

Bulletin of

**THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT**

**VOLUME . . . XXIV
NUMBER 2 . . . 1944**



FIGURE OF A WORSHIPPER
SUMERIAN, FROM BISMYA (ADAB), MESOPOTAMIA, c.2700 B.C.
Sarah Bacon Hill Fund 1944

A SUMERIAN SCULPTURE. In 1650 Archbishop James Ussher of Armagh established a widely accepted chronology of the Bible which placed the Creation of the World in 4004 B.C. In 1904 a collateral descendant of the Archbishop, a distinguished American clergyman by the name of Ussher, during a tour around the world, had an opportunity to study the stratification in the excavations of Bismya in Mesopotamia, where the story of man was carried back perhaps ten thousand years or more to primeval desert sand, and conceded that the Archbishop had been overmodest in his estimates.

In this same Bismya, site of the ancient Sumerian city of Adab, is said to have been found in 1923 the limestone sculpture of a man ($14\frac{1}{8}$ inches high), standing in an attitude of worship and reverence, elbows bent, hands clasped before his chest, which has lately been added to the gallery of Mesopotamian art in the Museum, one of the year's most important acquisitions, given by the Founders Society, through the Sarah Bacon Hill Fund (Accession number 44.78). This sculpture, small in stature but great in conception, joins a small fragment of a stone bowl, decorated with three goats and a lion in relief (Accession number 25.66. Height $2\frac{1}{2}$ inches. Original diameter about $8\frac{1}{2}$ inches. Illustrated page 11.) to represent Sumerian culture in our series of ancient sculptures from the Mesopotamian region—Sumerian, Assyrian, Babylonian, and Achaemenian Persian.

Bismya lies in the desert almost midway between the Euphrates on the west and the Tigris on the east, and between the point where the rivers come closest together (near Bagdad) on the north and the point where they unite (at Kurna) on the south before flowing into the Persian Gulf. Here was the site of the third archaeological expedition from America to Babylonia. Earlier expeditions sent out in 1885 and 1888 had made preliminary explorations in Babylonia and initiated extensive excavations at Nippur. In 1903 the expedition, sent out by the Oriental Exploration Fund of the University of Chicago, under Dr. Edgar J. Banks, made sensational discoveries of large stone sculpture in the round of very early date, notably the statue of Lugal-dalu, King of Adab, now in the Museum of Istamboul (E. J. Banks, *Bismya*, New York, 1912, illustrated pp. 191-193) and opened the eyes of the world to the importance of the earlier culture of the Sumerians. This culture was older than the Neo-Babylonian period, represented in the Detroit Institute of Arts by the glazed tile relief of a dragon from the Ishtar Gate of Nebuchadnezzar at Babylon, Sixth Century B.C. (*Bulletin* XII, 1930-31, p. 78). Sumerian culture likewise antedated the Assyrian empire, represented in Detroit by a fragment of relief in soft alabaster, representing a man leading horses, a portion of one of the great mural reliefs which decorated the Palace of Sennacherib (Seventh Century B.C.). Excavated from the mound of Kuyunjik in 1878 by Hormuzd Rassam, this piece was for many years in the possession of Admiral Hornsby and his family in England, and was recently presented to the Detroit Museum by Mrs. Lillian Henkel Haass (Accession number 44.81. Height $17\frac{1}{2}$ inches; Width $10\frac{1}{2}$ inches. Illustrated page 13). The earlier phase of Sumerian civilization ran back more than a thousand years before the later Sumerian culture of Lagash, well known through the sophisticated portraits of King Gudea and his contemporaries, dating about 2500 B.C., in the Louvre and elsewhere.

The site of Bismya was not too promising when first viewed by its excavators. Unlike Kish and Ur and many other early cities of the Babylonian plain, it was not marked by a great mound which is the sure evidence of a site where people have lived for countless ages. On a site of many small mounds and valleys, observation and surveys revealed a rectangular temple area cut across by a great canal (for it was water brought in from the rivers which made the cities flourish in



what is now a desert). This canal divided to flow about an island on which was the principal temple—the ziggurat (a shrine raised aloft on mighty staged platforms and approached by ramps and stairways) in the architecture of which the Sumerian apparently sought to reproduce the hill-shrines of their unknown mountainous homeland.

For the Sumerians were not the first nor only inhabitants of Lower Mesopotamia, which included a northern region of Akkad inhabited by Semitic peoples and the southern Sumer, where dwelt the non-Semitic Sumerians. Ancient records indicate that they came "out of the sea," possibly from the Iranian plateau, but by way of the Persian Gulf. Genesis seems to refer to them in these words, "the people journeyed from the east and came into the plain of Shinar and dwelt there." In Shinar, that is Sumer, in southern Lower Mesopotamia, they established their cities, and their rule went out through the land. City states rose and fell, but until the advent of Sargon of Agade and the establishment of the Semitic Akkadian domination about 2700-2500 B.C., Sumerian rulers were in power and Sumerian culture was widespread. It was adopted by the Semitic inhabitants to the north and went out along the routes of trade into Egypt, Syria, Asia Minor, and India.

