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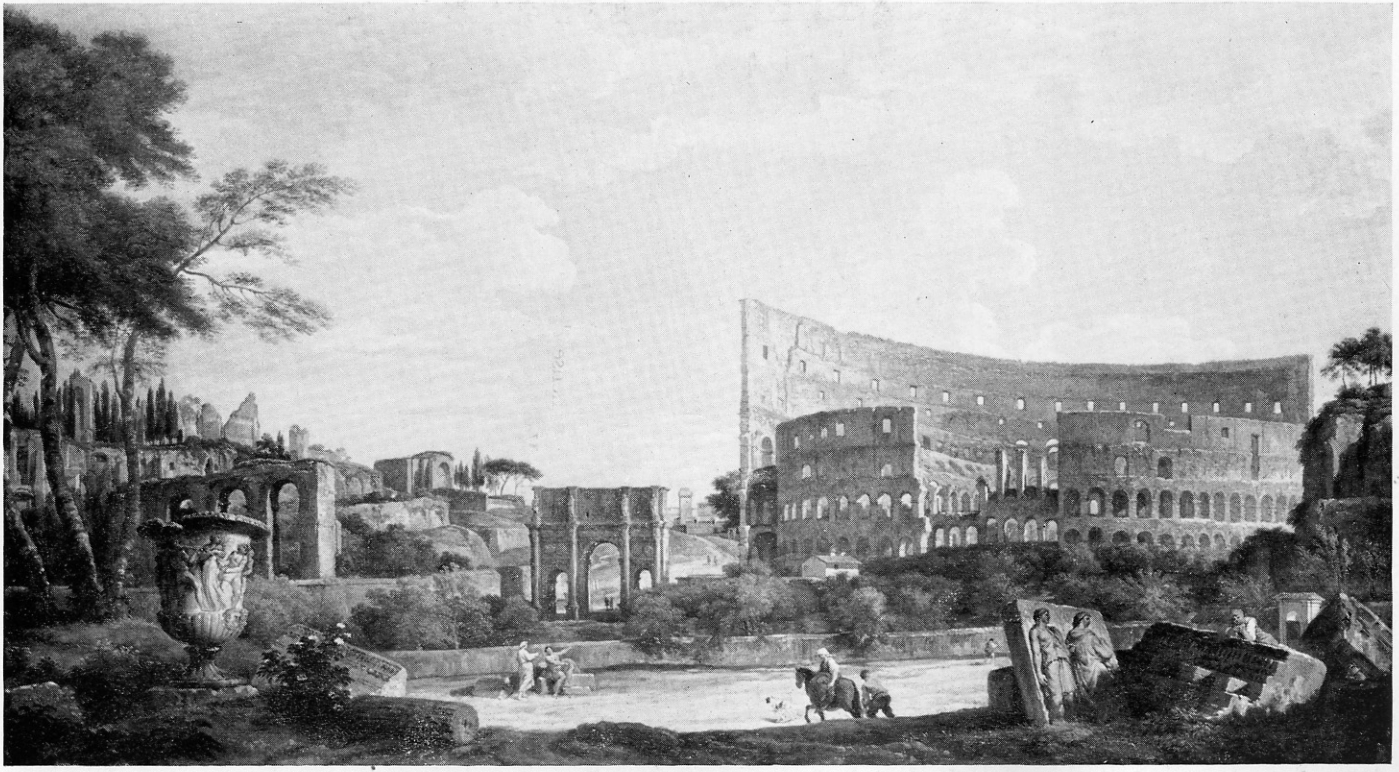
THE ROMAN FORUM (DETAIL)
BY GIOVANNI PAOLO PANNINI, ITALIAN, 1691/2-1765
*Gift of Mr. and Mrs. Edgar B. Whitcomb, 1947*



VIEW OF THE COLOSSEUM
BY GIOVANNI PAOLO PANNINI, ITALIAN, 1691/2-1767
*Gift of Mr. and Mrs. Edgar B. Whitcomb, 1947*

# TWO ROMAN VIEWS BY PANNINI

Giovanni Paolo Pannini (1691/2-1765) played the part in Rome that Canaletto played in Venice, as the painter of the beauty and interest of a remarkable city. He was born in Piacenza, the north Italian town famous at that time for the baroque school of stage design created by the Bibbiena family, and he learned in that school of architectural fantasy to draw the most complicated architectural perspectives with easy mastery. He came to Rome about 1717, and at first painted fresco decorations in various Roman palaces, but he was gradually drawn into the Roman school of architectural painters.

*The Roman Forum* and *The View of the Colosseum,* a matched pair of canvases signed and dated 1735, are examples of Pannini's art at its finest.[1] As one looks at them in our gallery, where they now hang as the gift of Mr. and Mrs. Edgar B. Whitcomb, they give the impression both of a superlative use of Pannini's powers as a painter, and of a superlative expression of their famous subjects. Pannini worked in two different ways. Sometimes he painted views of the city and its monuments with great accuracy. At other times he brought together into a decorative composition an assemblage of monuments and ruins from all parts of the city. Each type of composition had its appeal for the visitors from all over Europe who came to Rome and carried home his pictures as souvenirs of the fascination which the ancient city exerted.

When Pannini painted these views of the Forum and the Colosseum the city of Rome was in one of the most picturesque and beautiful periods of its many centuries of life. It was a small city. The population had shrunk so that it no longer filled its ancient bounds and great areas within the walls were given over to gardens and villas. The Forum, buried beneath immense deposits of rubbish, had lost its very name and was called the Campo Vaccino from the herds that had pastured there. Pannini painted it from near the base of the Capitol, looking along its length to the Arch of Titus, with the level light of early morning bathing the brown-gold ruins and throwing long shadows across the grass. Between the Arch of Septimius Severus, whose masonry rises at the left of the picture, and the portico of the Temple of Faustina just beyond, he has condensed the view a little; but otherwise he is so extremely accurate that it is a pleasant exercise for those who know the place to identify each detail—from the solitary Column of Phocas in the foreground (Byron's "nameless column with the buried base," the last monument erected by antiquity in the Forum) to the Arch of Titus in the distance, with a glimpse of the Colosseum and the Monti Praenestini near Tivoli on the horizon.

The Colosseum also is represented with great exactness, as it appears from the valley between the Palatine on the left, covered with the ruins of the imperial palaces, and the Caelian hill at the right. The Arch of Constantine stands in the left center, and above it, to the left, appears the open apse of the Temple of Venus and Roma, which stands just behind the Arch of Titus seen in the other picture. The two views together thus give a complete record of the Forum and its most famous monuments, seen first from one end, then the other.

THE ROMAN FORUM
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The only license the artist allowed himself to include a monument that could not be seen from the actual viewpoint, occurs in the view of the Forum. Next to the Arch of Septimius Severus on the left he has introduced the top of the Torre delle Milizie. In the eighteenth century this was called the Tower of Nero and it was popularly believed that Nero had watched the burning of Rome from its top. Its historical appeal, the romantic association of the ruins of Rome with that early story of Rome laid in ruins, would be excuse enough to introduce it, even if its blunt top did not lend a pleasing variety to the sky line.

