote. Though he was not thoroughly in accord with the broad manner of painting of the aging master—works which in present-day opinion are among the artist's greatest performances—he nevertheless remarks that this technique differs considerably from the hurried daubing of his imitators. He says in part: " . . . whereas many believe these works of Titian to have been executed without labor, that is not the truth. It is indeed well known that Titian went over them many times, nay so frequently that the labor expended on them is most obvious. And this method of procedure is a judicious, beautiful and admirable one, since it causes the paintings so treated to appear living, they being executed with profound art, while that art is nevertheless concealed."

Remarkably enough, the artist seems to have treated the theme of Judith only once—a theme which provoked the imposing compositions of Donatello, Botticelli, Mantegna, and Michelangelo, and

in spite of the fact that the treatment of the subject was familiar to him from Giorgione's painting. It would seem that shortly before his death he decided to make up for lost time and to settle the matter once and for all, in a painting which forms a bridge to the depictions of the motif by such northern artists as Rubens and Rembrandt, who again took up the theme and carried it further.

The painting comes from the collection of Lord Cornwallis West and has been exhibited only once—in Burlington House, in 1915—and is little known in art literature. Fischel, without having seen the original, cautiously reproduced it only in the appendix to his volume of *Klassiker der Kunst,* but now that he knows the original has expressed himself with the greatest enthusiasm regarding the painting (see G. Bierman, *Cicerone,* June, 1929). Adolfo Venturi, in his short characterization of the picture in *Storia dell' arte,* gives an excellent estimate of it. He speaks of "the fantastic brilliance which emanates from the white gown of Judith, with its mysterious play of bright tones," of the intense glow of the yellow brocade costume of the negro, of the flickering light that streams from the bloody head of Holofernes, and remarks poetically that the silver band about the negro's forehead shimmers like the reflection of the moon upon the black waters of the canal in the stillness of the night.

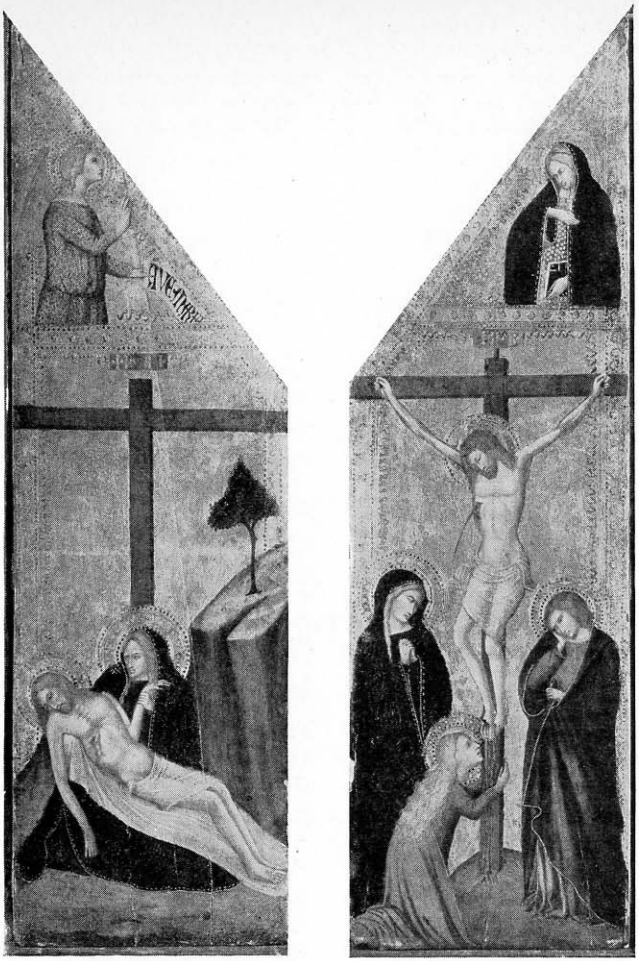
W. R. Valentiner.

TWO WINGS OF A SIENESE TRIPTYCH OF THE TRECENTO

As the gift of Mrs. Julius H. Haass, and in memory of her father, Peter Henkel, the Museum adds to its collection of Sienese paintings the wings of a charming little triptych of the trecento.[1] The central panel, which has been lost, probably held the Madonna and Child enthroned. For the pendant panels of the diminutive altarpiece, the artist chose the two most tragic episodes of the Passion, the Crucifixion, and the Pietà.

