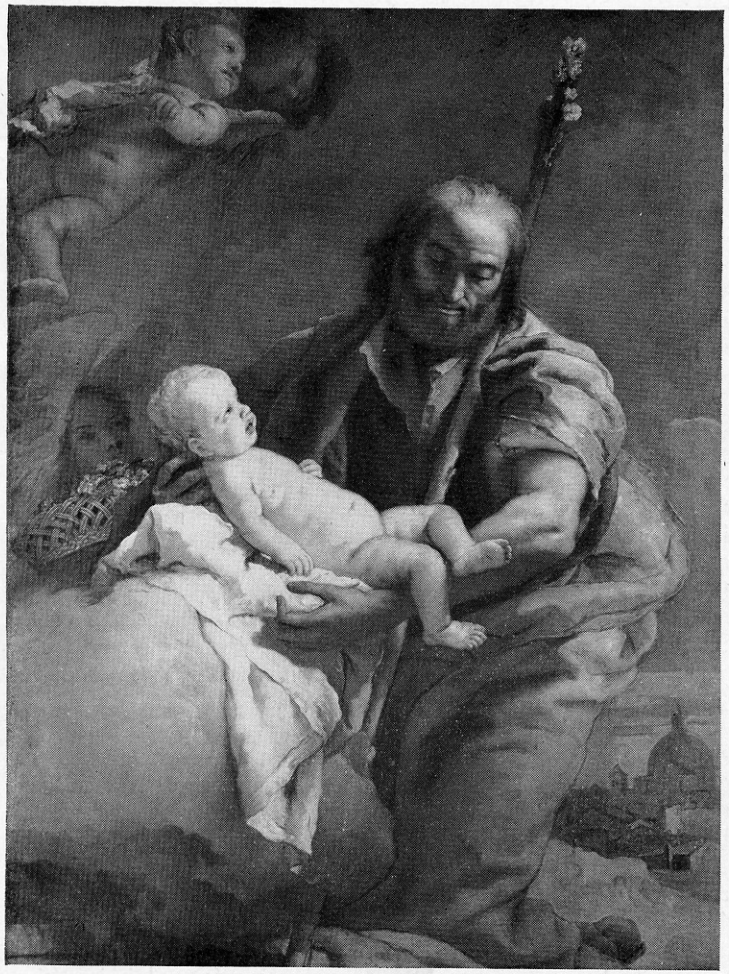
Bulletin of
THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

VOLUME ... XXIV
NUMBER 3 ... 1945



ST. JOSEPH AND THE CHRIST CHILD
BY GIOVANNI BATTISTA TIEPOLO, ITALIAN (VENICE), 1696-1770
Gift of Mr. and Mrs. Edgar B. Whitcomb, 1944

A Late Work by Giovanni Battista Tiepolo. The great artist who lives to an old age rarely escapes the tragic fate of having outlived his time. The greatest Venetian artist of the eighteenth century, Tiepolo, after having furnished half of Europe for almost two generations with his gay rococo fantasies, suffered at the end of his life from a change of taste created by the coming neo-classic style which brought him not only a dearth of commissions but also humiliations which may have caused his death.

When Tiepolo was called to Spain in 1762 at the age of 66 by Charles III, he was at first received with all the honor due his reputation. But after he had painted the beautiful ceiling decorations in the king's palace, no further orders were given him by the court. Raffael Mengs, the first of the neo-classicists, and his school had come into power and were awarded the most important commissions. Mengs also managed to reorganize the Academy and Tiepolo was asked to take the ridiculous position of instructor in anatomy under the leadership of Mengs a position which he resigned two months later after a quarrel. The king's minister showed no interest in Tiepolo's work and left his petitions unanswered. But the king must have felt some pity for he gave him a last order—the decoration of the seven altars in the monastery church of St. Pasqual at his summer residence Aranjuez. This was in 1767. The altar paintings were finished in 1769; in March 1770 Tiepolo died. But after Tiepolo's death Raffael Mengs succeeded in having his own paintings placed on the altars of St. Pasqual and Tiepolo's pictures disappeared into inaccessible rooms of the palace. Some were later given to the Prado museum, others were sold. The *St. James* has appeared in recent times in the Budapest museum; another—after having been in the Prado—came into the possession of a private collector in Madrid, the Marquese de Remisa, and later into the collection of Don Lorenzo Moret, and was exhibited in London just before the war. This painting, representing *St. Joseph,* has been acquired by the Detroit Institute of Arts thanks to a most generous gift of Mr. and Mrs. Edgar B. Whitcomb. (Canvas, H. 60½; W. 43¾ inches. Acc. no. 44.213).

