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ST. JEROME IN THE DESERT
BY ROGIER VAN DER WEYDEN, FLEMISH, 1399-1464
Gift of Mr. and Mrs. Edgar B. Whitcomb, 1946

The great fame of Rogier van der Weyden (born Tournai c. 1399—died Brussels 1464) has a double foundation, in the extraordinary qualities of his art and in the greatness of his influence. He shares with Jan van Eyck the honor of being one of the founders of the Flemish School but his immediate influence upon the art of the fifteenth century was far more widespread than that of Jan van Eyck and was felt throughout the fifteenth century art of northern Europe. One of the great controversies of modern historical study has revolved about his early years. But it is certain that from 1436 onward he had his workshop in Brussels, where he was the official painter to the city of Brussels and portrait painter to the Dukes of Burgundy. In 1449-50 he visited Italy as a pilgrim to Rome in the year of jubilee and executed commissions for the princes of Este at Ferrara and for the Medici in Florence. After this Italian visit, in his final years, he produced some of his most remarkable works in which one can see a new monumentality inspired by Italian painting added to the crisp, jewel-like and radiant Gothic style of his middle period. To this last period belong the portrait of *Meliaduse d'Este* in the Metropolitan Museum, the great *Crucifixion* in the Johnson collection, Philadelphia, the *Virgin and Saints* with the Medici arms at Frankfort-am-Main, the *Altar of the Epiphany* in Munich, and the *St. Jerome in the Desert* which has just been given to Detroit as the Gift of Mr. and Mrs. Edgar B. Whitcomb.

Although Rogier van der Weyden had elements of realism in his work, he was much more a Gothic painter than Jan van Eyck. In the art of Van Eyck the lofty, noble, ideal figures of medieval art are translated into individual human beings without losing their medieval grandeur. Rogier van der Weyden's imagination dealt with the generalized type-figures of medieval thought. His realism came in his ability to give to the old imagery of medieval art—saints and angels, biblical scenes and religious allegories—an incomparable freshness, vividness and convincing power. The middle ages had created a complex intellectual world of Christian story, legend and allegory, mingled with history, philosophy, science and popular feeling. As the middle ages drew to a close, art strove to give concrete visual form to every detail of this ideal world and no painter was more gifted than Rogier in giving it new and powerful expression.

St. Jerome in the Desert, though tiny in physical size (approximately 12 by 10 inches) is a masterpiece of imaginative eloquence and monumental power. Even today when the camera and the printing press present one with such a bewildering number of pictures that the visual memory is exhausted and overwhelmed, this picture is memorable. Once seen, it is never forgotten.

Its subject, St. Jerome (c.340-420), one of the four great doctors of the Latin church, author of the Latin version of the scriptures (the Vulgate) and an ardent advocate of monastic poverty and self denial, is one of the most interesting and striking figures in the early history of Christianity. With the rise of Humanism in the fourteenth century, the great scholar-saint was adopted as a symbol of the ideal of classical culture and of the contemplative life; his life became one of the favorite themes of art from the fourteenth to the sixteenth century. Although he was a

historical personage whose entire career was well known, the middle ages did not fail to weave it about with picturesque and naive legends. How the lion became attached to him as a symbol is disputed. Dr. Grete Ring, in an article devoted to our picture, has traced the various theories of the rise of the legend. According to one, the lion was first attached to him as a symbol of his ardent nature, his fiery violence in controversy, and of his life in the desert as a penitent. According to another the Four Latin Fathers were paralleled with the Four Evangelists and the lion of St. Mark was attached to St. Jerome. Medieval fantasy then embroidered the symbol into a long tale. But it is more probable that the old pagan tale of a lion's gratitude, told by Aesop and retold in the story of Androcles and the lion, became attached in some way to St. Jerome. At any rate, by Rogier van der Weyden's time, the legend was firmly established that one day as St. Jerome was sitting at the door of his monastery at Bethlehem, a roaring lion came out of the wilderness. All Jerome's brother monks fled in fear; but Jerome greeted the lion fearlessly as a guest and friend. Observing that the beast was limping and roaring with pain, he removed a great thorn from its paw and tended the wound until the animal was healed. The lion then became his devoted and affectionate companion. (The rest of this engaging story can be read in Mrs. Jameson, who tells it very well indeed.)

Rogier van der Weyden made the story into an image of the beauty of the contemplative spirit and an illustration of the doctrine that the faith of the Christian results in love and kindness toward all fellow creatures. The saint appears twice. In the upper left corner he appears at prayer, his ardent eyes upon heaven, his hand upon the open pages of the Scriptures, his body clothed in a hair shirt instead of a cardinal's gown. This is Jerome as the great saint and ascetic. But in the foreground the saint appears again, seated reading before the door of his hermitage-cavern, in the midst of desolate rocks. He is clad in his scarlet cardinal's robe, which flows in crinkled, Gothic folds to the ground at his feet. With a grave and gentle gesture he has laid aside his book for a moment to help the suffering animal who looks up appealingly and trustingly at his side. The wise, gentle face of the saint, deeply worn but suffused with inner happiness, is an example of Rogier's remarkable vividness and poetry of expression. The beauty of line in the flowing intricate folds of the drapery and the lion's curly mane, the extraordinary radiance of the color, the lofty dignity and restraint of the dramatic tone, are representative of Rogier at his greatest.

The image which Rogier created here became the archetype of a series of paintings, sculptures and prints during the next seventy-five years. It is interesting that one of the compositions which shows its influence, an alabaster statue ascribed to Tilman Riemenschneider, has just been acquired by the Cleveland Museum of Art.

Rogier's artistic temperament made him prefer the touching and dramatic scene of St. Jerome extracting the thorn from the lion's foot. It was his characteristic contribution to the imagery of the story of St. Jerome. Jan van Eyck, a different artistic temperament, chose a quieter and more contemplative aspect of the legend. He created for fifteenth century Flemish art a wonderful representation of St. Jerome as a scholar, sitting deep in thought among his books in his study; this

representation also had a long and interesting influence. It is a singular good fortune that we can now enjoy these two remarkable pictures together in the same gallery of our museum.

E. P. RICHARDSON.

Acc. no. 46.359. Panel: height 12 $\frac{1}{8}$ inches; width 9 $\frac{7}{8}$ inches. References: M. J. Friedlander, *Altniederlandische Malerei*, 1937, vol. XIV, p. 89; *The Worcester-Philadelphia Exhibition of Flemish Painting*, 1939, no. 9; San Francisco, *Golden Gate International Exposition*, 1940, no. 135; *Art News*, vol. XXXVIII (1940), p. 9; Detroit Institute of Arts, *Masterpieces of Art from European and American Collections*, 1941, no. 69; Grete Ring, *Art Bulletin*, XXVII (1945), pp. 188-194.