After the days of Hammurabi, King of Babylon, the Sumerians as a people are heard of no more, but their civilization persisted for nearly fifteen hundred years. Their King lists reaching back before the flood were recorded as a skeleton for historical writings. Their laws were incorporated in the Code of Hammurabi. Their language persisted in the temples and schools. Typical of the cuneiform writing tablets which they developed to record all manner of public and private records, historical writings and literature, are the thirty-five examples in the Detroit Institute of Arts, given by Henry G. Stevens from the collection of Professor Albert T. Clay of Yale University (Accession numbers 19.24a-z, aa-dd.). Those illustrated (left to right, p. 14) are a receipt for reeds, a receipt for grain (interesting for its sealed clay envelope, now broken open), and an account of sheep and kids.

As late as the fourth or third century B.C., Berossus, a Hellenized Babylonian priest, records the debt of the world to the Sumerians, albeit under mythical guise. He tells of the monsters, half man and half fish, led by Oannes, who came out of the Persian Gulf, settled in Sumer and introduced writing, agriculture, and working in

metal—"in a word, all the things that make for the amelioration of life were bequeathed to men by Oannes, and since that time no further inventions have been made."

But for many centuries all knowledge of the Sumerians was forgotten. About a century ago interest was first aroused in the excavation of ancient Babylonia. About fifty years ago Sumerian civilization was rediscovered. About twenty years ago the true splendor of Sumer began to be revealed by the investigation of the ruins of Ur of the Chaldees and its neighbor, Al Ubaid. About ten years ago the promise of important stone sculpture in the round, intimated by the finds at Bismya, was amply fulfilled by the discovery of several hoards of sculptured figures at Tell Asmar and Khafajah (now in the Museum of Bagdad, the Oriental Institute of Chicago, and the University Museum of Philadelphia). But pieces of Sumerian sculpture of good size and distinguished quality are not readily available, and the Detroit Institute of Arts is fortunate in securing a piece so worthy of attention as this figure of a worshipper.

Innumerable questions flood the mind on viewing this sculpture—when and where was it made? whom does it represent? what is the meaning of the pose? what of the empty eye sockets, the peculiar dress?

Final answers to all these queries cannot yet be given. The chronology in Mesopotamian archaeology is not yet settled. The succession of cultures is becoming clearer, but the correlation of Mesopotamian cultures with those of outside regions, such as Egypt, is not fully established. Relative dating is possible, though subject to correction. Absolute dating is at present out of the question.

The study of the extensive finds of early sculpture at Tell Asmar and Khafajah, and a few related pieces from Bismya and elsewhere—mostly antedating the time of Sargon, the Akkadian dynast, and the Third Dynasty of Ur, say before 2500 B.C.—has led to a tentative grouping of the sculptures into three stylistic periods: (1) an early style with strong naturalistic tendencies, surviving in only a few examples (Proto-literate Period, contemporary with the First Dynasty in Egypt); (2) a great formal, abstract style in which the parts of the human form are reduced to established formulae; and (3) a realistic style—thus described by Henri Frankfort (*Sculpture of the Third Millennium B.C., from Tell Asmar and Khafajah*, Chicago, 1939, p. 28): "Instead of a clear and contrasting composition of sharply articulated masses we find gradual transitions and fluid forms; instead of a severe reduction of natural forms to geometrical shapes we find a detailed rendering of the physical peculiarities of the subject." This last is the style of the Detroit figure. The hard fine-grained limestone has resulted in a summary treatment of detail, but there are features which link this work with other examples of this "realistic style." Note especially the treatment of the prominent nose, the broad face, the clearly marked base of the skull, the subtle depression of the spinal column on the back, and the decorative tendency in the rendering of the hands and of the fringed skirt, the sharply bent elbows—these are found in the best of the works of the realistic style. A very close parallel to the Detroit sculpture, especially in the treatment of the hands with the index finger as a decorative spiral and the two thumbs prominently outstretched, is the limestone figure of Saud, grandson of Lugal-kisal-si, king of Uruk and overlord of Ur, found at Lagash (*Encyclopédie Photographique de l'art*, I, Paris, 1935, p. 210) and now in the Louvre. The provenience of this piece and the similarity of material seem to confirm the finding of the Detroit statuette at Bismya, or at least in the southern region of Lower Mesopotamia. The material alone would be a poor basis for determining origin in Mesopotamia, since the stone was imported.