In a wide open space on a sandy hill St. Joseph kneels upon a rock almost concealed by clouds, holding the nude child in a bed of white linen in his arms. He leans against a bank of cloud upon which the child seems to have descended from heaven. An angel in the shadow of the cloud presents the child with a basket of flowers. Other cupids hover in the blue sky above. Below, on the other side, is a city in the distance.

The angel is a well-known type, the beautiful model Christina whom Tiepolo took with him from Venice, leaving his wife behind. The city, supposedly Bethlehem, is also a remembrance of Venice, the church with its large center dome suggesting Santa Maria della Salute.

Joseph carries with him, like a pilgrim's staff, his blossoming rod, the sign given that he had been chosen as Mary's husband from among the many suitors whose rods did not blossom. His hair and beard are gray like the silver colored robe he wears. It contrasts beautifully with the burnt gold shades of his mantle. The colors are subdued but of great luminosity, partly due to the glazes with which the shadows and also the steel blue sky have been gone over.

Joseph's age seems to be exaggerated, probably to strengthen the contrast between old age which he symbolizes and the expression of childhood in front of him. Rembrandt also in his later years was fond of this touching motive—an old man kneeling in adoration before the new-born—but he transformed it into the scene of the aged Simeon in the temple receiving the Christ child in his arms. Thus the great masters show us the end and the beginning of life closely intertwined in a scene symbolizing the eternal return of life in all creation.

The newly acquired painting gives to the Detroit museum, together with Tiepolo's other works already in its possession, a representation of this greatest Italian eighteenth century master unequalled by any other American museum. It shows his development from his baroque beginning to his last years in no less than five easel paintings, three of them of large size.

The festive and brilliant colors of his earlier work have disappeared in the newly acquired painting of 1767. There is nowhere the deep brown or warm red of the earliest period, nor any of the strong blue and cinnabar of the middle period. Red has passed out completely and the blue has become grayish. Yet the colors, although less fiery, are serene and pure, strangely magical and radiating a transcendental beauty in a symphony of white, silver-gray and golden yellow, in accordance with the spiritual content of the picture.

Tiepolo is, of course, not the first to represent spiritually inspired figures in the midst of clouds or heavenly spaces. But compared to predecessors like Tintoretto or Murillo, his figures are much more at home in the air, forming as it were a completely harmonious unit with the clouds out of which they are born. Figures and clouds are inseparable. Bodies dissolve in clouds and clouds take on the volume of bodies. It is as if the artist had been accustomed to see the world all his life from an airplane (which was not invented until one hundred years later), so secure does he feel in company with his figures in the heavenly blue realm, so freely does he represent them moving in every direction in space.

This does not mean that Tiepolo's compositions do not have a strong inner construction. In spite of their airy aspect their main motives—witness the figure of St. Joseph—have more volume and plastic force than most of the neo-classistic paintings of his rivals and certain hidden diagonal construction lines hold his composition together better than do the obvious mathematical skeletons of the pictures of his adversaries.

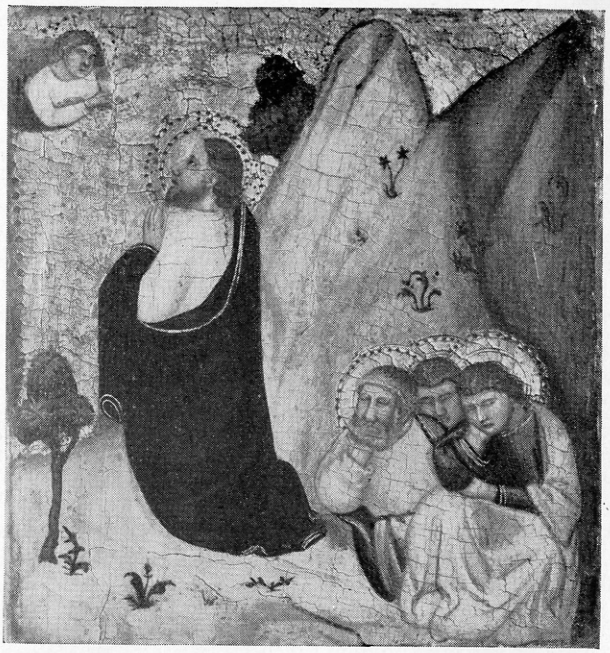
These diagonal movements break into the inner area of the picture from outside space like lightning, giving at the same time movement and solidity to the composition. We see this in the group of cupids flying diagonally through the sky and repeating the diagonal line of St. Joseph's staff; it is still more conspicuous in the *Alexander* and the two early *Madonnas* of the Detroit collection.

The tendency away from the earth, which we feel even in the upward movement of St. Joseph, was too much for the bourgeois world of the late eighteenth and nineteenth century. After the distant fantasies of the rococo, people wished to live once more on secure ground and returned to the tradition of building compositions with architectural construction in which the spectator is closely connected with his outlook through earthly perspective.