THE HOLY FAMILY WITH ST. ANNE by JACOB JORDAENS

Jordaens is probably the least understood in America of any of the outstanding painters of the Flemish seventeenth century. It is a great satisfaction therefore that an important early altarpiece, *The Holy Family with St. Anne*, by Jordaens has been given to the museum by Mrs. Ralph Harman Booth, in memory of her husband, for this is a picture which adds a new element to our representation of seventeenth century baroque painting.

Jacob Jordaens (Antwerp, 1593-1678), sixteen years younger than Rubens, was like Rubens a pupil of Adam van Noort, with whom he began to study about 1607-08. He resembles Rubens in some of his best characteristics—in his unflagging energy and vitality, his delight in life and his love of reality, the swing and assurance of his drawing and the large, easy scale of his forms. Where he differs completely from Rubens is that he never visited Italy; and whereas Rubens absorbed from Italian art a Latin clarity of form and loftiness of feeling in addition to his native Flemish realism, Jordaens had his roots wholly in Flemish art. Although he used the glowing color and dramatic chiaroscuro and sweeping forms of the baroque style of painting introduced by Rubens into Flanders, his work retained a hearty Flemish earthiness and riotous exuberance that link him to the Bruegel tradition of his homeland.

This is as true of an altarpiece like our *Holy Family with St. Anne* as of his later famous genre scenes such as *The King Drinks* in the Louvre. This picture, hung in our baroque gallery, strikes a new note. There is a touch almost of wildness in the exuberant force of its color and sweeping drawing of its figures which is echoed in the furious *Bear Hunt* by Snyder but is otherwise not found in any other picture there. Jordaens represents one of the extreme points of baroque style in northern Europe and shows what baroque drama and vitality could be when untamed by Italian reserve.

Professor Leo van Puyvelde, speaking at the International Congress of Art History at Brussels in 1930, observed that Jordaens' evolution was the least understood of any of the great painters of the Flemish seventeenth century. Thanks to his studies and those of Burchard and Held the development of Jordaens' style is now more clearly seen. He began in the style of his teacher, Adam van Noort. But about 1615 he turned toward the new style, warm, glowing and clear, of Rubens'

early work (like our *Hygeia*). Using the idiom imposed by Rubens, Jordaens developed his own manner of strongly emphasized modeling and bright, strong color which is seen fully developed in our altarpiece. Dr. Ludwig Burchard in an essay on Jordaens' early work had already placed our picture in Jordaens' first period, about 1615-17. More recently Dr. Julius Held, by careful examination of Jordaens' portraits of himself and family, has shown that it is an interesting revelation of the artist's own history. Jordaens married Catherine van Noort, the daughter of his teacher, in 1616, and he has used his wife as the model for the Virgin in this picture. His father-in-law, the painter Adam van Noort, also appears here in the guise of the kindly St. Joseph, holding a dove in a wicker cage. The first child of Jacob and Catherine Jordaens was born on June 26, 1617. "It is tempting," observed



THE HOLY FAMILY WITH ST. ANNE
BY JACOB JORDAENS, FLEMISH, 1593-1678
Gift of Mrs. Ralph Harman Booth, 1946

Held, "to think that the picture represents a record of his early family life." The Christ Child, it is true, seems rather generalized to be a portrait of the artist's own child. But the picture's value as an admirable addition to our collection of Flemish painting is certainly enhanced by being touched by the warmth of these affections of long ago.

E. P. RICHARDSON.

Acc. no. 46.300. Panel: Height 43½ inches; width 36¼ inches. Painted about 1617. Collections: P. Bottenwieser, Berlin; Ralph Harman Booth, Detroit. References: L. Burchard, *Jahrbuch der preuss kunstsamml*, IXL (1928), 214; Julius Held, *Art Bulletin*, XXII (1940), 79.

A LOUIS XV SAVONNERIE RUG

To the furnishings of the Louis XV salon, gifts of Mr. and Mrs. Ernest Kanzler, the magnificent rug adds the finishing touch. The oval of the central medallion of peacock feathers surrounded by a garland of roses is repeated in a golden frame which separates the white field, with festoons of many flowers and laurel boughs on green ground, from the border. This shows, on a ground of two tones of tobacco brown, large vases from which issue stylized flowers and acanthus leaves, spreading widely in the corner spandrils. An outer border with a formal wreath of oak leaves finishes the beautiful design with the celadon green tint prevailing in the field. In this rug's design all the different tendencies of the reign of Louis XV are perfectly blended. For if in the peacock medallion we feel the longing for the Orient, chinoiserie, the roses and other flowers point towards Philippe de Lasalle, and the restraint in the borders foreshadows the trend of classicism awakened by the discovery of Pompeii and Herculaneum. Eclecticism so well amalgamated was the prerogative of the king for whom rugs like this one were made.

The craft of rug weaving in France is mentioned first in the *Livre des Metiers* by Etienne Boileau, provost of Paris from 1258 to 1268. But the continuous history begins in 1604, when Henry IV established at the Louvre a workshop directed by Pierre Dupont, for making rugs like those imported from the Near East. About twenty years later Dupont's pupil, Simon Lourdet, moved to more convenient quarters, the "Hospice de la Savonnerie de Chaillot." This building, first a soap factory, was then an orphanage, and Lourdet secured cheap labor by teaching the craft to the children. These were apprenticed for twelve years and received an excellent training. Henceforth all knotted rugs made in France have been known as "savonnerie" and the old name of *tapis veloute* was soon forgotten.

Lourdet broke entirely with the tradition that a pile rug must look like an Oriental carpet. The introduction of elaborately laid hardwood floors demanded of the rug designer something different from the *tapis a la perse* or *a la turque*, a rug that was created for just the one room. Dupont and Lourdet catered to the taste of the inner circle around the king's majesty. The rugs which they and their sons designed for Louis XIV are almost overwhelmingly grandiose, in the best manner of Charles Le Brun. The younger Duponts and Lourdets adapted their designs in turn to the taste of succeeding kings and emperors. The technique remained unchanged: on an upright loom, over a warp of strong linen yarn, the knots were

tied row by row, with two wefts of thin flax thread holding them in place. The cutting was done by shearing, leaving the pattern slightly raised over the ground. For the knots only the finest worsted yarn, glossy as silk, was used and for the wonderful colors the king's dye chemists were responsible. The virtue of their recipes has been proved by time, for even today these rugs sparkle as they did when they adorned a king's palace or the boudoirs of his favorites.