Pannini's imagination gives with wonderful effect the impression of ancient, majestic, poetic mystery which strikes upon the visitor so powerfully in the ruins of Rome. At the same time his art has gayety, freshness and the decorative charm of his age. This combination of solemnity and cheerfulness gives his works their peculiar attraction. I remember standing, one Sunday afternoon on a warm spring day, upon the terrace of the Palatine which appears at the right of his view of the Forum. A military band, using one of the vast vaults of the Basilica of Constantine as a concert shell, was offering a concert of spirited popular music to the modern Romans who were scattered everywhere through the Forum, sitting on blocks of masonry and on fallen columns just as our Sunday afternoon crowds sit on the green grass of Belle Isle. The movement of hundreds of brightly colored little figures, the children playing, the soldiers strolling, the lilt and rhythm of the band music, gave that strange waste of old, tumbled, dead brown stones an air of life as if it blossomed out with thousands of fresh spring flowers. I think of that afternoon every time I look at these two pictures. For in Pannini's art those same qualities of grandeur, mystery, gayety and life are mingled in a union that is as delightful as it is unexpected.

The commission which first established Pannini's fame came from a French cardinal, Cardinal de Polignac, who in 1729 had Pannini paint four pictures of the festival which the Cardinal at Rome gave to celebrate the birth of the Dauphin. In 1732 Pannini became a member of the French Academy and a teacher in the French Academy in Rome. From that time on he seems to have been patronized chiefly by French visitors (as in Venice Canaletto was the favorite of the English collectors) and the number of his paintings still in France is extraordinary. I have no information about when these pictures came to England or were acquired by the Dukes of Norfolk: yet it is interesting to speculate on the possibility that the Jacobite sympathies of the Howards might have brought Pannini to their notice during Pannini's lifetime. In 1735, the year of these two pictures, Pannini also published two paintings in engraved reproduction showing the Funeral Procession and the Burial of Queen Maria Clementina of England, the exiled Stuart queen. These engravings must have advertised Pannini's name among Stuart sympathizers. The Howards, as the premier Roman Catholic nobles of England, had strong connections with Rome in the eighteenth century both through their religion and through their loyalty to the exiled Stuarts. One Howard after another was in trouble in the early decades of the century because of loyalty to the exiled James. The eighth Duke of Norfolk and his uncle, Lord George Howard, were out in the disturbances

of 1690; Edward Howard was concerned in the Earl of Mar's rebellion, in 1714; and the Duke was again arrested and imprisoned in the Tower in 1722, when the Jacobites, encouraged by the birth of Prince Charles Edward in 1720, were again active. His brother, Edward, who succeeded this Duke in 1732, kept out of political trouble. Another brother, Henry, was bishop elect of London at the time of his death in 1720 and a third brother, Richard, died in Rome.[2]

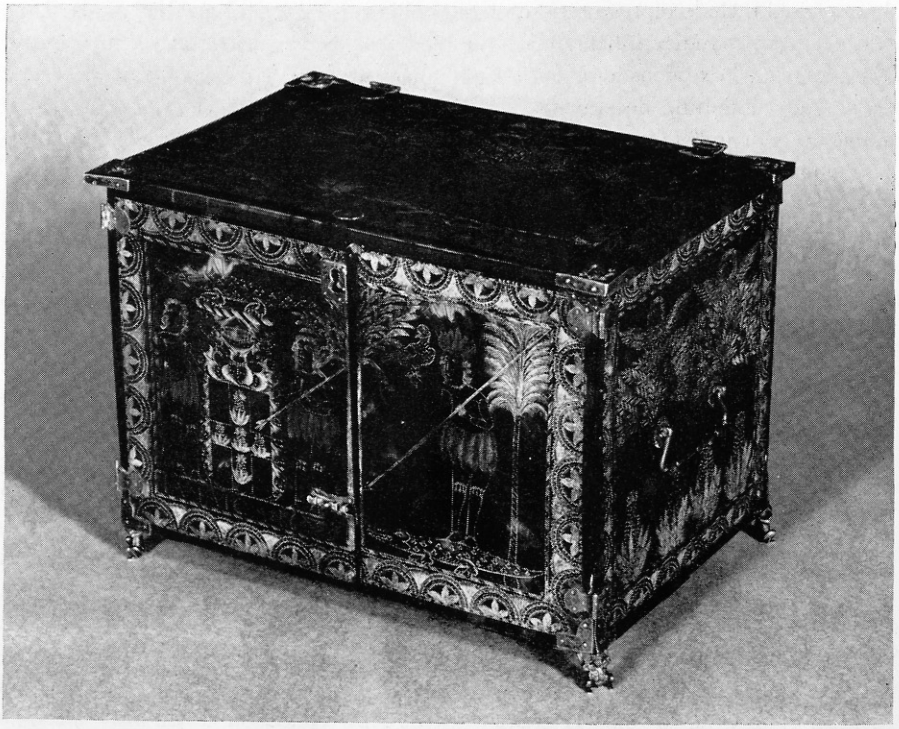
E. P. RICHARDSON

[1]Accession nos. 47.93 and 47.94. *The Roman Forum:* canvas, height 28⅞ inches; width 53 inches; signed at the lower right, *I. P. Pannini Romae 1735. The View of the Colosseum:* canvas, height 29⅛ inches; width 53 inches; signed at the lower right, *I. P. Pannini Romae 1735.* Companion pictures. Collection: the Duke of Norfolk, Beech-Hill, Yorkshire, England. Gift of Mr. and Mrs. Edgar B. Whitcomb, 1947.

[2]Gerald Brenan and Edward Phillips Statham, *The House of Howard,* New York, 1908, vol. II, pp. 619 and 621.

## A TORTOISESHELL BOX

The jewel box illustrated here, a gift of the Founders Society General Membership Fund, is a rare example of an unique craft which flourished for a brief period on the West Indian island of Jamaica. It is the work of an unknown



TORTOISESHELL JEWEL BOX
WEST INDIAN (JAMAICA), SEVENTEENTH CENTURY
*Gift of the Founders Society General Membership Fund,* 1948

craftsman who was active between the years 1671-1690; a few other objects in private collections and the Victoria and Albert Museum, combs, comb cases and boxes—identical in style and obviously by the same hand—are dated by the maker and indicate his activity to have been between these dates.

Jamaica was captured from Spain by the British in 1655 and before that time had been settled by people of many nationalities. Its harbors often sheltered the pirate ships that terrorized the Spanish Main. The famous buccaneer, Henry Morgan, lived on the island, but by 1685, the date which appears on our jewel box, had been knighted by the British Crown and had served a number of times as Lieutenant-Governor of the colony.

The work of our particular craftsman was evidently fostered on the island by Lady Lynch, the wife of Thomas Lynch, Governor of Jamaica from 1671 to 1673, and from 1682 to 1683. Lady Lynch was herself a painter and delighted in painting the native flora: cocoanut palms, cashew trees, pineapples, motifs which appear in profusion on the tortoiseshell pieces.

The material of which the box is made, the translucent shell of the hawksbill sea-turtle, has rarely been used for an object so large in size. The warm tones and lustrous surface of the shell, combined with the exotic designs engraved upon it and the silver fittings, give the box a wonderfully rich appearance. The decorative designs used include representations of the territorial arms of Jamaica, figures of the original Arawak Indian inhabitants of the island, as well as many native plant forms. The top of the box opens to reveal a tray, probably for toilet articles, with a pocket at either end containing decorated combs; the doors in front enclose three rows of drawers, graduated in size. Supporting the box are four tiny silver figures, squatting, one at each corner.

A. E. PAGE

Acc. no. 48.5. Height 7⅞ inches; width 11 inches; depth 7½ inches.
References: F. Cundall, "Tortoiseshell Carving in Jamaica", *The Connoisseur,* vol. 84, pp. 372-5; *ib.* vol. 72, pp. 154-63.