The Sienese temperament was peculiarly fitted for the pictorial representation of religious tragedy. The artists of Siena were not disposed to think in terms of physical reality; rather they approached their work from the point of view of seraphic and mystic devotion. Thus it happens that in Sienese pictures the divine significance of the episode outweighs its meaning as a human drama. In these panels the barren landscape, the loneliness, the utter desolation of the scene, dominated by the relentless form of the cross, create an unearthly, a preternatural atmosphere that to the Sienese mind was alone fit for enacting so solemn a mystery as Christ's sacrifice. So in a world quite removed from actuality, there are grouped at the foot of the cross in the right panel, the chief mourners. Gathering about himself his voluminous crimson mantle, the Beloved Disciple gazes down at the passionately sorrowing Magdalene. She is dressed in the traditional scarlet, and kneeling upon the ground she fervently embraces the cross. Just back of her stands the grief-stricken Virgin wringing her hands, while the Crucified looks down upon the group with compassion. In the panel of the Pietà, the bare cross looms prophetically over the mourning Virgin as she holds the body of her Son across her lap, and looks at Him with an expression of piercing sorrow. The artist has succeeded in expressing the most profound and poignant tragedy, and both compositions

[1]Tempera on wood, 6¼ in. by 20¾ in.



TWO WINGS OF A TRIPTYCH
SIENA. XIV CENTURY

are shot through with a sincerity of religious fervor that is the more convincing in its reticence.

The persons of the Annunciation are disposed in the pinnacles of either panel. The Virgin is conventionally draped in a cloak that once was blue but has turned almost black. With rather original and very effective contraposition, she throws one hand across her breast in surprise, and with the other holds a book. The most resplendent figure in the panel is St. Gabriel who wears a gold brocaded tunic and is equipped with a pair of brilliant vermilion wings.

The business of attribution is beset with disagreement. Already these paintings have been assigned by Mr. Tancred Borenius to that trecento personality whom Mr. Berenson has dubbed "Ugolino Lorenzetti," and about whom the storm of disagreement has never quite cleared. Mr. Berenson himself lists them as "close to Andrea Vanni."[2] It is rather

[2]B. Berenson, Italian Pictures of the Renaissance, p. 528.

difficult to follow Mr. Berenius in his attribution. The possibility of any relationship seems to vanish with careful comparison of the figure and facial types in our panels with those of the generally acknowledged paintings by "Ugolino Lorenzetti." In our pictures the tall, slender, and rather angular figures, with their lean and curiously triangular faces, bear no likeness to the full-bodied, fleshy-faced characters of "Ugolino Lorenzetti," especially as revealed in the artist's masterpiece, *The Nativity,* in the Fogg Museum of Harvard University. Likewise the Sienese penchant for calligraphic drapery is only modestly indulged in the work of our artist, whereas it is a dominant trait with "Ugolino." The latter also succeeds in a much more plastic interpretation of form than the painter of the Detroit panels.

Mr. Berenson's suggestion is a more likely one, and it is entirely possible that our painter has felt the influence of this later fourteenth century artist, Andrea Vanni. But in essentials of style the two seem to differ. By way of his probable master, Lippo Memmi, Andrea Vanni naturally partakes of the facial and figure types established by Simone Martini. The same source will account for his love of undulating line. But the flaw in a conclusive alignment of our panels with Vanni lies in the fact that his facial types as well as his calligraphically tossed drapery are notably absent in our pictures. Moreover the deep rich color scheme of these paintings is quite at variance with the consistently pale tonalities of Andrea Vanni. And so there seems room for still a third possibility.