ADELE COULIN WEIBEL.

Acc. no. 46.301. Length 24 feet; width 20 feet, 6 inches. For a comprehensive, well illustrated account, see: Cornelia Bateman Faraday, *European and American rugs*. Decorative Arts Press, Grand Rapids, 1929, chapter II.



A LOUIS XV SAVONNERIE RUG
FRENCH, EIGHTEENTH CENTURY
Gift of Mr. and Mrs. Ernest Kanzler, 1946



A PERSIAN SILK DOUBLE CLOTH
 PERIOD OF SHAH ABBAS, 1600 A.D.
Gift of Mrs. Owen R. Skelton, 1947

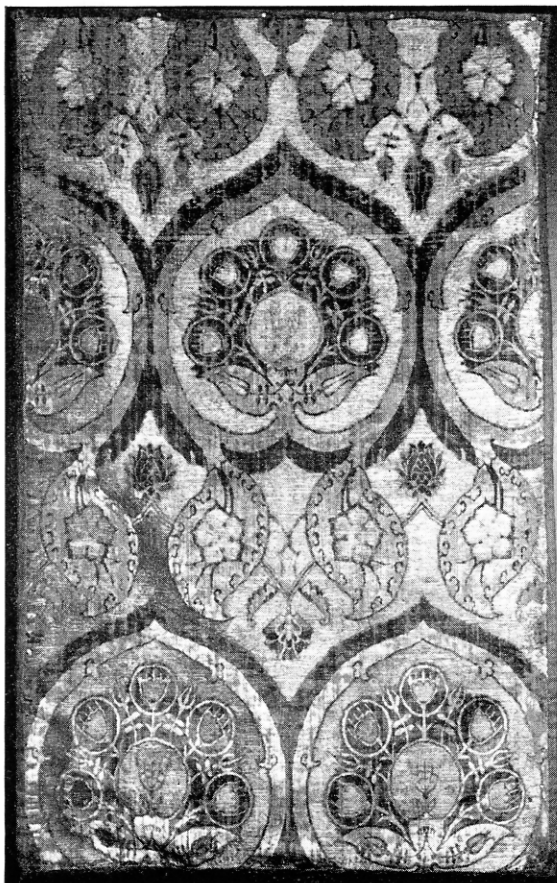
A PERSIAN SILK DOUBLE CLOTH

"Small in scale, great in art," such is a Persian silk double cloth, the gift of Mrs. Owen R. Skelton. Ships with elaborate superstructures and dragon flags and boats, rowed with square-ended oars, are surrounded by ducks and fishes. The smallest details are as precise as if engraved with the burin rather than woven with a shuttle. Yet this perfection of design was not enough for the weaver, who complicated his task by weaving it as a double cloth. This is really the same as two simple cloths woven simultaneously, with the warps and wefts of each color interchanged for the pattern; the fabric is reversible and its strength is doubled. It is impossible to decide which is the obverse, which the reverse, the effect of the white ships on crimson ground is as beautiful as are the red ships on the silvery ground. Here the weaver has used alternately wefts of white silk and of silver thread.

More than any of the marvellous velvets and brocades of that great period this fabric with its exquisite finish demonstrates the priority of the Persian weaver over his brethren all over the world. It is a masterpiece of the period of Shah Abbas and can be dated to about A.D. 1600.

ADELE COULIN WEIBEL.

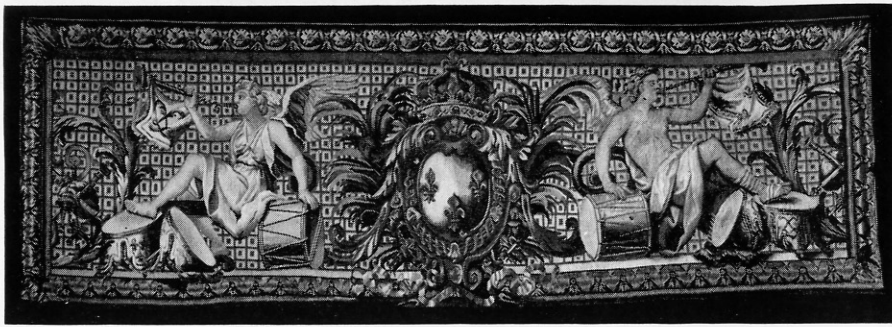
Acc. no. 47.2. Length 9 inches; width $5\frac{3}{4}$ inches. Height of the ship from keel to mast-finial $2\frac{3}{8}$ inches.



TURKISH VELVET OF THE SIXTEENTH CENTURY. Muhammad II, the Conqueror, took Constantinople in A.D. 1453, thus bringing to an end the Byzantine Empire. In 1516 his grandson, Selim I, added to the Ottoman Empire both Syria and Egypt and thus became the successor to the caliphate. In textile art the Turks upheld strictly the Prophet's injunction which forbade the representation of living creatures. Although they used Persian and Italian motives, their floral designs were rapidly changed into an unmistakable national style. A velvet panel, the gift of Robert H. Tannahill, is an excellent illustration of the boldness that inspired the Turkish designers. The red velvet ground is almost entirely overlaid with gold. Pale blue velvet outlines a medallion, ogival above, heart-shaped below, framing a formal bouquet of five blossoms. From the medallion depend blue leaf shapes which are overlaid with flowers and connected by a floral tendril. Sumptuous fabrics such as this velvet were probably woven at Brusa; other weaving centers were Scutari and Hereke, all on the Asiatic side of the Bosphorus.

ADELE COULIN WEIBEL.

Acc. no. 46.305. Height 42½ inches; width 25½ inches.



A FRAGMENT OF A GOBELIN BORDER. A gift of K. T. Keller, this border even though a mere fragment is a delightful and complete composition, and represents well the excellent technique of the Gobelin factory in its first great period during the reign of Louis XIV. On a checkered ground the King's escutcheon is displayed, with the crown and a mantle dissolved into acanthus scrolls. On each side of it a winged victory is blowing her trumpet. The light blue pennants are embroidered with golden fleurs-de-lys and the interlaced LL. The victories are perched precariously over a trophy of drums. The narrow border at top and bottom is probably original, at both sides a modern reconstruction. The fragment is identical with the upper central portion of the border of a set of tapestries in the Austrian State Museum in Vienna. In these tapestries the victories of our fragment are flanked by nymphs and cupids, playing on organs and flutes. The complete border is exceedingly elaborate, in the style of Italian grotesques. Three times this set, illustrating mythological subjects designed by Antoine Coppel (1661-1722) was woven, between 1686 and 1704, by the Gobelin master weavers Jans and Lefevre. The Vienna set, presented by Louis XV in 1730 to Francis III, duke of Lorraine and German emperor as the husband of Maria Theresa, is the third; the second set is preserved at the Garde-Meuble in Paris. The first set was dispersed during the French Revolution, and our border fragment was probably a part of it.

