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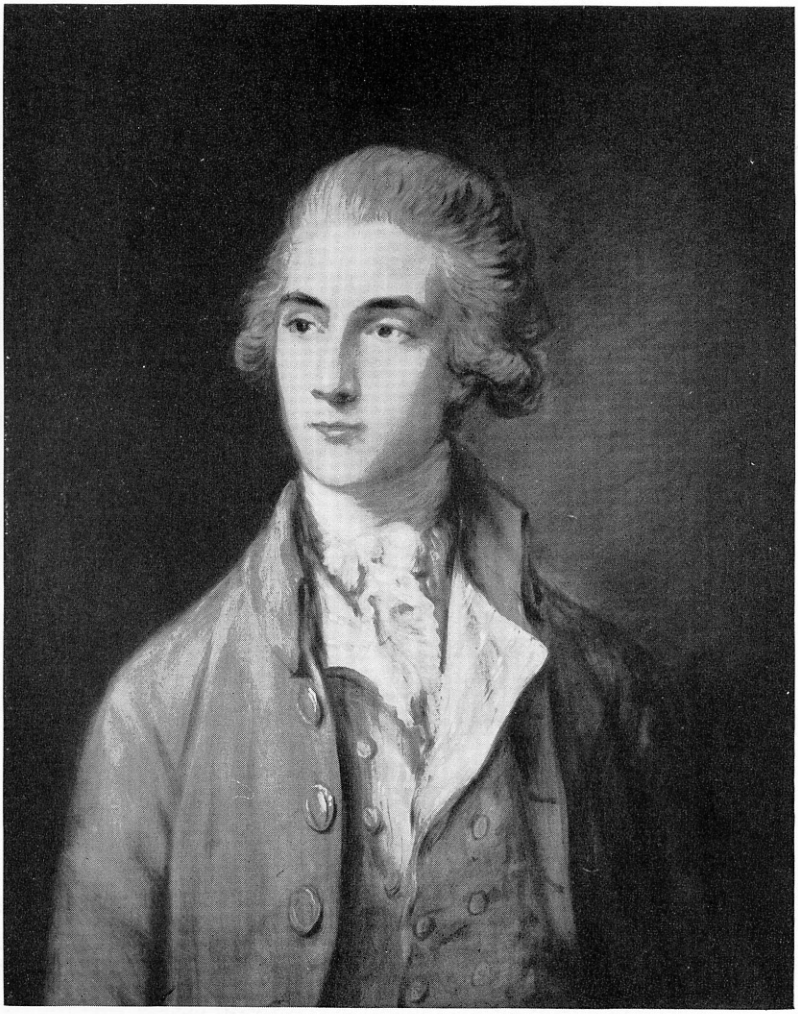


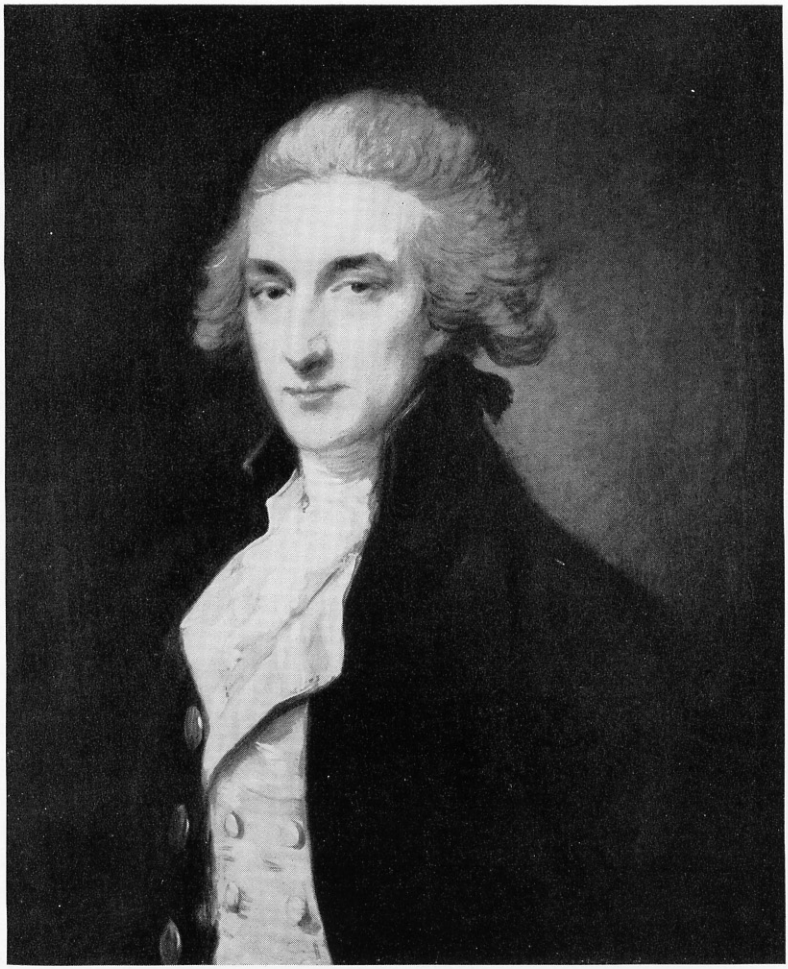
EDWARD SWINBURNE
by THOMAS
GAINSBOROUGH,
ENGLISH (1727-1788)
Gift of
Mrs. Byron C. Foy
in memory of
her mother,
Mrs. Walter P. Chrysler,
1949