Throughout these panels there is a persistent striving after intensity of emotion by means of the expression in the eyes. The artist has very convincingly heightened his effect by contracting the brows. The trait immediately suggested that master of dramatic expression, Pietro Lorenzetti. It may have been by this same route that Mr. Borenius arrived at his attribution to "Ugolino Lorenzetti," for the ingredients of his style appear to be a measure of Pietro Lorenzetti's traits combined with those of Ugolino da Siena. But it is with the Lorenzettian elements that the similarity of our panels to this "hybrid" artist stops short. In the work of "Ugolino" we do not find at all the lean triangular faces with their long straight noses and short prominent chins, so characteristic of our artist's style. Nor yet, as in the present panels, do we find in his work the uncommon sobriety of the drapery which, falling in stately, ordered folds, always sweeps the ground. On the other hand, these characteristics are all to be found in a measure in the work of Pietro Lorenzetti. The most striking analogy in facial style exists in Pietro's fresco of the Crucifixion in S. Francesco, Siena. Rather than a curvilinear treatment, the simple, angular lines of the drapery in these panels seems also to be based upon the style of Pietro. On these grounds, then, a third suggestion may seem justified. It is regrettable that our present circumscribed knowledge of the Sienese trecento, with its host of competent but anonymous artists, leaves us only the somewhat unsatisfactory task of assigning these distinguished panels to a nameless follower of Pietro Lorenzetti.

PERRY T. RATHBONE.

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DETAIL OF TAPESTRY
FLEMISH. XVI CENTURY

PIETER COECKE AND PIETER BREUGEL

Pieter Coecke van Aelst! Who but a few specialists has ever heard the name, or to whom, having heard, does it have any significance? Yet master Pieter was one of the most celebrated artists of his time, admired by his fellow-artists and sought out by patrons. Throughout the sixteenth century he was hailed as the man who had helped bring the light of the Italian Renaissance to the North, who had translated Serlio's *Trattato dell' Architettura,* who had traveled in the Orient,[1] and, above all, the painter whose learned, cultured personality embodied all the social qualities which for centuries have been held essential for the true artist. This prestige gradually diminished from the seventeenth century on, when Rubens's work began to overshadow that of his predecessors. Their goal, the assimilation of Italian art, was realized by Rubens to an immeasurably higher degree than had been done by them. Their social ambitions and ideals found the highest possible fulfillment in Rubens's person, who, like Titian, was "a king of painters and a painter of kings." Inevitably, the fame of some of the older artists was dimmed and many a name fell into oblivion.

[1]Only recently was this author able to ascertain that Pieter Coecke had visited not only Constantinople but Jerusalem as well, and that his view of that city was repeatedly used by other artists.

In the course of modern art research, Pieter Coecke, accorded the same fate, was "revived," so to speak, and while only a few paintings have been found which can be justly attributed to the master, a very fortunate chance has made it possible to recognize a drawing bearing Coecke's signature as the design for a tapestry in Vienna.[2] This tapestry belonged to a series depicting scenes from the life of the Apostle Paul. Other tapestries were subsequently found obviously of the same style, so that today a considerable portion of Coecke's work as a tapestry designer is known.

The series of scenes from the life of Paul has been woven several times. Five pieces are preserved in Munich, the same number in Madrid, four in Vienna, one in Friedrichsberg, another formerly in the Cardon collection. Two examples belong to the Detroit Institute of Arts (referred to as the "Bachstitz Tapestries," after their former owner). Their artistic and historical importance as beautiful examples of sixteenth century Flemish craftsmanship has been discussed in the Institute Bulletin (October, 1924), so that we can here confine ourselves to a few additional notes.

The Pauline tapestries occur in two different versions, one showing only one scene, the second recording three incidents in the apostle's life. The Detroit tapestries belong to the second version. Although apparently it would seem that the smaller version represents an earlier stage of development, and the larger one is the result of an additional enlargement, this conclusion does not hold in a closer examination. The Detroit tapestries (although they certainly are not actually the earliest of the preserved examples) represent in fact the original version. The drawing in Vienna is only a part of the original conception, cut out for the weaving of the smaller series.

Unfortunately, we have no means of fixing the date for these proceedings, since neither of the tapestries shows identifiable marks or signatures. For purely stylistic reasons a date around 1540 seems to be justified but by no means certain.