## THE FECHIMER COLLECTION

The textile collections have been enriched and gaps have been filled through the generous gift by Mrs. Emma S. Fechimer of her important and beautiful collection.

For many years Mrs. Fechimer has been a kind and understanding patron of the textile department and several of her gifts have found a place among the regular exhibits in the textile gallery. Several years ago a part of her collection, including embroideries, lace and woven textiles has been placed on exhibition as a loan. These and many other objects have now become the property of the Institute.

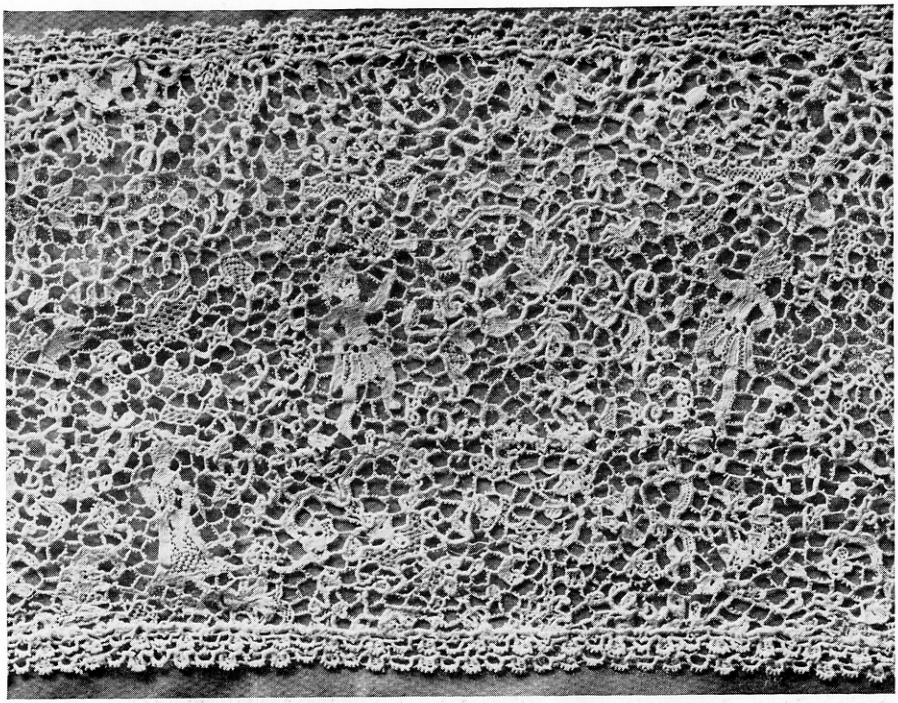
Mrs. Fechimer's interests have been devoted to textile art in its many ramifications. To give here a list of the almost three hundred different specimens would have little meaning. We plan to publish in this bulletin single objects or groups of such, from time to time. A picture book of the collection of English domestic needlework of the seventeenth and eighteenth centuries has been issued simultaneously with the exhibition of the entire collection. These English embroideries

are a sheer delight; our first illustration shows a specimen of the early eighteenth century, from the time of Queen Anne (1702-1714), when fashionable ladies wore aprons. These offered just another field of endeavor for the needleworker's imagination. Our apron is of white linen, finely quilted in yellow silk and bordered with a little floral wreath which frames a composition in sprightly *chinoiserie* style. Between bouquets of flowers that grew in the designer's imagination rather than in mere earthen soil an elderly Chinese gentleman protects his head with a fantastic parasol, a hunter with bow and arrow pursues a stag while his dog comes running from business of his own. In the center of all these whims and fancies a magnificent phoenix is flying.

Now and then Mrs. Fechimer picked up a specimen of embroidery from some other land. Among these we mention at random: a shadow box with the figures of Jephtha on a white horse, welcomed with music by his daughter, possibly Neapolitan eighteenth century; a richly polychrome cushion and a quaintly elaborate tassel, Chinese, period of K'ang-hsi; sacred and domestic embroideries from Germany and Spain, and an unusual Swiss or German Renaissance embroidery on felted cloth. There are also costume accessories of many kinds, caps and coifs, gloves and bags; the collection of handkerchiefs is unusually variegated and several of the lacy squares have a royal pedigree.

Mrs. Fechimer fortunately belongs to the generation that still loves lace. Her

EMBROIDERED LINEN APRON, ENGLISH, EARLY EIGHTEENTH CENTURY
*Gift of Mrs. Emma S. Fechimer,* 1948



"COLBERT" LACE, FRENCH, LATE SEVENTEENTH CENTURY
*Gift of Mrs. Emma S. Fechimer, 1947*

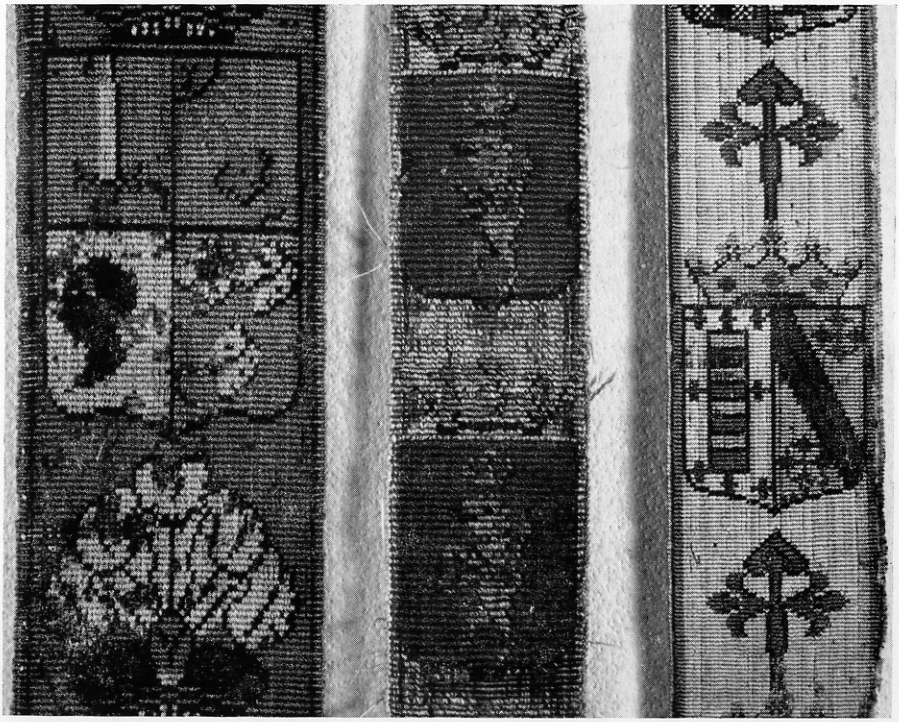
collection covers the great centers of needle and bobbin lace making, Italy, France and Flanders. The Italian laces range from wide flounces of buratto and punto in aria of the sixteenth century to a late eighteenth century Venetian needlepoint oval panel of the type which Pietro Longhi draped so prettily into the coiffures of his little ladies. From France and Flanders come borders of Alençon and Binche and an unusually comprehensive group of Mechlin lace, as well as lappets, scarves and gloves. For illustration we select a band of so-called "Colbert lace", not only for its importance in illustrating a step in the evolution of French needlework lace, but even more for its intrinsic charm. This band is finished on all sides with a double picot and may have been used as a scarf.