ADELE COULIN WEIBEL.

Acc. no. 46.133. Height 24 $\frac{1}{4}$ inches; width 73 $\frac{1}{2}$ inches.

STATUETTE OF GEORGE WASHINGTON

A charming example of eighteenth century French sculpture, a gilt bronze statuette of George Washington, has been acquired recently by the museum through the gift of Mr. Robert H. Tannahill. The statuette has been attributed to Francois-Marie Suzanne, who was born in Paris about 1750. He was a pupil of d'Huez and won a second in the Prix de Sculpture in 1775 and a first in 1778, which made it possible for him in the latter year to study at the French Academy in Rome.

Suzanne's most renowned works are the terra cotta figures of Rousseau, Voltaire and Mirabeau which he made for the Legislative Assembly. The statue of Mirabeau *a la Tribune*, now in the Musee Jacquemart-Andre, Paris, closely resembles the



GEORGE WASHINGTON
BY FRANCOIS-MARIE SUZANNE, FRENCH, c. 1750-1802
Gift of Robert H. Tannabill, 1946

Washington statuette in vivacity of pose and general characteristics of the modelling.

Little is known of the life of Suzanne and he is last mentioned in 1802. By this time the eighteenth century vogue for delicate figurines had begun to wane, and, presumably, the appreciation of Suzanne's special talent.

The New York Historical Society owns a bisque statuette apparently made from the Washington bronze, and the Metropolitan Museum of Art owns a terracotta statuette of Benjamin Franklin attributed to Suzanne.

JOHN DAVIS SKILTON, JR.

Acc. no. 46.302. Height 8¾ inches.

AN AMERICAN EAGLE attributed to Wilhelm Schimmel, an itinerant Pennsylvania German woodcarver who flourished between 1860 and 1890, has recently been presented to the Museum by Mrs. Edsel B. Ford. The vigorous three-dimensional carving of this eagle is typical of the work done by Schimmel as he roamed through the Cumberland Valley, exchanging his work for room and board. The haughty, fearless bearing of the head and the powerful, widespread wings, while lacking the grace of McIntire and other trained craftsmen, are characteristic of this vivid old man's keen observations of nature and his marvelous understanding of animal forms. The carved texture, varying from deep saw-tooth patterns on the wing feathers to the almost smooth treatment of the breast, is heightened by the polychrome, a warm brown tone with a lighter tan outline around the wing feathers and dots of yellow and red applied on the body and neck.

Such representations of the eagle were extremely popular during the early nineteenth century and were to be seen everywhere throughout the new Republic. The traditional attributes of the eagle, freedom, swiftness and superiority, were qualities greatly admired by the new citizens and they made wide use of the bird, carved as figure-heads for their sailing ships, placed over doorways, printed on china, textiles and wallpaper and as decorations for furniture.

W. E. WOOLFENDEN.

Acc. no. 46.96. Wood, carved and painted. Height 11 inches; width 18 inches.



WOODCARVED EAGLE
AMERICAN, NINETEENTH CENTURY
Gift of Mrs. Edsel B. Ford, 1946

TRESTLE TABLE, SEVENTEENTH CENTURY AMERICAN

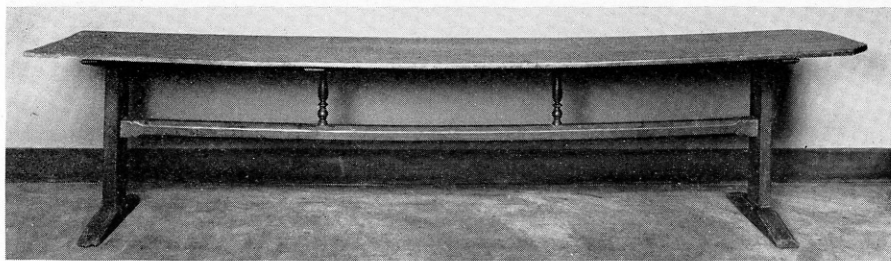
A rare trestle table, one of the pieces of American furniture recently given to the Museum by Mrs. Edsel B. Ford, is a fine addition to the newly installed seventeenth century American room.

Since a long wide board set on trestles can accommodate a large number of people, but with a detachable top can be moved and stored easily, the trestle table was a popular form in medieval Europe and seventeenth century America as well. However, few of these tables of the seventeenth century have been preserved. The first one discovered is in the Metropolitan Museum of Art, and this, the second one, was found by Wallace Nutting as the result of an auction in Medway, Massachusetts, at which it had been purchased not for its intrinsic value, but to preserve a table at which Washington had once eaten. (*"Furniture of the Pilgrim Century,"* by Wallace Nutting, Revised Edition, page 460.)

The board of the table is pine. The trestle, of maple, is a double T connected by a truss or single stretcher with two turned spindles ending in a T adding further support to the board. Although the table has the square cut outline and sturdy appearance characteristic of the first century of American furniture, the simplicity and proportions of the piece have grace and charm. It is not only valuable for its rarity, but also valuable as a fine example of seventeenth century American craftsmanship.

JOYCE BLACK GNAU.

Acc. no. 46.85. Height 28 inches; board 10 feet 4 inches by 24 inches. Complete except for small section at left end of top which has been sawed off, eliminating chamfered corners at that end (see cut).



TRESTLE TABLE
AMERICAN, SEVENTEENTH CENTURY
Gift of Mrs. Edsel B. Ford, 1946

A CARVED RELIEF by DUCHAMP-VILLON

Among the more gifted of the younger generation to see possibilities in the movement toward Cubism inaugurated by Picasso and Braque in the early 20th century were sculptors as well as painters. New explorations of form were carried on by three brothers, Jacques Villon, Marcel Duchamp the painter, whose study in kinetics entitled *Nude Descending the Staircase* threw a bombshell into the Armory

Show of 1913, and Raymond Duchamp-Villon, sculptor. The career of the last-named was short but of considerable significance. His *Horse* of 1914 with its fusion of organic and mechanical forms has been referred to as one of the most important works in the entire tradition of Cubist sculpture. Carved by his hand is the walnut bas-relief of a *Cat*, given to the Museum last year by Mr. Robert H. Tannahill.