Our air-loving time has come back to an understanding of free movement in space detached from the earth. Art started anew where Tiepolo left off. The rediscovery of his art came about thirty years ago and resulted in a number of popular books on Tiepolo, a flood of magazine articles—of which the index alone fills several pages in the Thieme-Becker lexicon—and several exhibitions devoted to his art, of which the most instructive was that at the Chicago Art Institute in 1938.

The creation of the altarpiece of St. Joseph proves that Tiepolo not only did not decline in his old age, but produced works which were filled with a prophetic outlook into the future. We can compare him in this respect with two earlier Venetian masters, Giovanni Bellini and Titian. The museum is most fortunate to possess a work by each of these great masters also, painted with a remarkable freshness of spirit in their old age: the *Madonna* of Bellini which was painted when the artist was seventy-five years of age and the *Judith* executed by Titian at the age of eighty or eighty-five.

W. R. VALENTINER



THE AGONY IN THE GARDEN (above) and PILATE WASHING HIS HANDS, two Italian Gothic paintings of the middle of the fourteenth century by an artist of the School of Giotto, are important additions to the gallery of Gothic art. Purchased from City Appropriation, 1944 (H. 6¾; W. 6 inches), acc. nos. 44.219-220.

E. P. RICHARDSON

AN ITALIAN SIXTEENTH CENTURY CRUCIFIX, the gift of Mr. and Mrs. E. Raymond Field, is an addition of great interest to our collection of Renaissance sculpture. Italian Renaissance sculpture in wood is extremely rare. The figure is strongly Michelangelesque in character, the compact design, powerful mass and rippling surface showing the heroic quality of the sculpture of Michelangelo's school at its best. Perhaps by a Florentine follower of Michelangelo, about the third quarter of the sixteenth century. (H. 39; W. 35 inches, corpus only) Acc. No. 44.212.

E. P. RICHARDSON

TWO CHILD PORTRAITS BY FEDERICO BAROCCI. It does not often happen in a portrait by an early master that the personality is as fascinating as the art of the painter who executed it. One of the rare instances is a pair of portraits from the Dan Fellows Platt collection which have been presented to the museum by Robert H. Tannahill. They are excellent examples of the work of one of the leading Italian baroque painters who is not sufficiently appreciated, Federico Barocci (1526-1612). At the same time the young Prince Federico of Urbino, whom they represent at different ages, had such an unusual life story that it would be worth while to recall it even were the portraits not before us.

They are dated 1605 and 1606, the first giving the age of the boy as eighteen months, the second as two years. They were painted by Barocci at the end of his long career and at the beginning of the baroque age. According to his birth date the artist belongs to the High Renaissance, as he is contemporary with Tintoretto and with Paolo Veronese who was born in the same year as Barocci. He still knew Michelangelo personally and was encouraged by him in his youth when he went to Rome. But Rome with its atmosphere of forceful, dramatic and monumental art was not the place for his Umbrian master whose home was Urbino, the birthplace of the Umbrians; and although he had made a reputation in Rome, he felt happier in his homeland and returned to Urbino to remain there the rest of his life, the external cause for leaving Rome being an attempt on his life by jealous colleagues who tried to poison him.

More impressed by Correggio than by Michelangelo, he strove for a similar ecstatic expression and for his chiaroscuro and delicate modelling, and for the same exaggerated foreshortenings which Correggio employed. But most of all he tried to rival him as a colorist. Yet although he comes near to him in sweetness and subtlety of color, he developed his own style, combining blue and yellow, pink and pale green in a mother-of-pearl effect which reminds us more of certain Northern baroque painters than those of the Italian Renaissance. Rubens in his early work was greatly influenced by Barocci, who was still alive when the Antwerp master came to Italy. So strong is this influence that Barocci has been called the most important link between Michelangelo and Rubens in the history of painting. Van Dyck too learned from Barocci, as these two portraits show. It is hardly accidental that they remind us of Van Dyck's Genoese children, like those from the Widener collection now in the National Gallery at Washington, which were executed less than twenty years after Barocci's portraits. The baroque age was the great age of the realistic child portrait, whose beginnings go back to the fifteenth century. Its leading masters, however, are not Italians but Northerners—Rubens, Van Dyck, Frans Hals and Rembrandt, but as in other fields, these masters were stimulated by what the Italian artists had initiated. Even Frans Hals' early groups of children like that in the Brussels museum—painted about 1615—go back directly or indirectly in their composition to Southern influence. Barocci's paintings of this type stand at the beginning of this new development towards a completely natural, unaffected representation of the child, regardless of its social position. The coloristic quality of the two portraits is at the same time a reaction against the manneristic and rigid designs of the Michelangelo followers such as Bronzino. In the combination of the glowing carmine of the dresses, the silvery shades of the brocade of the sleeves and stockings, and of the white in the lace, they incline towards the Venetian style, while the delicate grayish modelling of the faces points to Correggio.