In 1665 Colbert, minister of finance of Louis XIV, established at Alençon thirty lace makers from Venice who proceeded to teach their craft to many native girls. The first laces were in the Venetian manner, but can be recognized by the style of the design which, even in these early pieces, is unmistakably French. In our band the somewhat clumsy floral motives with their tendency to merge with the *brides picotées* of the ground are enlivened by many figurines. The detail illustrated shows in its seven inch length two savage Indians dressed in kilts and crowns of feathers, a lady in court apparel and a rabbit. There are more ladies, also winged cupids and many birds, dogs and rabbits.

Mrs. Fechimer was a personal friend of Mr. Herman A. Elsberg. So when that distinguished scholar and great craftsman died, she secured from his estate a considerable number of samples of his textiles, chiefly velvets, brocades and warp printed silks. Together with the few specimens already owned by the Institute, this is now a very representative collection of fabrics by the last American handloom weaver of imagination.

A small but very distinguished group consists of textiles of the sixteenth to the eighteenth centuries, Italian, Portuguese, English and French. Among the last there are silks by Régnier, La Salle and Huet. Sixty-seven small samples represent well the textile output of Lyons in the early part of the nineteenth century, from Napoleon to Louis-Philippe. And there is a group of tapestry fragments from several factories in Flanders, France and England, and a collection of galloons, mostly with heraldic devices, some of which are reproduced here.

In the sixteenth and seventeenth centuries the menservants' livery was often made of silk or velvet, specially designed and woven with the master's coat-of-arms used as a device in the general composition. This collection includes a fine panel of red voided velvet with the arms of Chigi and Moncassino. In the eighteenth century the fashion changed: the livery coats were made of fine cloth dyed to specification



GALLOONS, PROBABLY ITALIAN, EIGHTEENTH CENTURY
*Gift of Mrs. Emma S. Fechimer, 1947*

and trimmed with galloons bearing the master's coat-of-arms. Galloons with the Agnus Dei were used similarly for the embellishment of church furnishings and purely decorative galloons were in great demand for many uses.

Finally there are certain objects which defy classification. Where does a Crossley mosaic belong? Ours shows a portrait of the little Prince of Wales, later Edward VII, adapted from a portrait by Winterhalter; it may have been made for the great exhibition of 1851, in London, and it is neither embroidery, nor tapestry nor even a woven or painted fabric. Or where do nutshells fit in, even if they are adorned with needlework and serve as containers for thimbles or for gloves of finest chamois skin? And we refuse to classify a charming lacebox of inlaid woods merely as a piece of furniture.

The Fechimer collection is a real asset to the textile department.

ADELE COULIN WEIBEL

The Fechimer collection is entered in two groups, under Accession nos. 47.189 to 47.338, and 48.16 to 48.95.

## THE FINDING OF MOSES *by* SALVATOR ROSA

In the 60's of the seventeenth century, at the height of his powers, Salvator Rosa, by then working "only for kings and princes", painted for the head of the ancient Roman house of Colonna several pictures which rank among his masterpieces. Particularly notable, according to his biographer, Lady Morgan, were "two sublime St. Johns", and also two pendants, surprisingly dissimilar in subject matter although not in style or size, *Mercury and the Dishonest Woodman* and *Moses Found by Pharaoh's Daughter.*[1] For more than a century, Rosa's paintings remained undisturbed on the walls of the Colonna Palace. Then, along with other important works from the Colonna Gallery, "the most Magnificent and most Famous in Rome", the two "histories" were bought by a shrewd *marchand amateur,* William Young Ottley, who brought them to England and, without losing any time, sold them at Christie's in 1801. Ottley well knew his compatriots' taste for what Lady Morgan, the most unreliable of biographers, I am sorry to say, but also the most enthusiastic, admiringly called Salvator's "desolate and dreary landscapes . . . . of savage sublimity and the most noble repose." After a few changes of ownership, *Mercury and the Woodman,* which for Ottley was a greater picture than the *Moses* (the latter, he said, "had not equal sublimity of invention"[2]), was acquired by the London National Gallery.[3] The *Finding of Moses,* accurately called in the Ottley catalogue "A Landscape—a rocky Scene, with a distant View of a Volcano", which is what the painting really is, went to the third Earl Temple, later Marquess of Buckingham; for it the Earl paid 1500 guineas, the second highest price in the sale.[4] "This Picture" the auctioneer declared, "whether we consider the grandeur of Conception, power of Execution, or unparalleled Preservation, may justly be deemed one of the most wonderful Efforts of the Pencil."[5] It is this *Moses,* indeed

one of the monuments of baroque art in America, which the Detroit Institute of Arts recently acquired for its collections through the great generosity of two of its most thoughtful donors, Mr. and Mrs. Edgar B. Whitcomb.[6]

Salvator Rosa was a colorful artist, *un homme universel,* a humanist of the Renaissance doubled with a Byronic hero, who had to fight harder than most for recognition in a world he despised. Today he is remembered only as a painter. Yet he was also a great patriot in his native Sicily, and became, according to Lady Morgan, one of Masianello's Companions of Death; a poet and actor in Florence, in Rome he was one of the most original etchers of his time and an excellent musician whose works Dr. Burney brought to England. We must discard, I am afraid, the stories of Salvator's stay among Calabrese bandits and monks, which gave Salvatoriello additional fame in the eighteenth century of the *Castle of Otranto* and Mason's *English Garden;* but, "all bite, spirit and fire", "a despiser of wealth and death", as he described himself, there is no doubt that he was a sensitive, embittered artist, a self-trained philosopher whose house on the Pincio was, at the time when he painted the Colonna pictures, the meeting place of the Roman intellectuals.

The Ottley catalogue hardly exaggerated: the Institute's *Moses* is for many reasons a very great Italian landscape. Its color orchestration, which gives our picture its immediate, unconscious appeal, is exquisite and complex. Transposing all that it touches upon into a slightly lower key than nature, a silvery and pearly coolness pervades the entire landscape, gives it an eery quality, creates enchanting atmospheric effects, makes shadows transparent and rocks luminous. There are subtle oppositions of warm brown against cool blue tones, and—in the group of women by the brackish waters of the brook—bold contrasts of vibrant yellow, pure blue and emerald-green; but everywhere greens and browns tend towards grays, yellow softens into a pale gold, and the memory one keeps of the *Moses* is that of the chromatic richness of its grays, of a soft opalescent veil spread over beautifully graduated distances. Our picture is what the French critics of the seventeenth century called a *paysage pensé,* an imaginary landscape which the painter composed according to classical canons but without ceasing to be true to nature; or rather, as purists had it, to "probable" nature. Everything is in the place which it must occupy in a pre-established, ideal order of composition. *Repoussoirs,* a dark, decayed trunk at the left, a fallen branch at the right, balance each other at both ends of the composition; the "three distances" of the classicists—extreme distance, foreground, and middle distance—are here, making the painting an "elegant" one according to Poussin's theories. Two or three gnarled trees, spreading themselves in a decorative pattern, grew so conveniently that their branches complete the unifying curve formed by the high lights of the rocks, the silvery lining of the storm clouds and the standing woman in her pale blue dress; and, forming a harmonious and statuesque group, Pharaoh's daughter and her retinue are where they should be, in the lighted section of the "structure." With its apparent simplicity, its effortless linking together of many elements, its majestic conception of nature, the *Moses* is a good example of the classical landscape painter's ideal: for Salvator Rosa as for Poussin, to look at Nature was "an office of reason."