Although exact dating is impossible, it is probable that the Detroit sculpture was executed about the time of Lugal-kisal-si of Uruk, who has been assigned by Jacobsen (*The Sumerian King List*, Chicago, 1939, p. 175, pl. II) to the Second Dynasty of Ur in the second half of the Third Dynastic Period (or the Proto-Imperial Period), shortly before the time of Sargon of Agade, about 2700-2600 B.C.

In publishing the finds from Tell Asmar and Khafajah, with related sculptures, Henri Frankfort has attempted to identify at least two of the statues as cult figures, but the vast majority of such sculptures were representations of human beings, mostly men, some women, mostly standing, although some are seated, and mostly with hands clasped on their chests. They were intended to be semblances if not portraits of their donors and dedicators. These votive offerings must have stood within the temple enclosures in great numbers until disaster destroyed them or the need for space required their removal—then, whole or fragmentary, they were either buried as a group or cast into rubbish heaps.

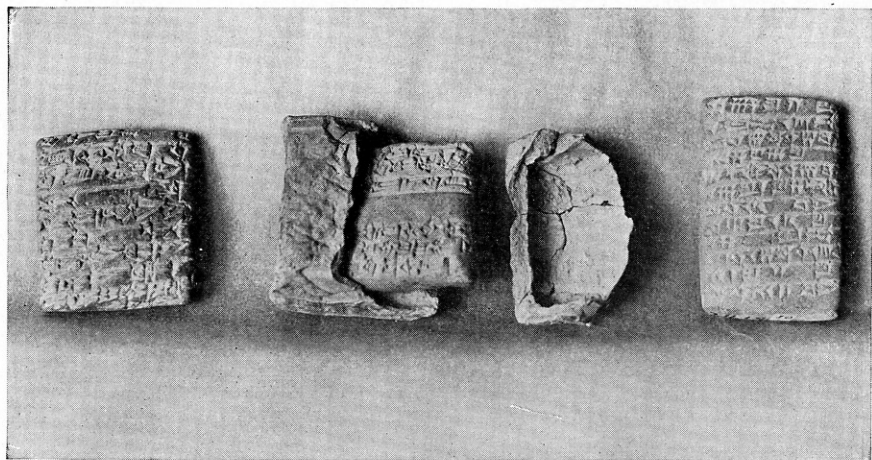
The nature of these dedications is indicated by the inscriptions which occur on some of them, usually on one shoulder: "May the statue speak to my king (that is, the god)"; "To my king, whose temple I have built: let life be my reward." These sculptured figures were substitutes for the donor and reminders before the god of favors desired. Although figures in imported stone must always have been costly, there is nothing to indicate that all classes of people did not make such dedications in the temples. Our figure, being uninscribed, may as well be a baker or bricklayer as a prince or priest.

With steadfast devotion he stands before the god or goddess, before Nannar, the moon-god, or Ishtar, the mother-goddess, or any one of the numerous mani-

festations of divinity which comprised the polytheistic Sumerian religion. He is self-contained as a cylinder—exemplifying the Mesopotamian sculptor's concern with conical and cylindrical forms as contrasted with the cubic concepts of the Egyptian sculptor. Vitality was added to the work—at least to Sumerian taste—by the exaggerated size of the eyes which were once filled with white eyeballs of shell and dark irises of lapis lazuli, set in bitumen. The continuous double-arched eyebrows were also once filled with some substance like bitumen, or painted dark. In the period of the realistic style the common dress of these male worshippers is the skirt of many rows of tassels or fringes which has given the archaeologists a favorite problem to determine whether this skirt was made of a natural skin, like a ram's fleece, or whether it is a woven substitute, made of a fabric with long loops woven into it. In some of the statues this skirt has all the appearance of a shaggy tufted fleece; in others, as in ours, where the detail is rather summarily and uniformly treated, it resembles textile. Probably both skins and textiles were used, but Frankfort (*Sculpture from Tell Asmar and Khafajah*, p. 54) points out that, since recent finds have shown that this dress was worn at a time when woven materials had been in use many centuries, the skirts are undoubtedly of woven material so much resembling fleece that the same convention of representation was applied in the arts to the textile of the skirts and the skins of animals. It now seems certain that this fringed garment can be identified with the Greek *kaunakes* of Julius Pollux and Aristophanes as Heuzey suggested in 1887 (*Revue archéologique*, 3rd series, IX 257-72). In the earliest statues, the skirt is shown to have had an opening at the back; in the Detroit figure only the little fringed tab remains at the back to indicate the belt which held it at the waist.