Barocci, unlike Bronzino, was by profession neither court nor portrait painter. His task was to paint altarpieces for Umbrian churches. His portraits are rare and date mostly from his later period. Perhaps for this reason they are more spon-

BAROCCI, FEDERICO OF URBINO AT EIGHTEEN MONTHS

taneous than those of the Florentine master who repeated his formula over and over. When the heir was born to the Duke of Urbino, Barocci, as the best painter of the state, was selected to paint his portrait more than once.

Rarely ever has the birth of a young prince been received by the populace with greater joy. We are not surprised to find that so enlightened a people as the Italians of the Renaissance were happy under the rule of an absolute monarchy when we realize the patriarchal character of these rulers and their understanding of the welfare of the people as well as of their cultural needs. When Francesco Maria II began his reign in 1572, the Montefeltro and della Rovere families had governed in Urbino for almost two hundred years. No one in this happy mountain country with its beautiful castles and fertile valleys bordering the Adriatic had seriously contested their rulership during this period. Had it not been for foreign powers—mainly those of the Popes and of the grand dukes of Tuscany—the dukes of Urbino might have reigned as long as did the Medici in Florence. It was not the

people, but Duke Francesco Maria himself who brought about the end of his monarchy after the premature death of his son Federico in whose favor he had abdicated. He delivered his state to the worldly power of the Pope and retired into a Roman convent where he died ten years after his son had taken his place (1631).

It was perhaps the failure of his domestic life which induced him to abdicate after a long and fruitful reign. His first wife was Lucretia d'Este, who with her sister Leonora was the beloved friend of the unhappy Torquato Tasso. The marriage was arranged by the Duke's father upon his return from the Spanish court of Philip II, where he had learned the severe principles of rulership which he followed all his life. The subordination of his own wishes to the interest of the state was one of these principles. He had fallen in love in Spain with a woman of lesser rank but found it necessary to follow his father's advice. In his diary, in which he always speaks of himself in the third person, he remarks: "Finally the Duke decided upon his marriage with Donna Lucrezia d'Este, widow of Alfonso, the last duke of Ferrara, which took place though little to his taste; for she was old enough to have been his mother."

This is slightly exaggerated as Lucretia was only thirteen years his senior. The marriage was without children. After the death of the Duchess in 1597, the duke did not intend to marry again, but whenever he appeared in public, the people received him with cries such as *"Serenissimo, Moglie"* (Your Highness, get a wife). The populace was obviously more interested in the duration of the monarchy than the duke himself. At last he took the necessary steps. "Moved by the unremitting entreaties of my subjects," he writes in a letter to the Archduchess Maria of Austria, "I have been forced to establish myself by a new alliance; yet as my age and other considerations would have prevented me from taking this resolution but for their satisfaction, I have chosen to combine with their wishes a due consideration for my own by selecting one of my proper blood, and brought up in this country, in whom are combined many of the qualities suited to my views."

Francesco Maria chose for his wife a niece, Livia della Rovere, who had been brought up at the convent of St. Caterina at Pesaro. She was fourteen years of age. It may have been partly due to this blood relationship, partly to the unusual age of the parents, that Federico, the only child born to them, was of an extremely delicate constitution. When the marriage took place in April 1599, the joy among the populace was great. The churches were filled and all the world prayed for an heir to the throne. St. Ubaldo, the patron saint of Urbino, however, took his time before granting the prayer. Not until six years later when the Duchess had reached the age of twenty, did it become known that she expected a child. On May 17, 1605, the Duke appeared at the window of the Palace and announced to the people, "God has vouchsafed a boy."

In June 1605 the Duchess made a pilgrimage of thanksgiving to the Madonna of Loreto carrying the child with her. She devoted to the Virgin a plate of solid gold in which was portrayed—as we learn from a contemporary writer, the librarian of the Duke—the likeness of the Duke "in oil by a young pupil of Barocci. The infant prince who is one of the most lovely babes I should wish to look upon, fat, of good complexion and comely features, his eyes large and black, unlike those of the Duke, and his mouth resembling his mother's." When the Duchess returned to Urbino she was met at the gate by twelve youths in blue damask trimmed with gold, and twenty-four children in white and gold; and the prince with his nurse was borne by these youths in a closed chair to the palace through streets embellished with fountains and other decorations.

BAROCCI, FEDERICO OF URBINO AT THE AGE OF TWO

Although the Duke did not care for celebrations and pageants, the baptism of the child on November 29 was celebrated with exceptional pomp. Congratulations and gifts poured in from all over Italy and Philip III of Spain, represented by the Marquis of Pescara, stood godfather to the infant, while the father received on that occasion the order of the Golden Fleece. The description of the many processions, pageants, allegorical representations and other festivities during these days fills pages in contemporary sources.