THE FINDING OF MOSES
BY SALVATOR ROSA, ITALIAN, 1615-1673
*Gift of Mr. and Mrs. Edgar B. Whitcomb, 1947*

But Rosa is also a romanticist, with an uncomplicated vision of romanticism to be sure, a baroque painter who follows the basic creed of baroque art: the vehement expression of movement. Although executed with love, at a time when Rosa, who wanted to be remembered only as a "historical" painter, refuted the "fantastic humour" that he ever could be a landscape painter, the group formed by Pharaoh's daughter and her court, plump Silician *contadine* on a picnic, plays an unimportant, almost ludicrous, part in the painting. The real characters are the trees, the rocks, the clouds. From being simply a drop scene, a background for a pseudo-biblical story, nature becomes an integral part of the drama; in fact becomes the drama itself. The subject of the *Moses* is Dante's *selve selvagge;* it is the fight of natural objects against nature, of skeletal trees dancing in the wind "in spasms of half human pain," as Ruskin said, of decayed rocks precariously hanging over menacing waters, of low volcanic clouds bursting in infinite space or falling on we do not know what Cities of the Plain burning in the sun. We are far from Claude's ideal of pastoral repose, from the idyllic, clearly defined landscapes of those classicists who mistook immobility for permanency, or from the Dutch landscapes of the period, tame delineations of a given spot. There is here a poetical melancholy, an expressive power new in painting, a "frisson nouveau", as Hugo said of Baudelaire's *Flowers of Evil.* Every detail is true—there are such trees, such rocks, such live skies; yet the whole seems a figment of a poet's imagination. Building upon the remnants of the Carracci-Domenichino tradition, the Neapolitan painter discovered a new aspect of nature and, an innovator in a century of great discoveries, brought it to artistic expression. With Rosa's tenebroso style, landscape became what it remained until the time of Cézanne: a state of mind, "the mood of self through nature."

Since it passed into the Buckingham collection, the *Moses* has had (and this is rather rare for seicento pictures, which fell into discredit in the second half of the nineteenth century and were often forgotten) an impressive history. If it is difficult to believe, as Lady Morgan stated, that it ever was part of the greatest of all collections, the Orléans Gallery, at least we know that after the Marquess of Buckingham's death it was owned by his son, the first Duke of Buckingham and Chandos, who had at Stowe one of the richest art collections ever formed in England. With the rest of the Stowe pictures it was sold in one of the memorable auctions of the nineteenth century ("This grand work is painted in the best style of this wonderful master", the catalogue said). It then passed into another famous collection, that of Lord Ward, later Lord Dudley, the owner of Raphael's *Three Graces* today at Chantilly. Finally, sixty years ago, our painting was purchased by an American magnate, taken to Chicago, and forgotten, until it reappeared last year in New York. The *Moses* has still other *lettres de noblesse.* While in the Colonna Palace it was mentioned in most guidebooks to the Eternal City along with the other Rosas, and "charmed" Smollett as well as Lady Somerset; Mariana Starke, whose *Letters from Italy* were the Baedeker of the 1790's for every English lord on his grand tour, gives it, if I am not mistaken, the highest compliment she could bestow—three exclamation marks: only Raphael and, of course, Guido Reni, deserved four. Later Buchanan, the author of valuable *Memoirs of Painting* (1824) and a man of great

taste, called it "a capital picture," which from him was praise indeed. Ottley himself, twenty years after he sold his collection, still admired the *Moses* for its perfect execution, and still placed it "foremost . . . among the limited number of Rosa's finest pictures." I am sorry to say that Lady Morgan, for whom "even the least of Rosa's landscapes were pregnant with moral interest and calculated to awaken human sympathies," apparently did not see it when it was in the Buckingham collection; she probably was not received at Stowe. She only says (and it seems she was wrong) that our painting was purchased from the Orléans collection for 2,500 pounds. But in exchange the *Moses* is mentioned in the *Almanach de Gotha* of English-owned pictures, Waagen's *Art Treasures in Great Britain:* the cool-headed German scholar calls it "clever and characteristic". A still greater honor was paid our picture: it was one of the twelve Rosas (and according to Lady Morgan there were more than a hundred to chose from in England, even in the first part of the century) which were exhibited in the most famous art exhibition of the nineteenth century, the 1857 Manchester Exhibition. No curator of paintings could ask for a more complete and satisfactory history. Neither could he ask, and this is far more important, for a more beautiful painting.[7]

PAUL L. GRIGAUT

[1]Lady Morgan, *The Life and Times of Salvator Rosa,* 2 vols., London, 1824; the Colonna pictures are mentioned in Vol. II, pp. 107-108.

[2]W. Y. Ottley, *The Italian School of Design,* London, 1823, p. 71. But Ottley adds that "in point of execution . . . (*The Finding of Moses*) is not inferior in merit".

[3]In the 1929 catalogue of the National Gallery, *Mercury and the Woodman* is said to be signed. Mr. Martin Davies informed me however that he was unable on close examination to find any signature. The Detroit *Finding of Moses* also is apparently unsigned. Leandro Ozzola (*Vita e Opere di Salvator Rosa . . .,* Strasbourg, 1908, p. 164), who describes briefly a copy of the *Mercury* in the Uffizi, states that the National Gallery picture "probabilmente e l'originale"; he does not mention the Detroit *Moses,* which apparently was unknown to him. Miss Ethelwyn Manning, of the Frick Library, kindly transcribed for me a puzzling note, appended by the auctioneer to the description of the *Moses* in the Stowe sale catalogue (p. 195); "This (*the Moses*) is a very superb picture. We believe, however, it is not the companion to the work in the National Gallery; the companion to the present is engraved in Le Brun's work. . ." I have so far been unable to trace the painting or engraving to which the note refers.

[4]The highest price of the sale, according to W. Buchanan (*Memoirs of Painting,* Vol. II, p. 29), was 1550 Guineas, paid for the *Mercury.*

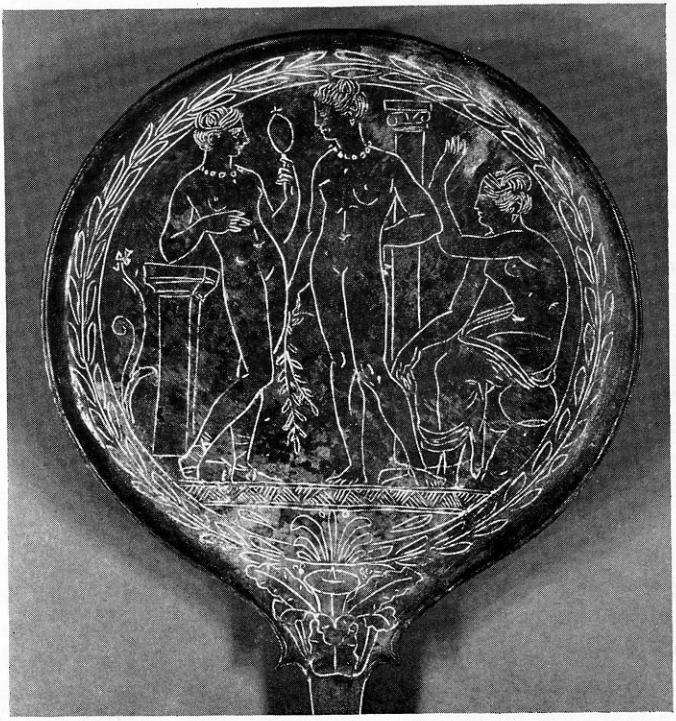
[5]Ottley sale catalogue, May 16, 1801, Christie's, p. 8.