Born in Damville, France, in 1876 and trained under Rodin, Duchamp-Villon advanced quickly to a form of clear and well-balanced structural integrity. Duchamp-Villon's earliest Cubist sculpture was related to a series of architectural decorations, and in 1913 he exhibited the model of a house with Cubistic ornament, although applied to a conventional facade. The preceding year Duchamp-Villon had been



A CARVED RELIEF
BY RAYMOND DUCHAMP-VILLON, FRENCH, 1876-1918
Gift of Robert H. Tannahill, 1946

asked by his fellow members of the Autumn Salon to design the architectural setting for their painting, sculpture and decorative work.

This architectonic quality is apparent in the *Cat* of 1913, whose swirling forms, feline in their grace, recede and turn inward upon themselves. A broad, gently sloping band which encircles the relaxed, curled-up body of the animal contrasts with the deeper, undercutting of head and forepaws. These sharp oppositions in plane create an interesting play of light and shade over the surface, the warm golden tone of which is enlivened by the rhythmically curving grain of the wood. The more abstract treatment with its new emphasis on the isolation of planes and directions of form was a bold departure from the more literal style of the period; and sculpture lost a profound and original thinker when Raymond Duchamp-Villon died of fever contracted during the first World War shortly before the signing of the armistice.

The recently acquired walnut relief possesses the same timeless quality as the Institute's bronze cat from ancient Egypt. Contemporary in feeling, however, are the stressing of the inherent qualities of the material, suggesting the functioning of dynamic forces, and the interest in natural rhythms and their adaptation to plastic expression.

ELIZABETH H. PAYNE.

Acc. no. 46.226. Height 27 inches; width 24 $\frac{7}{8}$ inches.

MICHIGAN'S EARLIEST GLASS

In 1835 The Mt. Clemens Glass Works was established by Dr. Ebenezer Hall and his son-in-law, Isaac J. Grovier, who came from Woodstock, N. Y., where they had been engaged in similar work. They brought with them many of the sixty men they employed. Though never considered a successful business venture financially, for any length of time, this small factory filled a vital need in the new, sparsely settled community, because its chief output was window glass. This fact accounts for the scarcity of objects to be found today which can be definitely attributed to the Mt. Clemens Works.

We are indebted to the late Harry Hall White for the discovery of the few objects shown, a narrow-mouthed jar, a milk pan, a pickle jar, and a vase of which the stem has been broken and lost, which are the first examples of Mt. Clemens glass to enter a museum collection. The milk pan is undoubtedly an off-hand piece, blown by a glass worker for his own use. These pieces range in color from a light green to a blue green. It is fitting that Mr. White, himself a native son, should be the one to chronicle this early, obscure industry in Michigan, as it was the first glass house in the state. Mr. White's researches have contributed immeasurably to the bit-by-bit information which has gradually built up the story of glassmaking in our country. "His conclusions have probably been of greater value and provided more definite knowledge about the products of many glass houses than the efforts of any other student in the field." (*American Glass* by George and Helen McKearin)

This patient scholar and writer made many trips to Mt. Clemens in search of

this early site, having only an incomplete surveyor's record to guide him. He eventually not only found it but excavated it and found the fragments which identify the objects which the Museum has acquired. Mr. White was tireless in his search hoping vainly that flasks had been made there. Though he found two bottles, there was no evidence of any quantity being made there. At that date, the few eastern glass works were making flasks, ornamenting them with portraits of men in the public eye and with objects or slogans commemorating special events.



MICHIGAN'S EARLIEST GLASS
MT. CLEMENS GLASS WORKS, NINETEENTH CENTURY
Gift of Robert H. Tannahill, 1946-1947

Dr. Hall had a medical education, including in his numerous activities, a keen interest in chemistry in its application to plant life. He is credited with having discovered medicinal qualities in the indigenous herbs and plants in this vicinity where he lived and worked. How logical that Dr. Hall should have made the bottles to dispense his concoctions! Reluctantly Mr. White abandoned the idea, as he never found evidence to support it. Fragments taken from the site were window glass and little else, proving the workers must have been busy producing enough window glass to supply the needs of the village.

The crude workmanship of these few objects of blown glass bears mute evidence of hands accustomed only to making of flat window panes, but also, they speak eloquently of that age-old desire to create something of beauty even in drab surroundings. This intangible quality is felt in the bowl whose maker, having fashioned something bowl-like, dared not take the final step of attempting a rim on its edge.

Thus we have the only rimless bowl known unless somewhere there may be hidden another in some long-forgotten trunk or attic. To Mr. White it was unique, as no other ever came to light.

Though small, this collection is important. It is all that is known of this first, struggling venture which marked the beginning of a Michigan Industry at a time when the city of Mt. Clemens boasted of "eight stores, a tannery, two steam saw-mills, a small court house, one bank, two attorneys, three doctors, a glasshouse and a jail." (Sydney L. Rood & Co., *N. Y. Gazetteer*—1938.) Of the four pieces acquired by the museum, the jars were probably commercial pieces whereas the bowl and vase were pieces done by the workmen at odd moments.

JESSIE MAE WHITE.

(Mrs. Harry Hall White)

Jar: Acc. no. 45.138. Height $7\frac{1}{2}$ inches.

Milk pan: Acc. no. 47.28. Height $2\frac{3}{4}$ inches; diameter $8\frac{1}{8}$ inches.

Pickle jar: Acc. no. 47.43. Height $7\frac{1}{2}$ inches.

Vase (stem and base missing): Acc. no. 47.44. Height $7\text{-}7/16$ inches.

PEWABIC POTTERY

The Detroit Institute of Arts is fortunate in having a collection of Pewabic Pottery which represents its development from earliest experiments to the present time. The collection was begun in 1912 with three pieces, given by Charles L. Freer. Mrs. Mary Chase Stratton and Mrs. Horace James Caulkins added sixteen pieces in 1925. A recent gift of eighteen pieces of pottery was given by the following group of donors: Mr. and Mrs. James Inglis, Mrs. Arthur McGraw, Dr. Walter R. Parker, Mrs. Gustavus D. Pope, Willard Pope and Mrs. Richard H. Webber. It is the latter gift which enables us to see the development of Pewabic in later years.

Mary Chase Stratton began her experiments with Horace James Caulkins in 1903. Their research in the field of ceramics included such problems as the control and manipulation of heat, a part of the firing process essential to the production of objects both durable and attractive in quality. Mrs. Stratton's research includes the careful compounding and recording of glaze formulae, notably her unusual iridescent glaze. Her sensitivity and craftsmanship extend to every process of ceramics: the shaping of the clay by hand or on a potter's wheel, its first firing into "biscuit" form, the application of glazes for the desired effect and the subsequent firings necessary to fuse the glass-like glaze with the clay. Pewabic is important not only for its contributions in solving technical problems, but for the general stimulation of interest it has created in this ancient craft.