The interest which modern art history has paid to Pieter Coecke as an artist was not entirely due to his early repute. It was prompted by the fact that Coecke was one of the teachers of Pieter Breugel, and even more than that, Breugel's father-in-law. In view of this close personal contact, it is surprising that there is apparently very little similarity in their art. Nothing seems to be more opposed to Breugel's powerful naturalism than Coecke's Romanistic manner. Indeed, the first attempt to connect the two masters in their art was only made recently[3] by endeavoring to show that Coecke's famous Turkish woodcuts contained some elements of landscape conception which might have been studied and used by Breugel.

If one examines one of the Detroit tapestries, that in which Paul and Aristarchos are carried to Rome (see illustration), one encounters a conception of landscape and a figural design of striking natural simplicity and freshness—trees, winding upward, one of them ending in the bizarre curves of dead twigs; boats, one half buried in the sandy dunes, others scattered over the sea, whose wide surface is rippled by smoothly breaking waves; figures of peasant type, heavy and solid, molded into a mass, lacking the graceful movements obviously aimed at in other parts of the tapestries; human habitations between hills and rocky cliffs in the distance. In all of this is revealed a feeling for nature itself scarcely ever before expressed in Flemish art. One might almost, however hesitatingly, consider the possibility of crediting Breugel

[2]Cf. Max J. Friedländer, "Pieter Coecke van Alest," *Jahrbuch der Preussischen Kunstsammlungen*, 1917, p. 73.

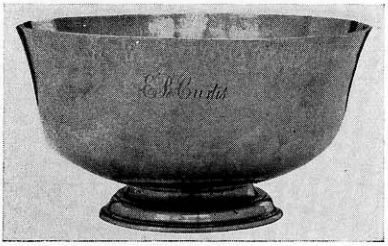
[3]E. Michel, *Pierre Bruegel le Vieux et Pieter Coecke D'Alost*, Mélanges, Hulin de Loo, 1931, p. 266.

himself with this portion of the tapestry. Is it not possible that Coecke, aware of his pupil's talents, might have let him design a minor background scene? Between this part of the tapestry and the other parts can be seen divergencies not only of design but also of color. Similarities with Breugelian works could be adduced. Yet, since it is well-known that tapestries in the course of their execution are subjected to considerable technical manipulation, one should be cautious in the evaluation of finer stylistic differentiations. It may suffice, therefore, to point to the facts, which, after all, permit us to say that in the Detroit tapestry, beyond its importance as a work by Coecke, may be found some new light for our knowledge of Pieter Breugel's beginnings. If the little background scene is not actually by the young Breugel, it shows clearly enough, at least, that in Coecke's atelier valuable impulses could be passed on to him.

JULIUS HELD.

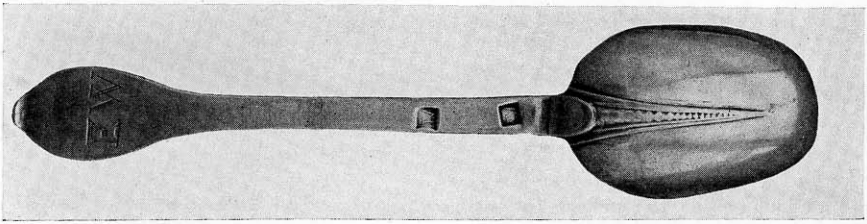
EARLY AMERICAN SILVER

The past year has seen a steady growth in the early American silver collection of the Institute, no less than six notable additions having been made. These include a pair of spoons by Andrew Tyler (1692-1741), a bowl by Jacob Hurd (1702-1758), a sauce-boat by William Vilant (working 1725), a teapot by John Coburn (1725-1803), and two pieces by Paul Revere, Jr. (1735-1818): a creamer and a sugar-bowl with handle, all purchased from income of the Gibbs-Williams Fund.



BOWL BY JACOB HURD

With the exception of Vilant, who came from Philadelphia, the makers listed above worked in Boston, where the bulk of New England silver was fashioned. Though New Netherland silversmiths produced work of fine quality, their output was limited, and their dependence upon traditional Dutch models prevented them from evolving new styles; while in Pennsylvania few craftsmen appeared before 1725. In Virginia, no silversmiths are listed until the end of the eighteenth century. Consequently, it is in New England that the development of forms may best be traced, for it is here that silver of high quality was produced from an early date, following changes in English design and showing a distinct evolution in style.