TWO PORTRAITS *by* GAINSBOROUGH

Two portraits by Thomas Gainsborough of *Sir John Edward Swinburne*[1] and his younger brother *Edward Swinburne*[2], have been given to the museum by Mrs. Byron C. Foy in memory of her mother, Mrs. Walter P. Chrysler. The Swinburne family was established in the north of England near Newcastle-on-Tyne. These portraits remained in the possession of the family until they were purchased a few years ago by an American art dealer, from whom Mrs. Foy acquired them. They were exhibited at Newcastle in 1887 and their existence was known to Mr. E. K. Waterhouse, director of the National Gallery of Scotland, who is now at work on a fresh study of Gainsborough. But they were unknown to the earlier writers on the artist, are not included in the catalogue of his works compiled at the beginning of this century by Armstrong, and are really new additions to his list of works. It was thus a most generous gesture by Mrs. Foy and one which will add interest and distinction to our gallery of eighteenth century English art. The friends who knew Mrs. Chrysler in Detroit will take pleasure in this distinguished and beautiful tribute to her memory.

Gainsborough's art has been admired for a remarkable variety of reasons. In his own lifetime his portraits were greatly praised for their accuracy of likeness. We have no means of judging this quality except the portraits themselves. These two portraits are certainly very convincing. The family likeness in the two brothers is strong. Each has the same long, narrow English face, with a good forehead and well placed almond eyes, the same long, narrow nose, the lower part of the face tapering down to a rather feminine mouth and a small pointed chin. Yet within these general features, what a world of difference! The elder brother (the sixth baronet) is an elegant, arrogant, reserved and supercilious man, who looks at the world through half closed eyes as if his thoughts were upon his own superiority rather than upon what he was observing. The younger brother is also elegant and reserved but without arrogance, and the self-consciousness of the elder brother is here a quick and lively sensibility. The differences of character indicated in the two faces are clear, subtle, absolute. On the evidence of these two likenesses, one would say that Gainsborough justifies his contemporary reputation as a very acute observer of people.

In the early decades of this century, when the fashion of the art market for Gainsborough was at its height, his art was appreciated for other reasons. This was a period in America of large suburban country houses in which his canvases made beautiful decorations. Likewise, Gainsborough was liked as a great figure in the rich pageant of eighteenth century British life. He had the good fortune to be not merely a painter of exceptional talent but a very amusing and picturesque personality, a brilliant talker and letter writer, who was the friend of almost all the famous people of his age, so that the story of his life and



SIR JOHN EDWARD SWINBURNE *by* THOMAS GAINSBOROUGH, ENGLISH (1727-1788)
Gift of Mrs. Byron C. Foy in memory of her mother, Mrs. Walter P. Chrysler, 1949

of the subjects of his portraits is by way of being an illustrated history of eighteenth century Bath and London from 1760 to 1788. His appeal to the sense of history is very strong – so much so that in many books published about him it is hard to find out anything else. He was "brilliant, great, original" – that was enough to say of him as a painter.

Today, when great country houses are an embarrassment and the English eighteenth century, though still a favorite study of scholars, is no longer a popular fashion, a very different sort of admiration for Gainsborough is found. Now it shows itself among those intelligent and independent minds who care less for fashion than for good painting. Thus it may be that we are approaching a day

when his pictures can be studied, at last, simply as paintings and a just estimate can be made of his achievement as an artist, apart from the accidents of conventional collecting. It is high time.