It is interesting to note that Mrs. Stratton chose the name for her pottery from the Pewabic Indians near her birthplace in Northern Michigan. It was not until several years later that she discovered the meaning of the word, "clay with a copper color," which suggests Mrs. Stratton's use of glazes containing copper.

In addition to useful and decorative vessels, the Pewabic Pottery has made tile for floors, fountains, fire-places and walls which are found in office-buildings,

churches and public and private structures in Detroit and other cities of America. Examples of Pewabic tile are incorporated in the architecture of the Museum, notably in the drinking-fountains of the garden-court and auditorium and in the medallions which decorate the floor of the Main Hall.

MARJORIE HEGARTY.

Bottle: Acc. no. 46.245. Height 9½ inches.

Bottle: Acc. no. 46.241. Height 7 inches.

Vase: Acc. no. 46.243. Height 10¼ inches.

Bowl: Acc. no. 46.240. Height 1¾ inches.



SELECTED PIECES FROM PEWABIC POTTERY

BY MARY CHASE STRATTON, AMERICAN, CONTEMPORARY

*Gift of Mr. and Mrs. James Inglis, Mrs. Arthur McGraw, Dr. Walter R. Parker,
Mrs. Gustavus D. Pope, Willard Pope, and Mrs. Richard H. Webber, 1946*

A LIVERY STABLE by JAMES WARD, the recent gift of Mr. E. B. Schley to the Detroit Institute of Arts, brings an interesting conversation piece to the English collection as well as a fine painting by the hand of an artist who is known for his animal pictures, landscapes, portraits and engravings.

James Ward was born in 1769 and from early childhood knew poverty, having been withdrawn from school to work washing bottles in a warehouse in order to help support his destitute family. He was apprenticed in 1781 to the famous mezzo-



A LIVERY STABLE
BY JAMES WARD, ENGLISH, 1769-1859
Gift of E. B. Schley, 1947

tintor, John Raphael Smith. Here he remained until he went to work for his brother, also an engraver.

Ward's introduction to painting was brought about accidentally. While he and his brother were in the process of engraving a picture by Copley, the painting was damaged. James borrowed some colors to repair the damages and found it more pleasurable to work with pigments than with a graver.

Because of his great ability as an engraver, Ward had difficulty establishing his career as a painter. The well-known contemporary painters wished him to continue engraving in order to reproduce their works. However, Ward resisted. His first success was with cattle painting and he labored for many noble breeders such as Lord Somerville, but he also painted landscapes, portraits and genre scenes. All his works express his love for detail and clear-cut definition. His *Livery Stable* shows these traits admirably as well as his love for animals. Certainly there are few artists that ever attained his ability to delineate animals with such care to the texture of their coats and overall representation of their individual characteristic traits.

JOHN DAVIS SKILTON, JR.

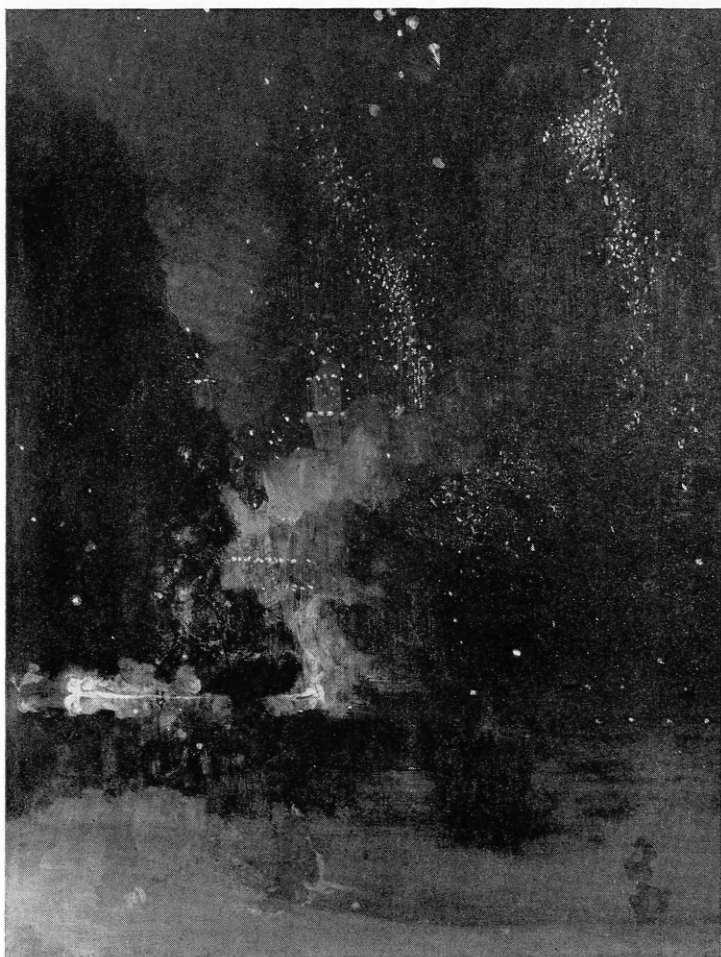
Acc. no. 47.25. Canvas: Height 28 inches; width 35½ inches.

NOCTURNE IN BLACK AND GOLD, THE FALLING ROCKET

by JAMES ABBOTT McNEILL WHISTLER

(Excerpt from *The Art Quarterly*, Vol. X, No. 1, 1947)

In the later 1860's Whistler began to develop his distinctive style. He laid aside the thick paint which he had used in his early works, under the influence of Courbet, for very thin liquid color which he washed on his canvases almost as if it were water color. His exquisite decorative taste led him to simplify the atmospheric colors of impressionism into a restricted and delicately adjusted scale of tones, while



NOCTURNE IN BLACK AND GOLD, THE FALLING ROCKET
BY JAMES ABBOTT McNEILL WHISTLER, AMERICAN, 1834-1903
Gift of Dexter M. Ferry, Jr., 1946

he simplified the contours of things into fastidiously studied patterns. To express his decorative aims he began calling his pictures Symphonies, Arrangements, Nocturnes. The landscapes or Nocturnes represent the perfection of his sense of elegance and refinement, and are probably his most original conception. His contemporary impressionists in France were lovers of the sun. Whistler was unique in his passion for twilight and night. He exhibited an impression of night called a *Nocturne* for the first time in 1872 at the Dudley Gallery, a London gallery which had opened an annual exhibition in 1867 to make room for artists rejected by the Academy. The greater number of the *Nocturnes* were painted in the years 1872-74 and were impressions of the Thames, of Cremorne Gardens, or Trafalgar Square. These were the years of some of his greatest portraits, also—his *Portrait of his Mother*, of *Carlyle*, *Miss Cicely Alexander*, *Mrs. Leyland* and *Irving*. At this time, although he had to meet a growing opposition from the Royal Academy and the London critics, he had the support of a group of generous patrons and was enjoying a great social success in London. His "Sunday breakfasts" became an institution and he began to build himself an expensive house. In October, 1875, he sent to the Dudley gallery's winter exhibition a *Nocturne in Black and Gold, The Falling Rocket*, an impression of fireworks in Cremorne Gardens at night, which was to become one of his most famous and notorious works. The following year, 1876, came the Peacock Room and the beginning of a series of quarrels which led him to disaster.