When the boy was four years old, a bride was selected for him by his father. After an elaborate correspondence between the house of Medici in Florence and the Duke of Urbino, Claudia, the daughter of Grand Duke Ferdinand II, became the bride at the age of four and a half years. She sent to her "husband" the appropriate presents of a nicely accoutred pony, a poodle taught to leap, a jackdaw—so that the boy should not forget the teachings of the holy church even when spilling his ink—an inkstand in the form of Mount Calvary.

The child developed into a handsome and intelligent youth. He is described as having a fine temper, a remarkably quick apprehension and an uncommon memory, but, unfortunately, his education was such to spoil even the best character. He was not allowed playmates but was surrounded by courtiers who flattered him and by elderly women who impressed upon him the importance of the Spanish etiquette which ruled the court. The boy, whose temperament speaks in the vivid eyes and lively gestures of our paintings, resented this treatment and with his childish pranks tried to upset the silent and cold atmosphere of the court.

James Dennistoun in his *Memoirs of the Duke of Urbino* (1851) gives us a most detailed description of the life of the young prince, based upon a careful study of the sources. Unfortunately, the author has a Victorian standard of morals and is very much prejudiced against Federico while he pities the old Duke, whom he compares to King Lear as the father of a most ungrateful son. But let us hear in Dennistoun's own words what he has to say against the behavior of the Prince We leave it to the reader to decide whether he is right.

"On his journey through Romagna towards Florence (to meet his future wife) Federico's evil genius brought him into the company of some strolling comedians returning from Venice. Delighted with their loose manners, he threw himself among them without reserve and a taste for their pursuits was formed at first sight, which disgracefully occupied the few remaining years of his life. . . ." "The melancholy turn which the Prince's folly had taken determined his unhappy parent at once to conclude his marriage, which, even should it unhappily fail in rescuing him from a disgraceful career, might at least secure the continuance of his family. The Princess had a character for high spirit, not free from hauteur, but accompanied with decided talent; qualities that seemed likely to influence her destined husband, or at all events to maintain his dignity against the debasing tendency of dissolute habits."

To this description of the Princess' character by Dennistoun, let us add that although she may have been dignified, she was hardly a match for her temperamental young husband. In her portrait by Justus Sustermans she shows the long-drawn dull features of most of the Medici princesses. She was undoubtedly better suited to the Austrian Archduke with the ugly Hapsburg chin, whom she later married, than to the young, round-faced and gay Federico. The marriage took place in the autumn of 1621. The marriage festivities were hardly over when Federico devoted himself to his chief interest, the revival of the Comedy, which had been neglected at the court of Urbino during his father's reign. We must remember that it is in the lifetime of Shakespeare, when all the courts of Europe took delight in theatrical performances. As the Prince obviously had talent for dramatic acting, he frequently appeared on the stage, modestly taking subordinate parts. This behavior is beyond the comprehension of Mr. Dennistoun, who, although constantly quoting verses from Shakespeare, does not seem to be aware that the great poet himself belonged to the "vilest class" of comedians with whom the young Prince associated himself. The Prince, as a matter of fact, selected for his theater Venetian actors who were considered the best in Italy.

"To enumerate the debasing excesses successively introduced by Federico is a sad and sickening task," Dennistoun goes on to say. "His fancy for music was indulged to the exclusion of more serious avocations. His casual acquaintance with the company of Venetian comedians was ripened into an intimacy, which gradually monopolized his time and thoughts, and was followed out with frenzied enthusiasm. These persons, belonging then to the vilest classes and treated accordingly, became the Prince's associates in public and private. Conforming his morals to theirs, he

admitted the actresses into his palace in daring defiance of decency and openly established one, named Argentina, as his mistress, feting her publicly in Pesaro and lavishing upon her large sums. Advancing from one extravagance to another, this petty Nero of a petty court delighted to bear a part in their dramatic representations before his own subjects, generally choosing the character of a servant or a lover, as most congenial to his degraded capacity. His people, imbued with respect for the traditionary glories of their former dukes and accustomed to the gravity of Spanish manners, stood in consternation at such spectacles."