I shall not pretend to speak of his place as an artist among artists. This is a subject for an important effort of art criticism and we can expect such a valuation in due course from Mr. Waterhouse. But these two portraits give me a great deal of pleasure by reason of two qualities that must surely play a large part in such a revaluation – Gainsborough's fresh and fluid touch and his mastery of a glowing, poetic luminosity, which reminds one often of Renoir and not always to the Englishman's disadvantage.

These portraits were painted, according to family tradition, in 1785. The execution seems to agree with and confirm that date. We know that at this time Gainsborough was painting, in his large studio in Schomberg House, Pall Mall, in a very peculiar manner. J. T. Smith, who as a boy was allowed to stand behind him and watch him work, says in his life of Nollekens: "I was much surprised to see him sometimes paint portraits with pencils (brushes) on sticks full six feet in length, and his method of using them was this: he placed himself and his canvas at a right angle with the sitter, so that he stood still and touched the feature of his picture exactly at the same distance at which he viewed his sitter."

From other sources we know that he loved to subdue the light in his studio so that objects were barely visible, that he worked over his pictures in this kind of dim light in order to eliminate unnecessary detail. What he was doing, in other words, was to concentrate his vision upon the figures of his sitters as luminous objects suspended in a world of shadow. His treatment of light, his strange long brushes, were all devices to help him simplify his vision of people into effects of light and color. He succeeded. His glowing figures, so pearly in the flesh tones, so delicately luminous in the costumes, melting so subtly into the half light of his backgrounds, possess a poetry of light and color peculiar to Gainsborough and are evidence of a distinctive artistic vision and sensibility. This element of his art was at its point of highest development when he painted the two Swinburne portraits now in our collection as the generous gift of Mrs. Foy.

E. P. RICHARDSON

[1] Cat. no. 979. Canvas. Height 26¼ in.; width 23¼ in. Acc. no. 49.507.

[2] Cat no. 980. Canvas. Height 27⅛ in.; w. 23⅜ in. Acc. no. 49.508. Gift of Mrs. Byron C. Foy in memory of her mother, Mrs. Walter P. Chrysler, 1949.

AN EARLY GOBELINS TAPESTRY

By bequest of the late Mrs. Anna Kresge the Institute has received a very fine tapestry which is especially welcome since it fills a gap in the collection. It bears the monogram of Alexandre de Comans who died in 1650, and thus be-

RINALDO AND ARMIDA,
FRENCH (GOBELINS),
2nd quarter
of the
17th century.
Bequest of
Mrs. Anna Kresge, 1947

longs to the limited group of tapestries produced at the Gobelins factory before this establishment was taken over by Colbert, for Louis XIV.[1]

The quest for their lost friend Rinaldo has led the crusaders Ubaldo and Damois to the enchanted garden of the sorceress Armida. Hidden in a thicket of trees and climbing vines at the edge of a pool, they watch a scene that fills them with amazement and dismay. They see Rinaldo reclining at a grassy bank, holding out a mirror to Armida who is finishing her toilet by winding a string of pearls through her coiffure. Pearls dangle from the arm which embraces Rinaldo and two cupids are busy selecting a neck ornament from the treasures in her jewel chest. More cupids approach from the pool, bringing flowers and shells brimful of water.

The "Enchanted Garden" is a direct illustration of a scene told in *Gerusalemme Liberata,* canto 16, verses 10 to 15. Torquato Tasso (1544-1595) finished his great epic poem, *Jerusalem Liberated,* in 1574. His contemporaries compared it to the classic poems of Virgil and Homer, and considered it their equal. Tasso had chosen the First Crusade for his subject. But instead of simply narrating the historical facts, he tried to elucidate the causes that led to the crusade and, like the poets of the classical age, used the *deux ex machina,* in the form of the supernatural agency of God and Satan. Therefore the leaders of the crusade, even Godfrey of Bouillon, are merely shadowy figures in the background. The real heroes are the fiery and passionate knights Rinaldo, Ruggiero, Tancredi and their friends. The action of the poem is centered on Armida, a beautiful sorceress, whose mission is to sow discord in the hearts of the Christian knights. Her love for Rinaldo leads to her conversion to the true faith, which is the culminating point of the poem.