SPOON BY ANDREW TYLER

CREAM JUG BY PAUL REVERE, JR.

The distinguishing characteristics of New England colonial silver are simplicity of line and honesty of execution. As might be expected for the early settlers of Massachusetts, men of rigid religious principles, yet in many cases cultured and accustomed to wealth, demand would be for articles of sober design and careful craftsmanship, coupled with the avoidance of elaborate decoration. In the mid-eighteenth century a more sophisticated note creeps in, a more conscious striving for refinement, never to the point, however, of becoming a defect.

Nothing could better exemplify the fine restrained quality of early eighteenth century colonial silver than the bowl by Jacob Hurd and the spoons by Andrew Tyler. The former is plain and undecorated, the emphasis being on beauty of line and texture of the metal; the curved sides and flaring foot are in such perfect proportion that no embellishment is necessary. The spoons, too, depend for their effectiveness on a proper relationship between the oval bowl and the broad flat stem with trifid end. Both Hurd and Tyler were men of distinction in Boston. The former was elected constable in 1731; later he became first sergeant of Artillery Company and captain in the militia. Tyler was elected in turn assessor, fire-ward and selectman.

During the second half of the eighteenth century, American silver was definitely affected by the rococo styles prevailing in Europe, though the fundamental desire for simplicity in this country prevented the introduction of the more extravagant forms popular in England. Perhaps one of the most notable developments in form under rococo influence was the inverted pear-shaped teapot, with bell cover and spreading foot. This came midway between the globular teapot of the early eighteenth century and the oval or octagonal one, with vertical sides and straight tapering spouts, of the late eighteenth and early nineteenth century. The pear-shaped teapot acquired by the Institute is a particularly fine example of the work of John Coburn, who likewise served his country with distinction as third sergeant of Artillery Company, warden and census-taker.

As a reaction to the rococo influence,

SUGAR BASKET BY PAUL REVERE, JR.

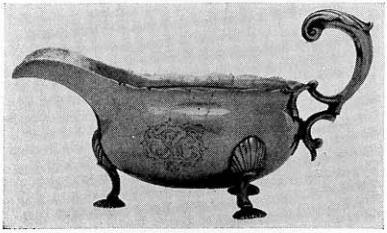
late eighteenth century silver styles followed classic modes, popularized in England by the brothers Adam, after excavations in Pompeii and Herculaneum. The curved line of the earlier period was now replaced by straight structural lines, reminiscent of the Greek column. Certain classic shapes, such as the urn, were widely used. Flutes became a favorite mode of ornament, giving lightness to any piece on which they were used. In the Revere creamer all these influences meet and are happily blended. The form is distinctly urn-shaped; the lines are vertical in comparison to the curved creamers of the early and middle parts of the century. The flutes are shallow and concave, producing an effect of great delicacy. The square plinth is still another instance of the classic influence. Perhaps less typical in form, the Revere sugar-bowl nevertheless personifies the classic spirit in the grace of its formal pattern and in the chaste quality of its symmetrical engraving.

A volume could be written on the activities of Paul Revere, Jr., son of the Huguenot silversmith, Apollos Rivoire, who anglicized his name to Paul Revere. Not only was he a celebrated silversmith, but a copper-plate engraver who has left us a series of anti-British political cartoons, as well as a group of book-plates. He was a cannon- and bell-founder, a carver of wood frames (many of them for Copley's portraits), and he conducted a powder mill during the Revolutionary War. The list of offices he held is no less imposing: major and lieutenant-colonel of the Massachusetts Regiment in 1776; commander of the fort at Castle William, 1778-9; member of the expedition to Rhode Island, 1778, and of the Penobscot Expedition in 1779. For an explanation of this amazing activity we may turn to Copley's portrait of Revere in which the Patriot is holding in one hand a teapot of his own manufacture. The head is solidly hewn, the features well-defined and the expression at once energetic and reflective—a vital personality of the artist-warrior type.