In the presence of this forty-seven hundred year old figure, the oldest sculpture in the round of a human figure in the Museum, we are transported to the land of the Creation and the Garden of Eden, to a time when the memory of the Deluge was yet preserved in the communal memory, a time at least five hundred years before Abraham led his people out of Sumer to the land of Canaan. Long hidden in the earth while the course of Western culture developed from its beginnings in Mesopotamia, this figure comes now to Detroit to serve as evidence that the Sumerian culture, not the first but one of the earliest in Mesopotamia, already old when the Pyramids were built in Egypt, must be given a prominent place in the history of art, a place to which it has been restored by recent investigation, after centuries, nay, millennia of oblivion.

FRANCIS W. ROBINSON





YOUNG MAN CONTEMPLATING A FLOWER. A portrait mounted as an album page, signed Aqa Riza. Safavid Persia, late XVI century. This ultra-aesthetic youth wears a dark green undergarment finished at the neck with gold beads, a vermilion tunic buttoned to the waist and a violet-purple coat splashed with golden Chinese clouds, with mauve lining and collar, green stockings and black slippers. The sash is bluish-green, the turban of white muslin delicately patterned with red, green and gold lines, wound loosely around a gold cap and adorned with two aigrettes. Two corners show golden arabesques with red blossoms on jade green ground; a similar arabesque on brilliant blue fills a narrow panel at the top. Rulings of black, brown, green and gold finish the painting, a marvel of refinement. The frame has ten cartouches with nastalik writing in black and gold on a band of white interlacings filled alternately with gold and blue, within elaborate rulings in all the colors. The album margin is beautifully designed with flowers, trees, birds and a lion jumping on a spotted gazelle, all in gold. Gift of Mrs. Edsel B. Ford. (Accession number 44.145. Height 11 $\frac{3}{8}$ inches).
A. C. W.



THE PENITENT SAINT PETER BY JACOB JORDAENS. In July 1620 Lord Arundel received the following news from his art correspondent in Antwerp: "Van Dyck still in the house of Rubens, and his works are almost as highly appreciated as those of his master. He is a youth of twenty-one, a descendant from a rich Antwerpian family . . ." This relationship between Rubens and Van Dyck shows the broadmindedness of Rubens. In the years 1619 and 1620 Van Dyck executed on his own behalf some paintings of enormous size, among them three altarpieces now in the Berlin museum which came originally from the Abbey aux Dunes in Bruges. The studio which he needed must have been correspondingly large. And yet he was not the only one who worked in Rubens' house. There were many other assistants and at least occasionally one other painter, who was, like Van Dyck, already an independent artist of considerable reputation—Jacob Jordaens. We may conclude that Jordaens worked together with Van Dyck at this time (although probably not as a collaborator of Rubens but as a fellow artist practicing studies from the model in Van Dyck's studio) from studies by him which show the same model that Van Dyck used for some of these religious paintings.



These studies under Van Dyck's influence belong to the finest works by Jordaens. The Institute is fortunate to receive one of them as a gift of Mr. Frederic A. Gimbel and Dr. Armand Hammer of New York—the first work by Jordaens to enter its collections. (Acc. no. 43.418. Panel: H. 26½; W. 20½ inches.) Jacob Jordaens, considered after Rubens and Van Dyck the leading Flemish painter of the seventeenth century, was a year younger than Van Dyck and sixteen years younger than Rubens. His master Adam van Noort, whose daughter he later married, had also been the teacher of Rubens. But he differed from Rubens and Van Dyck in that he had no international aspirations and never went to Italy, so that he developed his style entirely out of the Flemish tradition, although influenced later by the other two great masters. His art is nearer to the heart of the lower classes than theirs, more robust than Van Dyck's, coarser and less versatile than Rubens', and most enjoyable in popular subjects representing proverbs or stories from classical mythology which were at that time more widely known than today.

He had found his own style about 1615 but around 1620 we encounter a closer stylistic relation to Van Dyck. Some of the studies like ours have even been formerly attributed to the younger master. And, indeed, the brilliant impressionistic technique, which—strange to say—induced some experts to date the study in the nineteenth century, the dry, pasty quality of the paint in the highlights, the thin, transparent, brown shadows with touches of strong red, are reminiscent of Van Dyck. However, the outlines of the figures are heavier, less nervous and tremulous than in Van Dyck's studies. Light and shadow are more evenly divided in broader planes; a light blue which is characteristic of Jordaens is added in spots to the red; and the expression of the face is one of vigor and faith, not of ecstatic spirituality as in a Van Dyck.