Whistler sent *The Falling Rocket* again to the first loan exhibition in May, 1877, at the newly organized Grosvenor Gallery. Whistler's paintings in this exhibit received a barrage of criticism but the most brutal attack came from Ruskin, in the July 2nd issue of his pamphlet to British working men, *For's Clavigera*. "For Mr. Whistler's own sake," he wrote, "no less than for the protection of the purchaser, Sir Coutts Lindsay ought not to have admitted works into the gallery in which the ill-educated conceit of the artist so nearly approached the aspect of willful imposture. I have seen, and heard, much of cockney impudence before now; but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face."

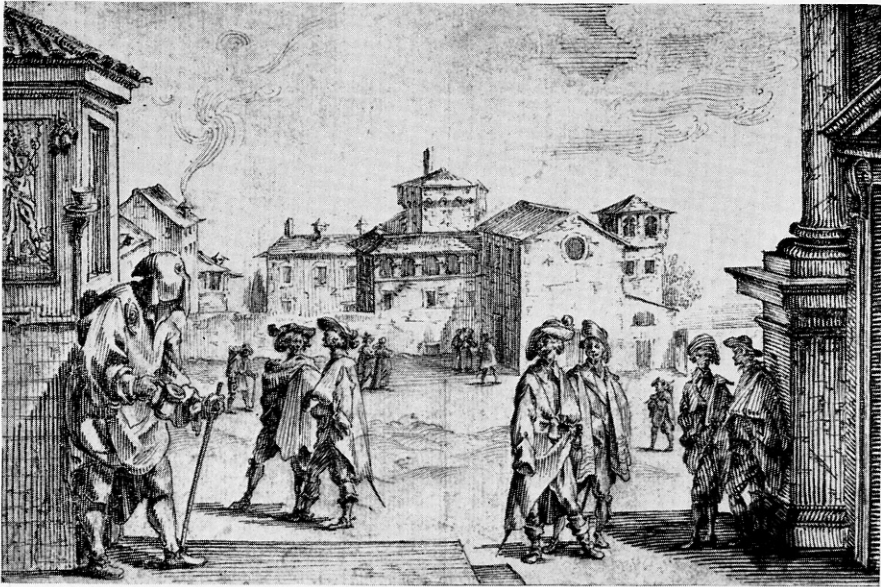
Whistler, never one to avoid a quarrel, sued Ruskin for libel, a suit which became one of the great artistic rows of the century. The crux of the suit was whether or not the *Nocturne in Black and Gold, The Falling Rocket* was worth two hundred guineas. During the cross examination the Attorney General developed the fact that Whistler had painted it in two days. You ask two hundred guineas then for two days' work, he asked, to which Whistler made the famous reply, "No I ask it for the knowledge of a lifetime." The suit, as is well known, was decided in Whistler's favor and he was awarded a farthing's damages, but had to pay his own costs. The public and critics, however, sided with Ruskin. The result was disaster for Whistler. The ridicule heaped upon his work made it difficult for him to sell his pictures. Sitters for portraits became very rare. Over and above this the building of his house had him in difficulties; he had accumulated debts; and the costs of the suit were too much for him. In May, 1879, he was declared bankrupt.

His house and his china, his prints and some of his pictures were sold to pay his debts, and Whistler in November, 1880, went off to Venice a ruined man, to begin a set of etchings of Venice and to try to recoup his fortunes.

The reversal of contemporary opinion came slowly, and so far as the British public was concerned, as a result of the acceptance of his paintings in France. From 1867 until 1882 he had sent nothing to the Salon in Paris. Beginning in 1882 he sent a series of his best portraits to the Salon, where they were so well received that in November, 1891, the French government bought the *Portrait of his Mother* for the Luxembourg. Capitalizing upon this event, Whistler arranged an exhibition at the Goupil Gallery in London in March, 1892, which was a brilliant success and marked a complete change of opinion in England from hostility and ridicule to unlimited praise. *The Falling Rocket* which had remained in Whistler's possession for almost twenty years, was included in the exhibit and was purchased the following autumn by Mr. Samuel Untermyer of New York. It remained in the Untermyer's possession until the dispersal of their collection in 1940 and now, thanks to the generosity of Mr. Dexter M. Ferry, Jr., has found its way into the collection of the Detroit Institute of Arts.

E. P. RICHARDSON.

Acc. no. 46.309. Oak panel: Height $23\frac{3}{4}$ inches; width $18\frac{3}{8}$ inches. Collections: Samuel Untermyer, New York. References: Arthur Jerome Eddy, *Recollections and Impressions*, 1903, p. 140; Theodore Duret, *Whistler*, 1904, p. 65; E. R. and J. Pennell, *Whistler*, 1908, I, passim; Elizabeth Luther Cary, *Works of James McNeill Whistler*, 1913, pp. 64-65; James Laver, *Whistler*, 1930.

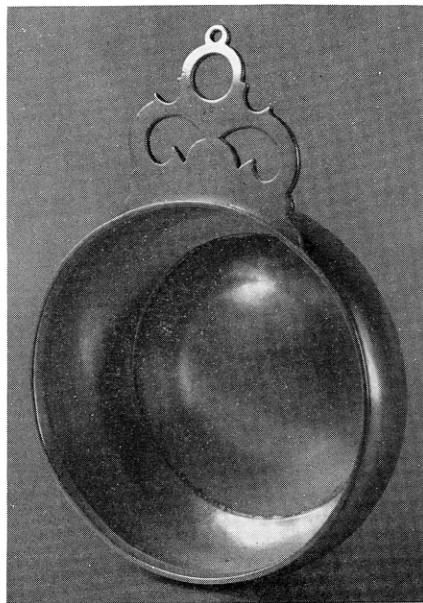
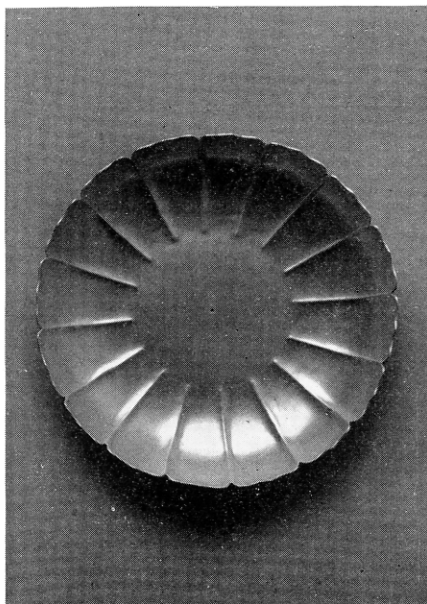