[6]Acc. no. 47.92. Height 48½ inches; width 79½ inches.

[7]Another *Finding of Moses,* in the Giovanelli collection, Venice, is discussed and illustrated in an article by Ozzola in *Bollettino d'Arte,* XIX (1925-26), pp. 29-33. It is a "historical" scene, with figures "grandi quasi al vero" in which the landscape plays no important part. Ozzola calls the Giovanelli picture "un quadro che era annoverato nelle collezioni inglesi". It should be noted however, that, according to Graves, *Art Sales,* Vol. III, p. 98, at least two other *Moses* attributed to Rosa were sold in England, a *Moses in Rushes* (W. van Hals collection, 1722) and a *Finding of Moses* (Novellara collection, 1804); an engraving of the same subject, by John Baldrey after Rosa, is mentioned in Nagler's *Kunstler-Lexicon,* XIII, p. 378; it is, Mr. Rossiter informs me, a stipple engraving in color dated 1785.

## A CAST AND ENGRAVED BRONZE MIRROR

This mirror with its polished face and engraved back is typical of the mirrors associated with the Italian city of Palestrina, ancient Præneste, located in the hill



BRONZE MIRROR (DETAIL)
ETRUSCAN, FOURTH CENTURY B.C.
*Gift of the Founders Society, Laura H. Murphy Fund, 1947*

country some twenty-four miles east of Rome. A Latin city, under strong Etruscan influence, it finally fell to the Romans in the Fourth Century B.C. In the tombs of Præneste have been found numerous examples of engraved bronze *cistae* (cylindrical or square boxes to hold toilet articles) and mirrors which are believed to have been made in the city.

Etruscan art, which from its centers in Tuscany, ancient Etruria, north of Rome, spread over Italy and pervaded Præneste until it became well Romanized, was largely derived from the Greek, with an added vigor and form and technique of its own. The subject engraved on this mirror, no doubt inspired by a Greek prototype, may represent the Three Graces, but there are no inscriptions to identify the figures, such as are found on many other Etruscan engraved bronzes.

Such a mirror is not only an example of ancient Etruscan technical skill and artistic ability but also an object of everyday life made in beautiful form as was characteristic in the days of ancient Greece and Rome.

FRANCIS W. ROBINSON

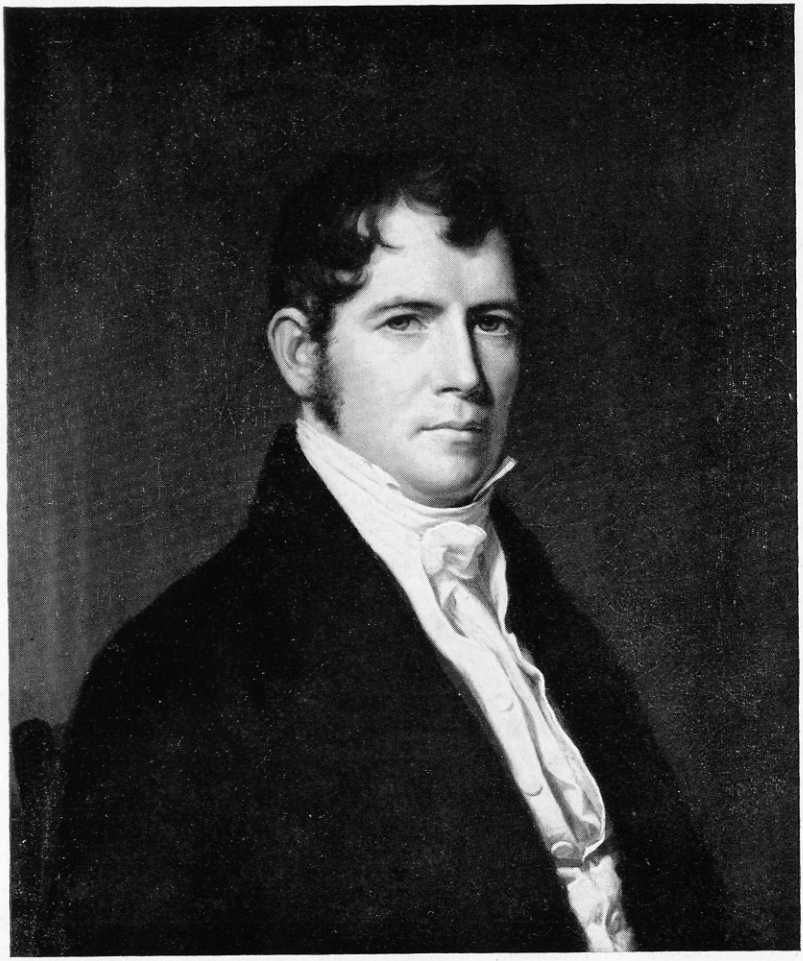
Acc. no. 47.399. Length 12 inches. Diameter of mirror 6 13/16 inches. From the Collection of Sir Guy Laking, London. Gift of the Detroit Museum of Art Founders Society, Laura H. Murphy Fund, 1947.

# ROBERT FULTON *by* REMBRANDT PEALE

The *Portrait of Robert Fulton* by Rembrandt Peale (1778-1860), given to our collection by the Ford Foundation, is a painting both of great historic interest and of outstanding artistic quality.

It is appropriate for Robert Fulton, one of the greatest of American inventors and engineers, to be represented in the museum of Detroit, a city which stands preeminently for the engineering and technological skill of America. For Fulton was a great engineer, whose work shaped the history of the nineteenth century and whose influence is still felt today. In the de-bunking period of American thought, the importance of his work was cried down because he was not the first man to build a steamboat. This, however, is a misunderstanding of his achievement. The idea of the steamboat had been in the air for a generation when Fulton became interested in it. His achievement was to solve the series of technical problems which had baffled all previous experimenters: to settle on and perfect the method of propulsion by paddle wheels, the size and design of the boat, and the relation of the power plant to the size of the hull.[1] Before the *Clermont,* Fulton and the others who had struggled with the problem were building interesting experimental models which showed that it *ought* to be possible to design a practicable steamboat able to carry a commercial load of freight and passengers. Fulton was the one who did it. From the moment the *Clermont* made its first trip from New York to Albany on August 17, 1807, steamboat navigation was a reality. Moreover, in his design of the *Clermont,* Fulton showed extraordinary originality. He abandoned the existing tradition of ship building and invented a new kind of hull, from which sprang the American flat-bottomed river steamer which was something entirely new in the history of navigation. He was equally original in the arrangements for carrying passengers. He designed for the *Clermont* a series of bunks in two tiers, parallel to the length of the hull and enclosed by curtains, which was so successful that it was later adopted by the railroads of this continent and still exists in the familiar Pullman car. The European railroad coach, on the contrary, was derived from the stage coach and developed into the compartment car.