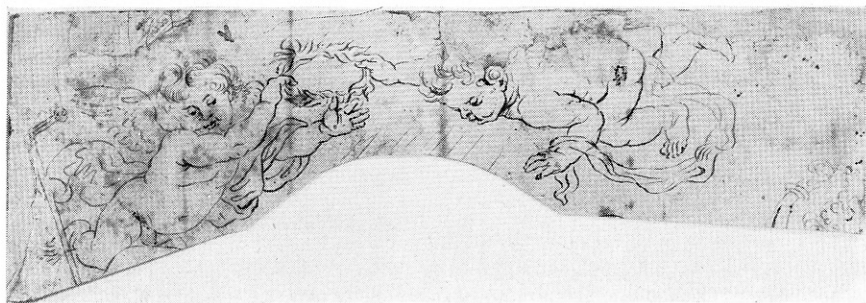
We know the model from several other studies by Jordaens and also by Van Dyck, who used some of them for the *Descent of the Holy Spirit*, from the Abbey aux Dunes, which makes it possible to date them exactly at the time Arundel was informed regarding Van Dyck's residence in Ruben's house—in 1620. The study

by Van Dyck in Berlin and that by Jordaens in the Louvre seem to have been executed at the same sitting, Van Dyck painting the model from the right side, Jordaens from the left. The Berlin study (fig. 2) is of special interest as the original sketch, painted in oil on paper, was later pasted on panel and enlarged by Jordaens, who painted the hands, as Dr. Bode rightly observed. He suggested that the study may have been a gift from Van Dyck to Jordaens, but it seems more likely that the two artists worked in collaboration for sales purposes. By adding the hands, Jordaens made a complete picture, more saleable than a sketch. It then most probably received the title of *The Penitent Saint Peter*, a subject much favored by the public at the time in Holland where the young Rembrandt and his pupils frequently painted this subject.

Curious to say, we happen to know the model who sat to Van Dyck and Jordaens. As a Rubens scholar has pointed out, the portrait of Abraham Grapheus the Elder by Cornelis de Vos (fig. 3) obviously represents the same person. Grapheus was the courier and general factotum of the St. Luke Guild in Antwerp, and having an unusually expressive face, it seems quite natural that the young artists of the guild used him as a model. Cornelis de Vos painted him decorated with all kinds of metal objects, presents to the guild or prizes awarded in competition by the members. His portrait of Grapheus is dated 1620, which gives us further support for the dating of our study by Jordaens in this year. By a strange coincidence, the portrait by de Vos, belonging to the Antwerp Museum, which was sent to the New York World's Fair from Belgium in 1939, is in the custody of the Detroit Museum for the duration. The newly acquired *Penitent Saint Peter* by Jordaens thus proves to be not only an excellent example of Jordaens but a striking testimony of the combined studies of the two youngsters, Van Dyck and Jordaens, in Rubens' house.

W. R. VALENTINER

(Since the above was written, Dr. Julius S. Held has called to my attention his publication of our picture in *Kunstmuseets Aarskrift*, Copenhagen, 1939, p. 11, together with paintings in Copenhagen and Madrid in which Jordaens used the same model.)



TWO ANGELS BY PETER PAUL RUBENS. Pen drawing, the gift of Bishop John Torok, Pittsburgh. (Acc. no. 44.94).



APOLLO AND THE MUSES BY NEROCICIO (Neroccio di Bartolommeo di Benedetto de' Landi), Siense, 1447-1500, represents one of the most attractive and imaginative artists of the Siense fifteenth century in a rather unusual form. It is a cassone panel, which has suffered somewhat from rubbing and has also been cut down at the top and more drastically at the right, so that only six muses out of nine remain; but it is none the less a thoroughly characteristic example of the artist. The picture had been undiscovered before its quality was recognized beneath a coating of dirt and old repaint by Dr. W. R. Valentiner. The subject is Apollo and the Muses making music to inspire a poet (possibly Petrarch) who listens to them, relaxed in delight, on the steps of a marble fountain in a green mountain valley. The golden statue in the center of the fountain may serve as a reminder that Neroccio was an interesting sculptor as well as a painter. Gift of the Founders Society (Acc. no. 40.128. Panel H. 12 $\frac{1}{2}$; W. 41 $\frac{7}{8}$ inches).

E. P. R.



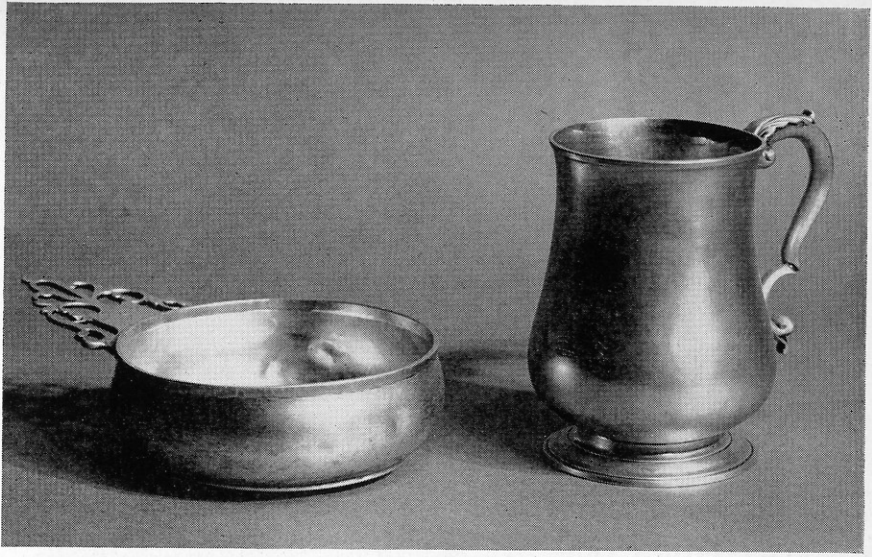
AMERICAN SILVER. In spite of the difficulty of securing good examples of early American silver, the Institute has recently succeeded in adding a number of fine pieces to its growing collection. Earliest in point of time are a spout cup made in Boston by John Allen (1671-1760) and John Edwards (1670-1746), and a covered bowl by the New York silversmith, Hendrik or Henricus Boelen (1684-1755).