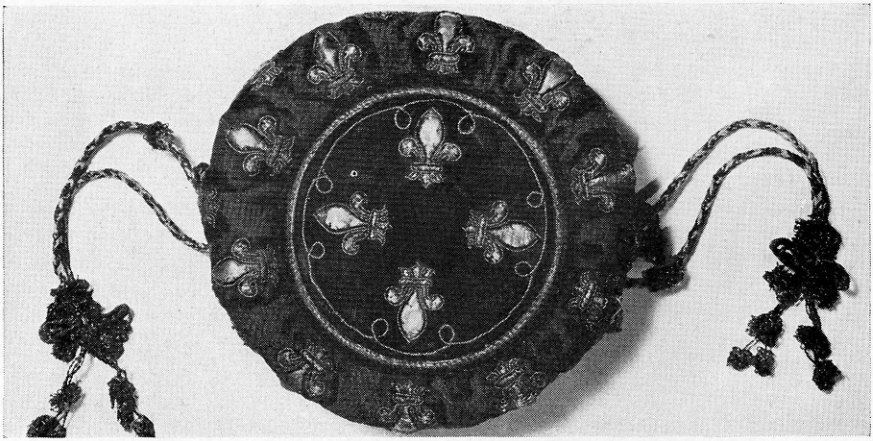
We may well question the correctness of this last statement, as the Italian people have at all times enjoyed nothing more than a good comedy. But even more offensive to Mr. Dennistoun's prudishness than Federico's pleasure in plays and music was the joy the young prince took in walking in disguise through the streets at night, entertaining himself in the manner of Shakespeare's young Henry IV. We add Mr. Dennistoun's shocked description of the prince's early death.

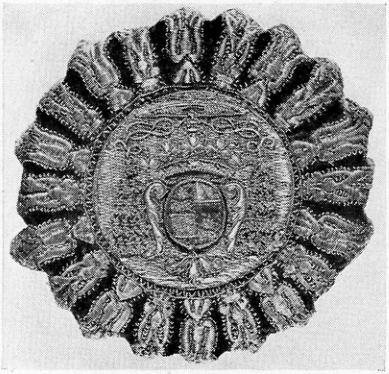
"On the 28th of June (1623) he acted as usual on the stage, the part which he sustained at this occasion being the degraded one of a pack-horse, carrying about the comedians on his back, and finally kicking off a load of crockery with which he was laden. About midnight he retired to rest, worn out by this buffoonry, after giving orders for a chase next day at Piobbico near Castel Durante. At dawn hearing the clatter of the horses which were setting out for Florence, he rose and gave some orders from the window in his night dress. In the morning, his attendants surprised at not being summoned, and fearing he would be too late to attend mass before noon, knocked in vain at his door. Three hours passed away in doubts and speculations, and at length two of the courtiers burst open the door, exclaiming, "Up, Your Highness, 'tis time for the comedy." But for him that hour was passed. . . . The body was discovered on its back, bleeding at the nose and mouth, the left hand under the pillow, one leg drawn up,and the mattress much discomposed. The Prince always slept alone and locked himself in, without retaining any attendants in the adjoining apartment. Six strangers, with the Tuscan accent, had been observed about the palace the day before. From these circumstances, and from his odious character, suspicions of foul play were entertained. . . ."

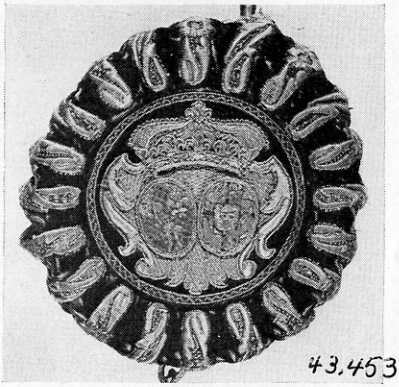
Mr. Dennistoun, however, is of the opinion that the court astrologer Andrea Argoli was right. After an elaborate calculation of the Prince's horoscope, he pronounced him to have died of an epileptic fit induced by the chill of the morning air; a conclusion—adds Dennistoun—"dictated no doubt by medical experience, rather than by the study of those malignant planetary influences which the quack thought fit to quote as decisive of the question."

Thus ended the life of the last duke of Urbino, for this name may be given to Federico since his father had virtually abdicated in his favor in 1621 and after Federico's death at once began the devolution of the state in favor of the Pope. The Pope had made a secret compact with Francesco Maria that in the absence of a male heir the Duchy should pass into possession of the Papacy. It will never be known whether the eighteen-year-old prince died a natural death or was murdered. That the granduke of Tuscany had expected to become the heir of the Duchy cannot be doubted, but all that he was able to secure were the private possessions of the Montefeltro and della Rovere families. Among them were some of the great masterpieces now shown in the Uffizi and Pitti galleries, which came from collections in Urbino, such as the portraits of Federico di Montefeltro and his wife by Piero della Francesca, of Pope Julius II by Raphael, the *Reclining Venus* and the *Bella* by Titian, the *Martyrdom of St. Agatha* by Sebastiano del Piombo, and the portrait of Francesco Maria by Barocci.