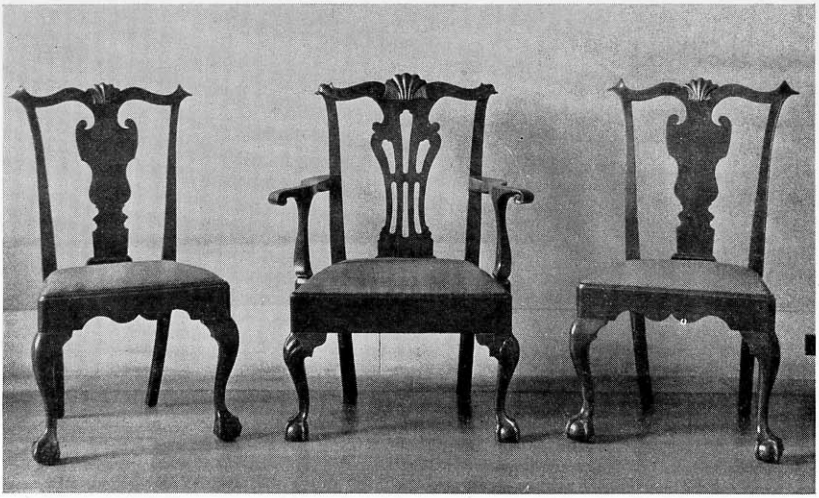
TEAPOT BY JOHN COBURN

William Vilant seems to be an exception to the rule that colonial silversmiths were usually men of importance in the community. Nothing is known of him except that in 1725 he advertised in the *American Weekly Mercury* as a "goldsmith of Philadelphia," desirous of selling 250 acres of land in East Jersey. Of the pieces assigned to him, the majority are tankards which show him to have had a distinctive style. The sauceboat in the collection of the Institute was probably made about the middle of the eighteenth century, when the rococo influence was strong in Philadelphia. It is decorated with conventional motives, used with restraint, and indicates that substantial styles were preferred by the Quakers. It also proves that by 1750 Philadelphia silversmiths were of equal importance with those of New York and Boston.

ROBERT H. TANNAHILL.



GRAVY BOAT BY WILLIAM VILANT



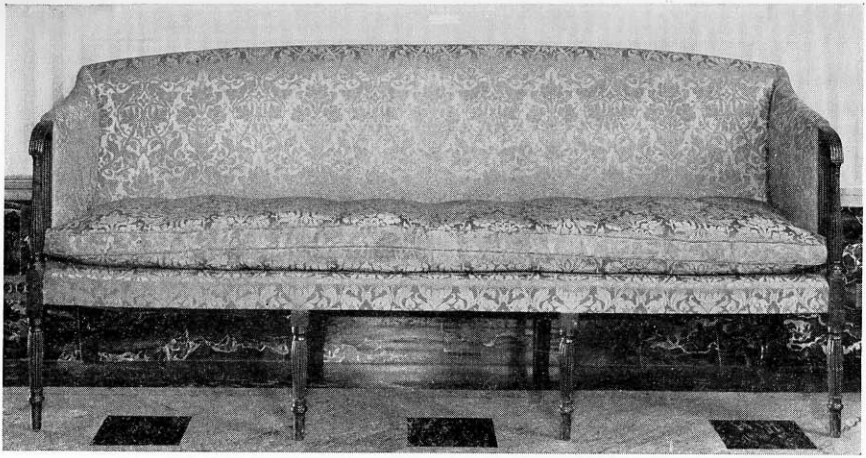
ARMCHAIR AND SIDE CHAIRS
PHILADELPHIA, C. 1760

EARLY AMERICAN FURNITURE

The most interesting development in the study of American furniture during the past few years has been the assigning of distinctive types definitely to one or another locality, and even in many instances to individual cabinetmakers. With the coming into the market from their old hiding places in the homes of the descendants of their original owners, of hundreds of pieces of early American furniture, a number of labels bearing the names of the early cabinet makers have come to light, forming a starting point for the research work which has been going on. This has resulted in the gathering together of data which now makes it possible to speak not only, as formerly, of the very pronounced Rhode Island block-front, Philadelphia Chippendale, or Duncan Phyfe, but of a Baltimore type, a Salem type, a New York State type, a Portsmouth, New Hampshire type, etc. In the same way, the work of individual cabinet makers has become more and more clearly defined, and whereas it had been the custom to give practically all Philadelphia Chippendale furniture to William Savery, or that made in Salem to Samuel McIntire, it is now established not only that Savery made a much simpler type of furniture than was at first supposed, but that there were working in Philadelphia at the same time even more skillful craftsmen, a number of whose names are now almost as well known as that of Savery, such men as Benjamin Randolph, Jonathan Gostelowe, James Gillingham, and John Folwell.