Spout cups, or feeding cups, as they were sometimes called, were originally used in case of illness; later they were adapted to other purposes. The majority of them are derived from the bulbous mugs with reeded neck of the late Jacobean period in England, which in turn, stem from the German stoneware jugs of the sixteenth century. The addition of a spout to a bulbous mug seems to have been an American innovation. At least there is no record of such a piece of English or Continental silver. These cups were made almost exclusively in New England, during the first half of the eighteenth century. On one side of our example, which is illustrated in Francis Hill Bigelow's book, *Historic Silver of the Colonies and Its Makers*, is a crest; on another are the initials *CDM*, which stand for Caleb and Mary Davis, who were married in 1783.

The covered bowl by Boelen was unquestionably used as a container for sugar, a successor to the bowls without cover in England and the early porringers in this country. It has a hemispherical body resting on a moulded circular foot; the cover is saucer-shaped. It is severely plain without engraving or other decoration. It belonged at one time to John and Mary Bayard, whose initials are impressed on the bottom of the bowl; later it was in the possession of the Winthrop family.

The above described pieces belong roughly to the years 1715-1750, the American equivalent of the Queen Anne (and early Georgian) period in England. Four other recent acquisitions fall into the next or rococo period, of about 1750-1785. They are a porringer by James Turner, working in Boston in 1744; a tea strainer by John Coburn, Boston 1725-1803; a pair of sugar tongs by Nathaniel Hurd, Boston 1729-1777; and a mug by Paul Revere, Junior, Boston 1735-1818.

Porringers, shallow circular bowls with a single flat handle, were originally



used, as the name implies, for porridge or other soft food for children. Later, in the beginning of the eighteenth century, they appear in this country as sugar bowls. Eventually they served a multiplicity of purposes, household and otherwise. The porringer by Turner has a particularly interesting handle in keyhole pattern.

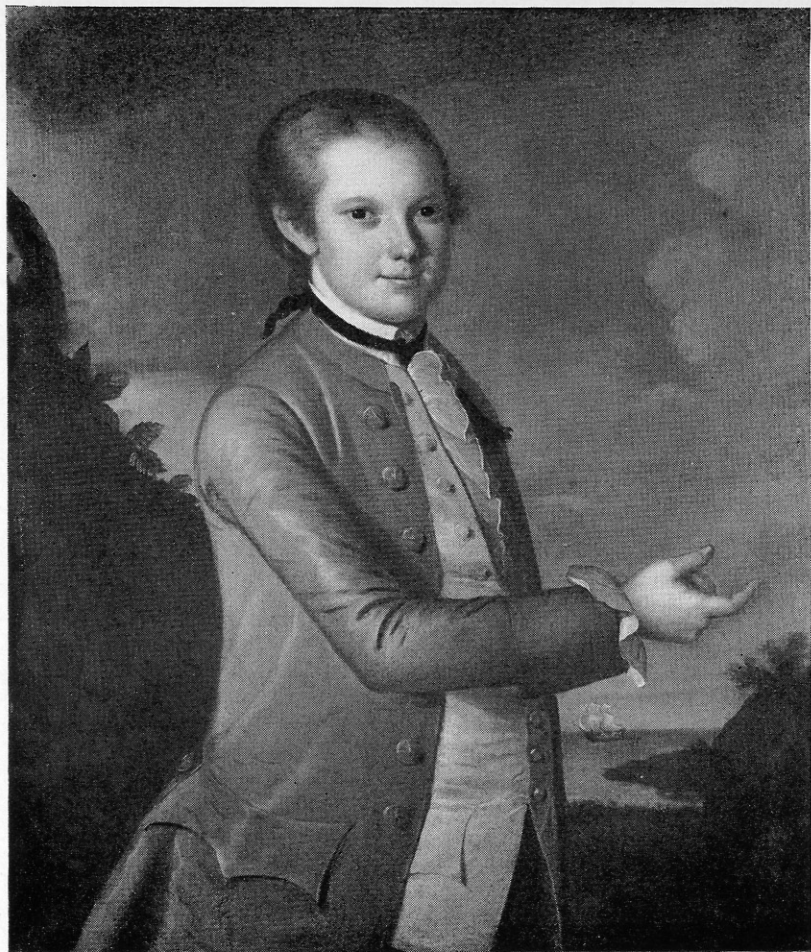
Our punch strainer is very similar to the one illustrated by C. Louise Avery in her book, *American Silver of the Seventeenth and Eighteenth Centuries*. It has a shallow, pierced bowl, a moulded rim and scrolled handles. The sugar tongs are scissors-shaped with shell terminals. An eagle is incised on the pivotal plates, probably by Hurd himself who was a distinguished engraver.