ITALIAN SOLDIERS AND A BLIND BEGGAR
BY STEFANO DELLA BELLA, ITALIAN, 1610-1664
Gift of John S. Newberry, Jr., 1946

ITALIAN SOLDIERS AND A BLIND BEGGAR by STEFANO DELLA BELLA, Italian, 1610-1664, gift of John S. Newberry, Jr. This charming ink drawing by one of the 17th Century French etcher Jacques Callot's most prolific yet at the same time most individual imitators, who lived in Florence and Rome and spent ten years of his life in Paris (1640-50), is a typical example of the kind of topography and pageantry which forms such a distinctive part of the staffage of his graphic output. Stefano della Bella's delicate style, essentially that of the etcher as in the present drawing, superimposes upon a mere imitation of Callot a tempering of somewhat of the light manner of the school of Guido Reni.

JOHN S. NEWBERRY, JR.

Acc. no. 46.307. Height $5\frac{1}{8}$ inches; width $7\frac{3}{4}$ inches.



SHALLOW DISH by SAMUEL VERNON
PORRINGER by CHARLES LE ROUX

Two fine pieces of early eighteenth century American silver have recently been added to the collection by Robert H. Tannahill. The small shallow dish with a fluted petal-form border by Samuel Vernon is an unusual form in the eighteenth century. Vernon (1683-1737) was the first great silversmith of Newport, Rhode Island, and his mark, the initials SV surmounting a fleur-de-lis, is on the underside of the dish.

The porringer with its simple bold openwork design on the handle is by Charles le Roux (1689-1745), one of the earliest Huguenot silversmiths in New York. His mark, CR, is stamped twice on the bottom.

J. B. G.

Dish: Acc. no. 46.303. Diameter $5\frac{1}{2}$ inches.

Porringer: Acc. no. 46.282. Length $7\text{-}9/16$ inches; diameter $5\frac{3}{8}$ inches; height $1\frac{3}{4}$ inches.

FOUNDERS SOCIETY NEW MEMBERS

ENROLLED FROM FEBRUARY 1 TO APRIL 30, 1947

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| <p>Mrs. C. Mahon Adlong Miss Evelyn E. Baker Mr. and Mrs. Philip Custer Baker Dr. and Mrs. Wyman D. Barrett Dr. and Mrs. Leo Bartemeier Mr. and Mrs. Harry S. Bartlett Mr. and Mrs. Charles Kester Bartow Mrs. Maxwell Richardson Bates Lyman J. Beckwith Mr. and Mrs. Lamont Cecil BeGole Mrs. Joseph Theodore Belanger Mr. and Mrs. A. W. Bender Mr. and Mrs. John W. Bennett Mr. and Mrs. Lloyd M. Bennett Mr. and Mrs. George F. Beranek Mr. and Mrs. James Alfred Beresford Mr. and Mrs. J. Leslie Berry Dr. and Mrs. Frank B. Bicknell Mr. and Mrs. Charles E. Bird Dr. and Mrs. James H. Blain, Jr. Mr. and Mrs. B. H. Blair Capt. and Mrs. John M. Bloom Mr. and Mrs. Herbert V. Book Mr. and Mrs. Judson Bradway Mr. and Mrs. Joseph A. Braun Mr. and Mrs. Charles Worcester Bradley Hon. and Mrs. Vincent M. Brennan Dr. and Mrs. Clark D. Brooks Mr. and Mrs. Charles E. Brown Mr. and Mrs. Lewis Fisher Brown Mr. and Mrs. Prescott G. Brown J. R. Brueckner Mr. and Mrs. Arthur H. Buhl, Jr. Mr. and Mrs. David Moody Burnett Dr. and Mrs. Edward J. Buttrum Mr. and Mrs. Douglas Campbell Mr. and Mrs. Charles Edwin Carey Dr. and Mrs. Edward K. Carmichael Mr. and Mrs. John H. Castle Mr. and Mrs. Edward Burns Caulkins, Jr. Mr. and Mrs. George Peck Caulkins</p> | <p>Mr. and Mrs. Roy D. Chapin, Jr. Mr. and Mrs. William J. Chesbrough Dr. and Mrs. James B. Cooper Mr. and Mrs. Sidney Corbett, III Mr. and Mrs. John E. Coulter Dr. and Mrs. Henry Crossen Mrs. Joseph J. Crowley Mrs. Raphael Edward Danaher Mr. and Mrs. Armin A. Darmstaetter Mr. and Mrs. Lawrence H. Dilworth Mr. and Mrs. Douglas Dow Dr. and Mrs. H. A. Duglay Mr. and Mrs. Wallace Perry Dunlap Mr. and Mrs. Emmet Dwyer Mr. and Mrs. Dean Emerson Mr. and Mrs. Eugene J. Farkas Mr. and Mrs. Sidney E. Ferriss Mr. and Mrs. Maurice W. Fox Miss Frances Adelaide Frazer Mr. and Mrs. George Russell French Col. and Mrs. John J. Fulmer Mr. and Mrs. Joseph J. Gonczó Mrs. Joseph G. Hamblen, Jr. Mr. and Mrs. H. L. Harrington Dr. and Mrs. John B. Hartzell L. J. Harwood, Jr. Mr. and Mrs. J. E. Hearst Mr. and Mrs. Pierre V. Heftler Mr. and Mrs. E. Richard Holtz Colonel A. E. Howse Dr. and Mrs. William E. Johnston Mr. and Mrs. William M. Joy Mr. and Mrs. Ralph W. McKenney Mr. and Mrs. Henry J. Muller Mrs. Harry E. Reiver Dr. and Mrs. J. W. Sinclair Miss Emily L. Snyder Mr. and Mrs. N. K. Van Osdol Mr. and Mrs. George Esterling Villerot Mrs. William Lawrence Walker Mr. and Mrs. Charles Beecher Warren, Jr.</p> |
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This is the end of Volume XXVI