Robert Fulton was born on a farm in Little Britain, Lancaster County, Pennsylvania, in 1765. His father died when he was a boy of three, leaving his mother with five small children to support. But poverty and lack of education were powerless to hold back the gifted, attractive boy. At seventeen he moved to Philadelphia to seek his fortune as a portrait painter and in four years earned enough to establish his mother on a small farm. In 1786 he went to London to study under West. In 1791 and 1793 he exhibited pictures at the Royal Academy and in 1793 at the Society of Artists. But just as a career as a painter seemed to be opening for him, he abandoned it. England was in the midst of the industrial revolution and the farm boy from Lancaster County suddenly found canal building, steam engines, and the advancing, experimental front of technological development much more interesting than painting. His first attempts at designs for canal locks, canalboat elevators, canal excavating machines, were those of a naïve amateur. But in ten years of



ROBERT FULTON
BY REMBRANDT PEALE, AMERICAN, 1778-1860
*Gift of the Ford Foundation, 1947*

struggle Fulton made himself into a skillful engineer, and his skill in pictorial delineation was of great advantage to him. In 1794 he went to Paris where Joel Barlow, the American minister, took him into his household and treated him like a son. To support himself he introduced the panorama into Paris. In 1797 his interest turned to experiments in submarine navigation and torpedo warfare. Although he actually built a submarine torpedo boat in which he navigated the coastal waters around Brest in search of a British warship to blow up, he failed to convince Napoleon of the value of his invention. In 1803, therefore, he went back to England and tried to interest the British Admiralty. Although two of his submarines were actually tried by the British navy against Napoleon's invasion fleet, the admirals

refused to adopt the invention, for they saw quite rightly that, if perfected, it would be more dangerous to their own fleet than to any other power. In the meantime Fulton had also been working on the problem of the steamboat and had interested Chancellor Livingston in his project. After the failure of his hopes of the submarine and marine torpedo, Fulton returned to America and, with Livingston's backing, built the first steamboat, *The Clermont,* on the Hudson River, in 1807.

Our portrait shows him shortly after this date, at the height of his career. Although it is impossible to give an exact date to this portrait, it must have been painted within the years 1808 to 1811, that is at the age of forty-three to forty-six. Charles Willson Peale painted Fulton for his Museum of American celebrities in 1807. In that portrait (which is now in Independence Hall, Philadelphia) Fulton wears a ruffled neck cloth of the style that immediately preceded the knotted style shown in our portrait. The Detroit portrait is a brilliant example of Rembrandt Peale's style at his finest period, which followed his two visits to Paris (April-November, 1808, and summer of 1809 to November, 1810) where he went to study in the Louvre and to paint the portraits of French scholars and artists for the Museum. Rembrandt Peale's contact with the French neoclassical portrait style is written plainly in this portrait. The fresh and glowing flesh tints, which make it one of his most attractive works, recall his own enthusiastic description of what he had learned in Paris, which is quoted in Sellers' fascinating life of Peale. "My tints," he boasted, "surpass the fairest complexion and equal what the imagination can conceive . . . To create flesh is no longer difficult. To modify it with color, light or shadow is no longer tedious—consequently any principal attention may be directed to character and beauty." [2]

This portrait can be dated presumably in the spring of 1809 or soon after November 1810. It shows in Fulton that handsome, magnetic and attractive character which had much to do with his ultimate success, for he was a man who attracted friendship and support by sheer personal magnetism. A contemporary description, quoted by a recent biographer, reads like a description of our portrait: "Among a thousand individuals you might readily point out Robert Fulton. He was conspicuous for his gentle, manly bearing and freedom from embarrassment, for his extreme activity, his height—somewhat over six feet, his slender yet energetic form and well accommodated dress, for his full and curly brown hair, carelessly scattered over his forehead and falling around his neck. His complexion was fair, his forehead high, his eyes dark and penetrating and revolving in a capacious orbit of cavernous depths; his brow was thick and evinced strength and determination; his nose was long and prominent, his mouth and lips were beautifully proportioned, giving the impress of eloquent utterance. Trifles were not calculated to impede him or damp his perseverance." [3]

To these qualities as a man we might add Dickinson's judgment of him. "As a worker he opened out new fields for human activity. He was a born engineer of the same type as James Watt and Thomas Telford, who had no greater amount than he of early training in the direction of their future careers. To mention as the offspring of Fulton's genius only the first workable submarine torpedo boat, the first com-

mercially practicable steam vessel, and the first steam-propelled warship, is to entitle him to a place among the giants of the engineering profession. His early death and the fact that others entered into and benefited by his labours have tended to obscure the greatness of his achievements." [4]

This portrait came from the possession of Miss Creuger, of Creuger's Island in the Hudson, who was a great-grand-niece of Fulton and great-grand-daughter of Chancellor Livingston. It was purchased from her by Louis Van Bergen of Coxsachie, from whom it passed through Knoedler and Company to the collection of Edsel B. Ford. The Ford Foundation has now made a gift of it from the estate of Mr. Ford, to our collection, where it will become widely known, I believe, as a masterpiece of American historical portraiture and a historical document of richly interesting associations.[5]

E. P. RICHARDSON

[1]H. W. Dickinson, *Robert Fulton, Engineer and Artist, his Life and Works,* London, 1913. This life, written by a curator of the Science Museum, South Kensington, is my authority for the estimate of Fulton's engineering ability and career.

[2]Charles Coleman Sellers, *Charles Willson Peale,* Philadelphia, American Philosophical Society, 1947, vol. II, p. 215.

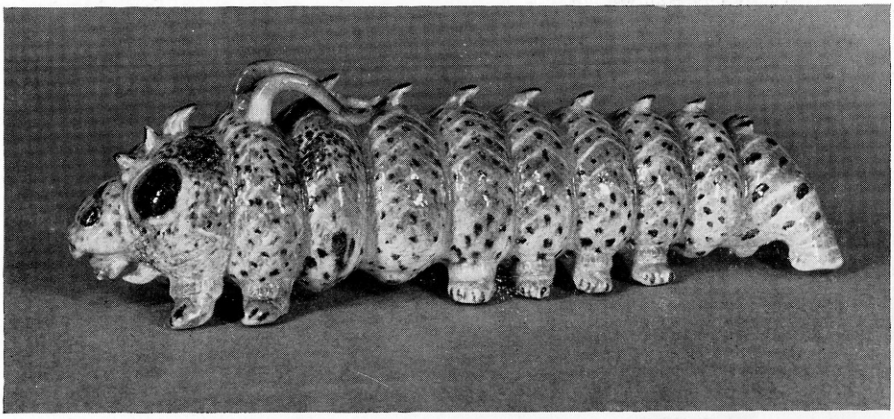
[3]Alice Crary Sutcliffe, *Robert Fulton and the "Clermont,"* New York, 1909, pp. 213-214.

[4]Dickinson, *op. cit.,* p. 267.

[5]Acc. no. 47.118. Canvas. Width 23 inches. Height 27½ inches.

## A CATERPILLAR *by* CARL WALTERS

The ceramic sculpture of Carl Walters is a cheerful and original note amid the gloomy profusion of today's machine-made objects. From the initial conception of the subject—be it fish, fowl, bowl or plate—Mr. Walters shapes, fires and decorates all of his pieces with a technical skill and sensitivity which result in complete harmony of form, texture and color. Mr. Walters, after careful observation of his



**CATERPILLAR**
**BY CARL WALTERS, AMERICAN, CONTEMPORARY**
***Gift of Mrs. Lillian Henkel Haass, 1948***

subject matter in the bird, animal, fish and human worlds, grasps the essentials of each living organism and endows his interpretation of it with characteristic attitude and action, with humor and with decorative charm. Of such qualities is the glazed pottery Caterpillar composed which was recently added to the museum's collection of contemporary American ceramics through the gift of Mrs. Lillian Henkel Haass. Its segmented body, supported with twelve round feet and carrying short antennae, is glazed in bright green with contrasting purplish spots; the large eyes further accent the whimsical and decorative qualities of this lively little creature.