The long life of Paul Revere, the silversmith, falls into two periods: the rococo and the classic. As a younger man he adhered to the American version of the rococo style prevalent abroad, modifying its exuberance and avoiding one of its chief shortcomings, the sacrifice of form to ornament. In the last quarter of the eighteenth and the first quarter of the nineteenth centuries, Revere joined his contemporaries in turning to a formal style, based on classic models which were to serve as a suitable background for the new Republic. The mug acquired by the Institute is difficult to date, as such a style (bellied body, moulded base and double scrolled handle with an acanthus leaf on the shoulder) persisted for many years. It is safe to say, however, that it belongs, at least stylistically, to the maker's earlier period.

The remaining acquisitions are well within the classic or federal period. They are a pair of covered tureens by John and Tunis Denise, working in New York City in 1798, and a covered sugar bowl by Daniel Van Voorhies and Son, also working in New York at the same time. Grace and delicacy are the qualities that distinguish this output. The tureens are boat-shaped and two handled; the covers are cut out on one edge for the insertion of a ladle. The sugar bowl is urn-shaped, on a flaring foot. The cover is surmounted by a pineapple finial. Engraved on one side of the urn is a shield containing a monogram.

The porringer, mug and sugar tongs described in this article are the gift of the writer. The other pieces were purchased from the Gibbs-Williams Fund and presented by the Founders Society to the Institute.

ROBERT H. TANNAHILL



THOMAS CHAMBERLAINE BY JOHN HESSELIUS (1728-1778) a pre-Revolutionary portrait of a boy, the gift of Dexter M. Ferry, Jr., adds to the collection of American art one of its most gracious and attractive pictures. Thomas Chamberlaine is seen almost three-quarters to the right with his eyes looking toward the observer, his right arm raised and pointing toward his left. He is dressed in a grey silk coat and rose-colored waistcoat. In the background is a glimpse of the sea with a ship in full sail. Against a blue sky float warm colored fleecy clouds which echo the warm rose tones of the waistcoat.

John Hesselius occupied an important place among the portrait painters of the middle nineteenth century. He was the son of Gustavus Hesselius who came from Sweden in 1711 and painted in Maryland and Pennsylvania. John Hesselius, born in 1728, painted portraits in Pennsylvania, Maryland and Virginia. On January 30, 1763, he married and settled near Annapolis. Charles Willson Peale while working in Annapolis is said to have studied with him for a short time.

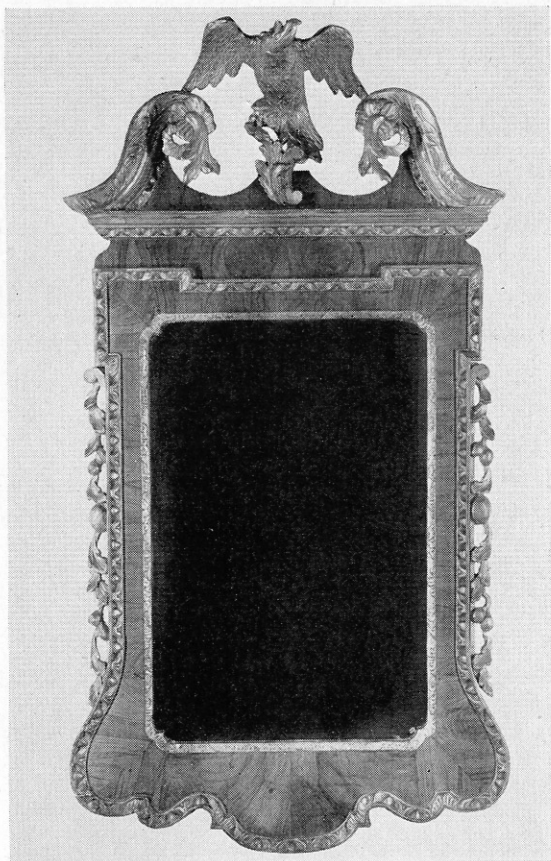
The sitter, Thomas Chamberlaine, was born in 1731, at Oxford, Maryland. His father, Samuel Chamberlaine, and his grandfather before him, were engaged in trade between England and the colonies in America. Their ships plied between