W. R. VALENTINER







PURSES of the type illustrated seem to have been used in the eighteenth century by men and women of noble rank for the presentation of alms or other contributions to a church. They are often embroidered with the owner's armorial devices. At lower left, a bag of deep purple velvet (Accession number 43.455. Gift of Mr. Robert H. Tannahill), embroidered in silver and polychrome silks. The shield bears the arms of André Hercule de Fleury (1653-1743). These are surmounted by the ducal coronet and the cardinal's hat. Since the duke of Fleury was elevated to the cardinalate in 1726, the purse must have been made between then and 1743. The purse at the top (Accession number 44.55. Octavia W. Bates fund) shows golden fleurs-de-lys on emerald green velvet. It belonged probably to one of the royal princesses, possibly to Madame Henriette whose portrait by Nattier is a center of interest in the Baroque gallery. The little bag is complete with the original drawstrings of white silk and gold thread ending in elaborate tassels. The purse at lower right (Accession number 43.453. Gift of Mrs. Albert Kahn, in memory of Edsel B. Ford) shows, on red velvet on two escutcheons, the arms of France and Poland combined with Lithuania, displayed on the royal mantle and surmounted by the royal crown of France. The bag was made for Maria Leszcynska who, in 1725, married Louis XV of France. She was the daughter of Stanislas Leszcynski, king of Poland who lived in exile at Nancy.

ADELE COULIN WEIBEL

THE LEGEND OF ST. CHRISTOPHER by JAN JOEST VAN CALCAR is a recent gift of the Founders Society (H. 18½; W. 14½ inches. Acc. no. 44.259). The story of the giant saint is represented wtih unusual poetic power. The scene is at night (painted about 1510, it is one of the earliest night scenes) and the wind blows the two scarlet and violet cloaks wildly against the sky and the giant looks upward in puzzled alarm at the weight of his burden. The lights of a city on the farther shore gleam across the stream; the nearer shore is a waste of fantastic rocks, among which several hermits are seen. The authorship of this remarkable little picture has long been a puzzle. The rich, glowing, enameled treatment of the two principal figures reminds one of the early work of Mabuse, while the landscape has almost the quality of a Bosch. The suggestion by Dr. W. R. Valentiner of Jan Joest seems to offer at last a solution. Jan Joest was active in both Flanders and Holland, dying in 1515. His two main works are inaccessible and little known, one at Calcar, the other in Palencia, Spain. The mingling of Dutch and Flemish elements, the energy of facial expression, the crisp curling hair, the expressive movements and flying draperies, are characteristic traits of his art and he is known for his interest in night scenes.