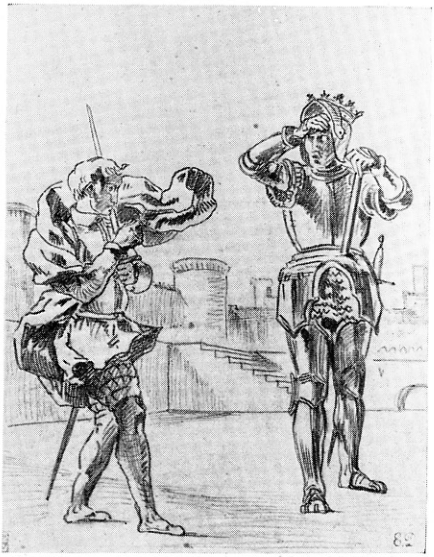
MARJORIE HEGARTY

Acc. no. 48.6. Length 16½ inches; height 5 inches. Gift of Mrs. Lillian Henkel Haass.

## A DRAWING AND LITHOGRAPH *by* DELACROIX

The Museum has recently acquired an important drawing[1] by Eugène Delacroix, together with an impression of the lithograph[2] for which it served as a preparatory study. The subject is *Hamlet and the Ghost of His Father,* which constitutes the third plate in Delacroix' series of sixteen lithographs on the theme of Shakespeare's tragedy. The prints were executed between the years 1834 and 1843 and do not fall in chronological order in the series, which accounts for the last date of execution

HAMLET AND THE GHOST OF HIS FATHER
(LITHOGRAPH)
BY EUGENE DELACROIX, FRENCH, 1799-1863
*Gift of the Founders Society, Charles L. Freer Fund, 1947*



HAMLET AND THE GHOST OF HIS FATHER
(DRAWING)
BY EUGENE DELACROIX, FRENCH, 1799-1863
*Gift of the Founders Society, Charles L. Freer Fund, 1947*

appearing on our lithograph. Seven known drawings for *Hamlet* are cited both by Robaut and by Delteil,[3] of which the present example, like the other six, is in reverse direction to the finished print. The drawing and lithograph of the third plate are similar in size and almost identical in detail, excepting the fact that the royal crown worn by the ghost of Claudius in the drawing has been omitted in the lithographic version.

It is not surprising that Delacroix, leader of the French Romantic Movement in the nineteenth century, should have been attracted by *Hamlet* and that he selected the tragedy as the source of inspiration for perhaps the finest of his three lithographed series relating to drama, the other two based on Goethe's *Götz von Berlichingen* and *Faust*. Shakespeare's *Hamlet* haunted the artist's impressionable imagination from the time of his visit to London in 1825 through later performances which he attended with regularity at the Odéon in Paris: aside from the lithographs, Delacroix repeated the theme of *Hamlet* at various stages of his career in several paintings of extraordinary distinction.

The dramatic moment chosen for representation in the present drawing and print is the familiar episode in *Hamlet* (Act I, Scene V) in which the ghost of King Claudius appears to his son on the ramparts of Elsinore to pronounce the famous speech commencing with those foreboding words: "I am thy father's ghost, doom'd for a certain term to walk the night . . .", and ending with the demand for vengeance upon his "foul and most unnatural murder". Hamlet as seen here stands upon the platform, his cloak raised by the wind. He gazes with fright upon the awful spectre of his father who advances to describe the circumstances of his murder.

The figure of Delacroix' Hamlet is unforgettable. As George Sand has written: "No one has framed this hero of suffering, indignation, doubt, and irony in a more poetic light nor at the same time posed him in a more realistic attitude". The fact that Delacroix employed for the figure of Hamlet his friend Mme. Pierret, who served him as model on many occasions, accounts for the hero's feminine aspect, a characteristic which predominates throughout the remainder of the series. Yet this interpretation may be said to apotheosize the celebrated English actor, Edmund Kean, whom Delacroix had admired in numerous Shakespearean performances in London.

It is interesting to note that our drawing once belonged to Degas, whose *sensibilité* made him ever quick to perceive, evaluate, and absorb the most subtle nuances of fine draughtsmanship. He must have delighted in the nervous vitality of this drawing and the precision of its broken line and been fascinated by the facility and richness of the pictorial concept.[4]

In the lithograph, the firm, rapid line of the drawing becomes softened, partly owing to the character of the medium itself, and gives way to a greater preoccupation with detail, thereby losing, perhaps, some of the dramatic bravura implicit in the strong, vibrant contours, heavily impressed in black pencil, which distinguish the original study.

JOHN S. NEWBERRY, JR.

[1]Acc. no. 47.32. Height 10⅛ inches; width 7⅝ inches. Gift of the Founders Society, Charles L. Freer Fund. Former collections: E. Delacroix; A. Sensier; A. Moreau; E. Degas.

[2]Acc. no. 47.33. Height 10⅛; width 7⅝ inches. Gift of the Founders Society, Charles L. Freer Fund.

[3]Alfred Robaut, *L'Oeuvre Complet de Eugene Delacroix,* Paris, 1885. No. 570; Loys Delteil, *Le Peintre Graveur* ------, Vol. III (Ingres et Delacroix), Paris, 1908. No. 105.

[4]*Catalogue of the Sale of the Edgar Degas Collection,* Paris, March 1918. No. 140.

## A CHINESE BLUE AND WHITE BOX

The Institute has been fortunate in acquiring recently several excellent examples of Chinese porcelain, among which may be mentioned a "palace dish" of rather large size and a *famille rose* bottle of great beauty. The most important of these recent acquisitions, however, is the large and unusual covered box illustrated here. It is decorated in underglaze blue, a type of painting probably known to Sung potters but apparently rarely used in China before the Ming dynasty, and bears the six character mark of Wan-li (1573-1620), who was the last great ruler of the Ming dynasty.

This impressive object belongs to a class of ceramics made largely for exportation and therefore is thick and sturdy. Yet, while much of the porcelain sent to India, Persia or Europe was often clumsy and coarse, our box still possesses the decorative qualities which made Ming ceramics famous. On the cover, within a barbed panel, is shown a mandarin seated by a screen in his garden; the four oblong panels on the sides, in frames of lozenge diaper, represent one of the familiar figure

COVERED BOX
CHINESE, LATE SIXTEENTH CENTURY
*Gift of Mr. and Mrs. K. T. Keller, 1947*

subjects of the Chinese painter, and an important part of his stock in trade—a schoolmaster teaching playful or indifferent *wa wa.* Not an inch of the surface is left bare; even the edge of the base is covered with *ju-i* ("as you wish") symbols; but such was the skill and innate taste of the Ming craftsman that the crowded composition is not disturbing. Whimsically enough, the most delightful part of the decoration is found in the interior, which is completely painted, sides, cover and bottom, with fruiting trees and flowering branches. A Christmas present from Mr. and Mrs. K. T. Keller, this box, of a rare type and of a period until now inadequately represented in our Oriental galleries, fills a gap in a collection far richer in early specimens of Chinese pottery than in late Ming or Ching porcelains.

PAUL L. GRIGAUT

Acc. no. 47.368. Gift of Mr. and Mrs. K. T. Keller. Length 12¼ inches; width 8⅝ inches; height 3¼ inches. A similar box in Sir Percival David's collection was shown at the London Chinese Exhibition, 1935-1936 (no. 1983). Another (or the same?) is illustrated in Hobson, *Chinese Ceramics in Private Collections,* London, 1931, fac. p. 176; it was then in the Charles Russell collection.

**COVERED BOX**
**CHINESE, LATE SIXTEENTH CENTURY**
***Gift of Mr. and Mrs. K. T. Keller,* 1947**