The exquisite charm of the scenes between these virtuous knights and seductive witches was greatly to the taste of the baroque age. They also were perfect subjects for pictorial representation. To the designers for tapestries the romantic story of the love of Rinaldo and Armida was a welcome theme. One of the finest sets was designed by Simon Vouet (1590-1649) who, after traveling from London to Constantinople and for a time directing the Accademia di San Luca in Rome, returned to Paris in 1627 as *premier peintre du roy,* Louis XIII. For the diverse sets of tapestries which he designed, he probably only made the preliminary sketches and left the production of the cartoons to his assistants and pupils. Because these artists, Vouet included, were first of all and mainly great decorators, their collaboration with the weavers resulted in the production of several outstandlingly fine sets of tapestries. Of these the most beautiful is the set which is devoted to the love of Rinaldo and Armida.

At that time the principal tapestry weavers in Paris were François de la Planche and his brother-in-law, Marc de Comans. At first working as partners and joint directors of the Gobelins factory, they separated in 1627; henceforth Comans was the only director till his death in 1643. He took as his associate his eldest son, Charles-César, who died in 1634, and was succeeded by his

brother, Louis-Alexandre, who after the father's death was sole director from 1643 to 1650. The last director of the early Gobelins factory was the youngest son of Marc de Comans, Hippolite. He remained in that position until 1662, when the factory was taken over by Colbert.

The Rinaldo and Armida set was woven repeatedly, first in the joint atelier of La Planche and Comans. A set mentioned in the inventory of Cardinal Richelieu of 1636 may belong to the period of Marc de Comans' association with his son Charles-César. Several sets are marked with the monogram of Alexandre de Comans. The "Enchanted Garden," the most highly favored tapestry of the set, was often woven and sold separatedly, in diverse variations. The Kresge tapestry seems to belong to this category. I have been unable to find out anything about its pedigree, or match its border in other surviving tapestries. It is beautifully woven, worthy of the *"Noble homme, Alexandre de Comans, directeur des tapisseries du Roy."* The monogram *AC* is unfortunately partly hidden because at once time the borders at both sides were turned back and cut off.[2]

This tapestry is pure decoration on a grand scale. Although the scene is built up around the personages, their omission would barely be felt. They take their places in the foreground of the stage, but it is the setting of that stage that enchants our eyes. The palace with its Ionic columns of large-veined marble, the Savonnerie rug hung up to form a tent, and the bronze statuette of a dancing faun on the pedestal among the exotic plants may be due to the work of human hands. But the strangely shaped trees that seem to pull their roots out of the ground look very much like bewitched beings trying to run away. All this enchantment is held together by the border. This is truly a masterwork of sheer decorative invention. The heavy wooden frame is carved at the corners with intricate scrolls around medallions, displaying a quiver and a burning torch. The center of both sides shows niches, occupied by cupids. The medallions above and below, with cupids dragging a sacrificial ram to the altar, and Luna reclining on a couch, are framed more elaborately with cupids and rams heads. The silvery-grey and golden-yellow tones of the woodwork and the blue background of the medallions form a perfect contrast to the riot of colors of the flowers, which hang in heavy garlands from the cornices and the horns of the rams and are held up by the cupids. The use of so many colors, still glowing after three hundred years, was made possible by the highly developed technique of dyeing in seventeenth century Paris.

ADELE COULIN WEIBEL

[1] Height 11 ft. 9 in.; width 16 ft. 3 in. Acc. no. 47.402. Bequest of Mrs. Anna Kresge, 1947.