Liverpool, England, and Oxford, Maryland, and this is symbolized in the maritime background of our picture. His father was also one of the richest men in the country, owning thousands of fertile acres, with a homestead called "Plain Dealing" in Talbot County on the eastern shore of Maryland across from the town of Oxford on the Tred Avon River. He was also a Member of the Lord Proprietor's Council and Deputy Naval Officer at Pocomok and Oxford. Thomas Chamberlaine succeeded to the office of Collector of the Port of Oxford in 1754, but died shortly after.

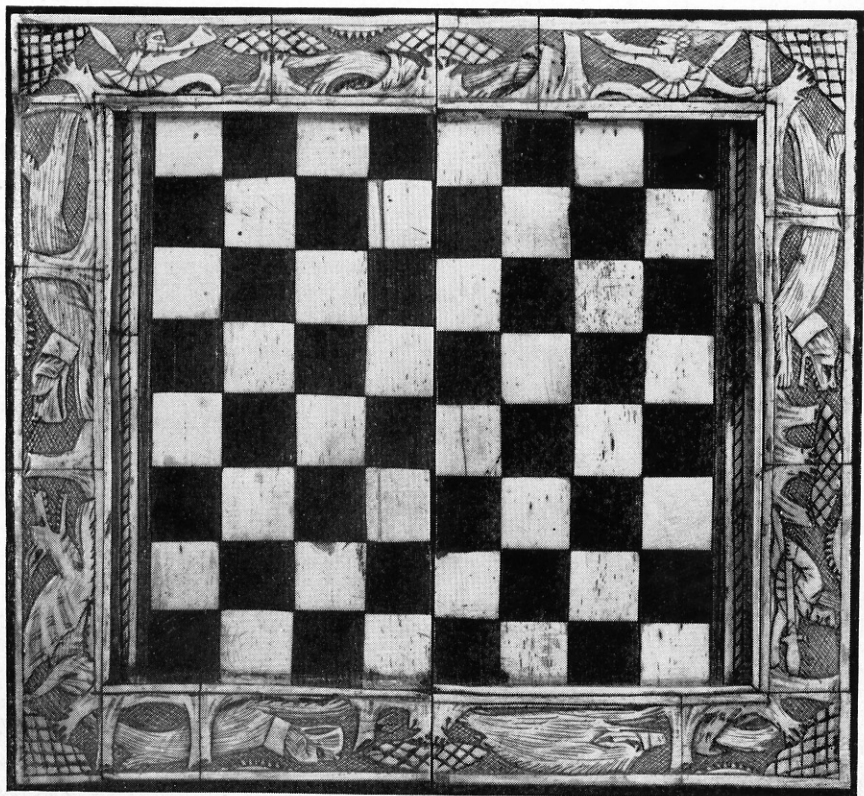
This portrait was handed down successively from Samuel Chamberlaine, the father of the sitter, to his son, Samuel Chamberlaine, Junior, to James E. Muse Chamberlaine, M.D., son of the foregoing, to Elizabeth Bullock Hayward, daughter of Dr. James Chamberlaine, and was acquired for our collection from J. Chamberlaine Hayward, the first child of Elizabeth Bullock Hayward.

CLYDE H. BURROUGHS.

Acc. no. 44.140. Oil on canvas, H. 30; W. 25 inches. Exhibited in a loan exhibition, *American Portraits by American Painters*, Knoedler Galleries, New York City, 1944.



LOOKING GLASS, AMERICAN, EIGHTEENTH CENTURY. A rich example of walnut veneer and gilded ornament (Height 51½ inches). (Acc. no. 43.422). Probably made in Philadelphia during the third quarter of the Eighteenth Century, it has been hung in Whitby Hall.



GAMING BOARD WITH CARVED BONE RELIEFS OF WILD BOAR HUNTING. From the workshop of the Embriachi family in Venice (Length, $10\frac{7}{8}$ inches). Early Fifteenth Century. Gift of Mrs. William Clay. (Acc. no. 41.2). F. W. R.



CARVED BONE PLAQUE: HEAD OF A WINGED VICTORY. (left) Probably from an Early Christian catacomb near Rome (Height, $2\frac{1}{16}$ inches). Fourth Century. (Acc. no. 27.276). CARVED BONE PLAQUE: HEAD OF A YOUNG MAN. (right) Fragment of an inlay from a small wooden casket (Height, $2\frac{1}{8}$ inches). Late Antique (from Alexandria, Egypt?), Fourth or Fifth Century. Gift of Piero Tozzi, New York. (Acc. no. 44.72). F. W. R.