Since the temporary suspension of the Bulletin in 1933, the Institute has acquired several pieces of American furniture which illustrate types made in Philadelphia and Salem.

Philadelphia, as is well known, reached the height of its fame as a furniture center in the late Queen Anne and Chippendale period. It was at this time that the cabinet makers mentioned above flour-



SOFA IN THE SHERATON STYLE
NEW ENGLAND. C. 1790-95

ished. We hear of no such important names in the Sheraton and Hepplewhite era, the period with which are associated all the important Salem craftsmen.

The three walnut chairs acquired by the Institute—from descendants of the family for which they were originally made—are excellent examples of Philadelphia furniture made in the period of transition from the Queen Anne to the Chippendale style and combining the characteristics of both styles. The backs of the two side chairs have the solid vase splat of the late Queen Anne style, but are surmounted by the boldly curved crest rail with whorled ears of the full-blown Chippendale manner, with realistic scallop shell in the center, and the legs have the full cabriole with well-formed ball and claw feet more characteristic of the Chippendale style in America, though found of course in the later Queen Anne pieces.

The arm-chair with its pierced splat back is a little more advanced in type. Interesting and quite unusual details are the little gouge marks—like indentations made with a finger-nail—at the ends of the crest rail. The well-shaped arms are the typical ones of the Philadelphia pieces. Both arm and side chairs have all the other well-known characteristics of Philadelphia-made chairs: the redundancy of wood on the seat rails, the extension of the mortise which holds the tenon of the side rails completely through the stiles, so that the tenon may be seen at the back (a detail never found in English chairs), and the round "stump" back legs, a style borrowed from the English Midland County Queen Anne chairs[1] and never found either in New England or in English Chippendale pieces.

Though aside from the pieces with McIntire carving, Salem furniture is not as easy to identify as that made in Philadelphia, it has been possible with the help of labeled pieces to form a rather definite idea of the type made there. It was during the last decade of the eighteenth and the first of the nineteenth century that Salem craftsmen did their most notable work—thus during the period when the Hepplewhite and Sheraton styles were fashionable. It was during this period that Edmund Johnson, Nehemiah Adams, Nathaniel and Thomas

[1]Herbert Cescinsky and George Leland Hunter, *English and American Furniture*, 1929, p. 116.

SECRETARY BOOKCASE
NEW ENGLAND. C. 1790-1800

Appleton, Mark Pittman and William Hook—to mention but a few of the more important names—plied their trade. In the series of articles published by Fiske Kimball,[1] four-door secretaries and tables of Salem manufacture are illustrated, all in the Hepplewhite or Sheraton manner. Outstanding characteristics of the

[1]cf. *Antiques*, May, September, and December, 1933, and April, 1934.

secretaries is the excellence of proportion, the interesting use of inlay of lighter woods and the fine details of reeding and moldings. While the two-door type, like the piece the Institute has recently acquired (see illustration), cannot as yet be definitely attributed to Salem, it has so much of the general Salem "feeling" both in general proportion and in details, that there is considerable likelihood that it was made there, or at least in one of the nearby towns of Massachusetts. It is made of mahogany, with maple and satinwood inlay and the book-case top is fitted with glass doors, with fine Gothic arch moldings. At the base of this upper part are three small and two larger drawers, and the lower part of the cabinet has three drawers, each a little wider than the one above it. The hinged fold-over writing flap is lined with black leather and is supported by pull-out slides. The shaped cornice is embellished with urn-shaped finials, and the eagle in the center is of the type usually found on Salem pieces and known as the "McIntire type."

The Sheraton style sofa is of the eight-legged New England type, with only a well-shaped reeded post and part of the arm showing, the rest of the frame being covered with upholstery. It is very pleasing in proportion and the reeding is of excellent workmanship. It has a Salem history and can well have been made in that city.