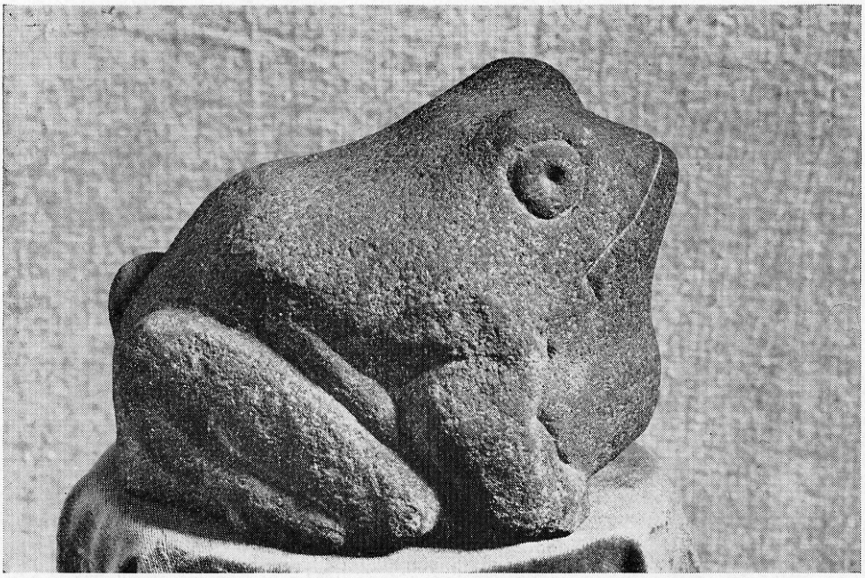
E. P. RICHARDSON

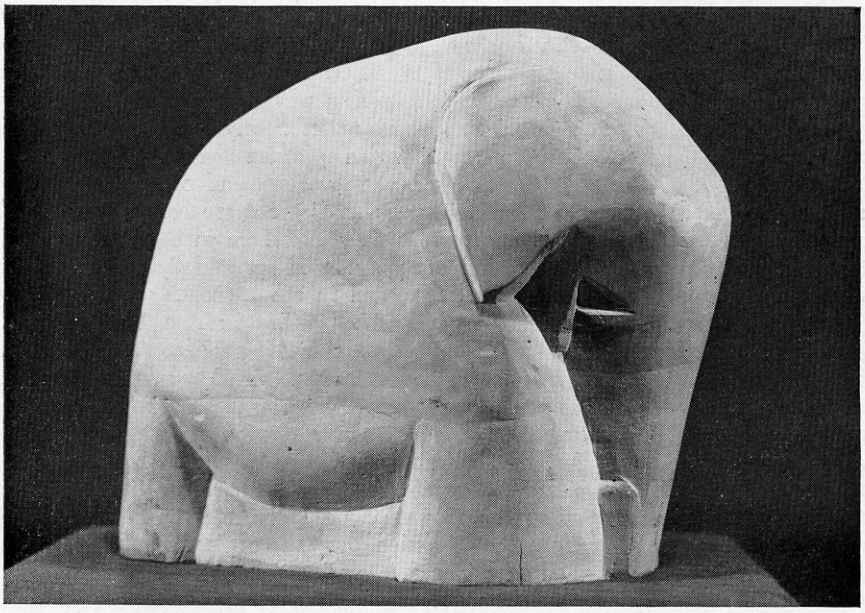
GOBLET WITH FLARING RIM. Gift of Mrs. Edsel B. Ford, Mrs. Ernest Kanzler and Mr. Robert H. Tannahill, in memory of Mrs. William Clay (Accession number 44.192, Height 4⅞ inches). A tenacious tradition insists that the art of making glass, one of the finest of the great crafts, was invented by the Phoenicians. Even though this is not true, Syria was a center of glass making from at least Roman times. The industry flourished all through the Middle Ages, through all the vicissitudes of political turmoil and change, and in the thirteenth and early fourteenth centuries two cities, Aleppo and Damascus, brought it to a climax by perfecting the technique of enameling and painting with gold on vessels of blown glass. The industry came to an end at the beginning of the fifteenth century, when Timur raided Damascus and sent all her craftsmen to Samarkand, his capital in Transoxiana. But for almost two hundred years the mosques were presented with marvellous lamps often inscribed with the name or the armorial device of the donor and the residences of the wealthy were embellished with flasks and beakers, candlesticks and mortars for crushing spices, all of the finest glass ever produced anywhere. Our goblet is beautifully profiled, rising from the firm small foot to a wide rim; it shows an inscription between beaded borders and, below, two golden fishes. Enamel and gilding are much worn as the result of the decline in technique which set in towards the end of the fourteenth century. Thus the fragile glass was made at the time when the East Roman Empire tottered before the onslaught of the Ottoman Turks.

A. C. W.

TWO GLASS AMPHORAE (LEFT AND RIGHT) AND AN ALABASTRON (CENTER), Egyptian, Sixth to Fourth Centuries B. C., form a fine and representative group of the opaque, or very often translucent, glass vessels made in Egypt in the period when the older Egyptian glass shapes were giving way to Greek forms inspired by the shapes of Greek pottery, as the above examples clearly show. Glasses of this type follow in date the more purely Egyptian products of the XVIII-XXVI Dynasties (about 1500-600 B. C.) and precede the later, and coarser, Hellenistic and Roman wares (after 300 B. C.). These glasses are often called "Greek" although certainly still made in Egypt, and possibly elsewhere in the eastern Mediterranean world, since they are found not only in Egypt and Syria but also in Asia Minor, the Greek Islands, and Greece, and in the Etruscan tombs of Italy. The purple and white amphora at the left (H. 4¾ inches; Acc. No. 37.39) is the gift of Mrs. Trent McMath; the other two, the gift of Mrs. Lillian Henkel Haass. Of these, the albastron (H. 4 inches; Acc. No. 37.45) was once blue and yellow, but time has changed the surface to milky white and lustrous gold. The small amphora (H. 3 inches; Acc. No. 44.267), a recent acquisition, is the most varied in color; the dark blue body is decorated with yellow and blue-green. The technique of these little vessels, which were once used for perfume and ointments, is that which preceded the discovery of the blowing tube and the general use of transparent glass, shortly before the Christian era. These glass vessels were not blown but modeled over a sand core. The first coating (usually a dark color) was applied to the core by dipping. The polychromy, for example that of the small amphora, was then applied before the first coating had cooled. Thin rods of lighter colored glass were wound around its surface, softening as they came in contact with the warm semi-viscous mass. Repeated heating and rolling reduced the rods to flat bands of color on the surface. Then while the glass was still soft, the maker took a pointed metal tool and dragged the surface alternately upward and downward, at regular intervals, to produce the chevron band about the middle.

F. W. ROBINSON





TWO ANIMAL SCULPTURES by JOHN B. FLANNAGAN (American, 1898-1942). *The Frog* (above) cut in sandstone, is the gift of the Founders Society (H. 7¼ inches; acc. no. 43.65). *The Elephant* (below), cut in a block of white plaster, is the gift of Robert H. Tannahill (H. 11¾ inches; acc. no. 44.268).

E. P. RICHARDSON