All of the new pieces were purchased from the income of the Gibbs-Williams fund, the bequest which has made possible so many of the acquisitions to the American Colonial wing.

JOSEPHINE WALTHER.

JUNIOR ADVENTURERS

"Junior Adventurers," a new Saturday morning illustrated lecture course for boys and girls of 12 to 19 has been announced this spring by the World Adventure Series. The new course will specialize in pictorial exploration, natural history, science and travel. With 20 expeditions to all parts of the world scheduled for Junior Adventurers, the fall course of 10 lectures will feature such celebrities as Rear Admiral Richard E. Byrd, Dr. Roy Chapman Andrews and Dr. Raymond L. Ditmars. A winter series of 10 lectures will begin January 11.

The object of Junior Adventurers is to interest itself in geography, travel and life in foreign lands, and to acquaint itself with the Institute's galleries and with the Institute's facilities. George F. Pierrot, director of the World Adventure Series, has undertaken this new project as part of the educational program of the World Adventure Series in conjunction with the educational department of the Institute of Arts. Dr. Roy Chapman Andrews, Dr. William Beebe and Lowell Thomas are members of the Junior Adventurers' advisory board.

Memberships in Junior Adventurers, which include reserved seats at the 10 fall lectures, cost $1.50 and $2.00, depending on the seat location the member chooses. Additional privileges given Junior Adventurers' members are: free admission to the Institute's galleries at all times without the customary 10c fee, a reduced fare on City busses on the Saturdays of the lectures, a four-page printed guide to the Institute's collections, new each week, and access without charge to the names of foreign students who wish to correspond with boys and girls in America.

Memberships are being sold now at the Institute. Membership privileges start

at once and a choice of the reserved seats is available for those who take out memberships this spring.

It is possible to offer these lectures at less than cost to boys and girls partly through the cooperation of the speakers and partly because the World Adventure Series will assume the overhead expense of the new course. Junior Adventurers will not be expected to earn money for the Institute.

In order to bring the new program to the attention of teachers and students this spring, Junior Adventurers is sponsoring a letter writing contest on the subject "Why I Wish to Join Junior Adventurers." The two winners, one boy and one girl, will receive a free three-week trip to Alaska in July. Besides these two prizes, 62 additional prizes will be awarded in each division. The next 12 winners will receive tickets to the 10 fall expeditions of Junior Adventurers. One year subscriptions to the American Boy Magazine will be given as the next 25 prizes, and the next 25 prizes will be handsome four-color pictorial maps of Alaska suitable for framing. One trip on its special Alaska cruise this summer has been donated by the American Boy Magazine for the boy's prize. The girl's trip, on a similar cruise, is being bought by the World Adventure Series.

Illustrated folders describing the Junior Adventurers' program with the contest rules and a detailed description of the Alaska prizes are being distributed free at the Institute. To obtain a folder by mail, send a three-cent stamp, to cover postage and mailing expense, to Junior Adventurers in care of the Detroit Institute of Arts.

The first expedition of Junior Adventurers will begin at 10:30 Saturday morning, October 12, under the leadership of Dr. Robert Cushman Murphy of the American Museum of Natural History. The first trip will be to the South Seas and the Antarctic, when Dr. Murphy shows in motion pictures "The Land of the Penguin and Albatross."

Other speakers following Dr. Murphy are: Upton Close, Jim Wilson, Admiral Byrd, Colonel Charles W. Furlong, Julien Bryan, Dr. Clyde Fisher, Arthur C. Pillsbury, Dr. Raymond L. Ditmars, Dr. Roy Chapman Andrews. All expeditions will be held in the large auditorium of the Institute of Arts.

HELEN S. RECK,
Executive Secretary,
Junior Adventurers.

EXHIBITIONS

May 2-June 1. Fourth Annual Photographic Salons.
May 1-28. Eight Modes of Painting.

CATALOGS OF THE REMBRANDT AND HALS EXHIBITIONS

In response to our offer in the April Bulletin to buy back illustrated catalogues of the Rembrandt Exhibition (1930) and the Frans Hals Exhibition (1935), we have received a number of copies of each of these publications. These are now available for libraries and museums who have heretofore been unable to get them, at a price of $1.00, plus $.10 postage.