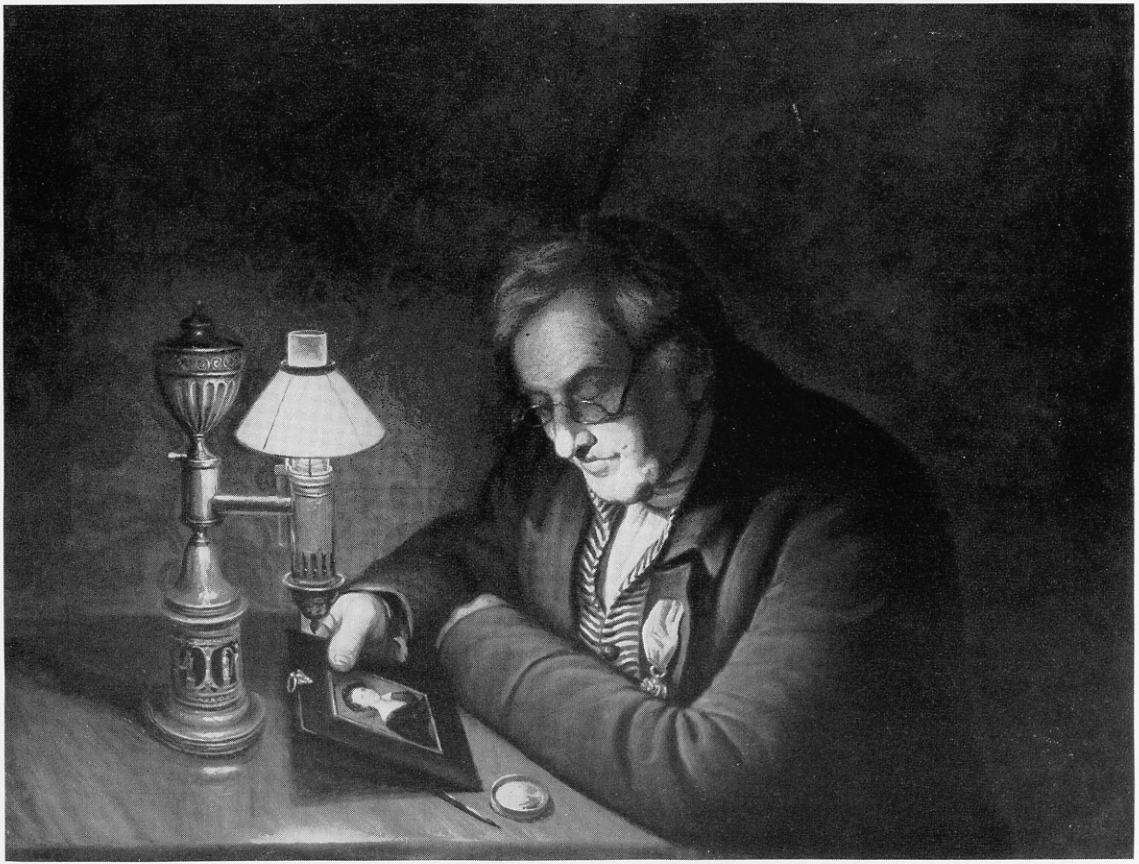
[2] The information concerning the early Gobelins tapestries has been taken from Maurice Fenaille, *Etat Général des Tapisseries de la Manufacture des Gobelins,* Paris, 1923, Vol. I, Les Ateliers Parisiens du dix-septième Siècle, and Heinrich Goebel, *Wandteppiche,* II Teil, Die Romanischen Laender, Leipzig, 1928.

A PORTRAIT OF JAMES PEALE, THE MINIATURE PAINTER (THE "LAMPLIGHT PORTRAIT") by CHARLES WILLSON PEALE

On July 19, 1822, Charles Willson Peale was asked by the Trustees of the Peale Museum to paint a full-length portrait of himself to be placed in the Museum. The result is the famous self-portrait (now in the Pennsylvania Academy of the Fine Arts) which shows the eighty-one year old artist, still alert and vigorous, raising a curtain to reveal the Long Room of the State House, Philadelphia, in which he had installed the collections of art and science, formed by himself, which may be properly called the first scientific museum formed in the United States and one of the first in the world. Beside him, on a table, are his palette and brushes; at his feet, the bones of the mammoth which had first inspired him to begin the collection. It is one of the most interesting and best known American portraits of its period.

At the same time, out of affection for his brother James Peale, "and to avoid standing alone before posterity on the Museum walls" (as Mr. Charles Coleman Sellers observed in his biography), he painted another portrait which has become famous as "The Lamplight Portrait." This showed his brother James Peale, the miniature and still-life painter, seated at a table by the light of a lamp. The artist described the portrait in a letter to his son Rembrandt, December 4, 1822: "the picture which I painted of my brother," he said, "is a candlelight piece. He is looking at a miniature picture by the light of a Argand lamp. The brightest light is on the end of his nose downward, the forehead has only the light through the shade of the lamp. A miniature palette and pencil on the table. This to show that he is a painter." "On the shade of the lamp," he went on to say, "I shall put that he served in the Battle of Long Island, White Plains, Trenton, Brandywine, Germantown and at Monmouth. You know it is common to ornament the shades of lamps with the English coat-of-arms. I think this is noting that my brother has deserved well of his country." (The list of actions omits Princeton although James Peale was certainly with the army there also.) Fortunately for the picture, Peale's artistic good sense asserted itself and the inscription was omitted. Only the ribbon of the Order of the Cincinnati on the lapel of the coat indicates the days when James Peale had served as officer of the Maryland Line in the Army of the Revolution.

Charles Willson Peale was very fond of his brother James. This affection animates the portrait, making it one of the most genial and sympathetic of his works. James Peale was at this time seventy-three years old. He was a person of simple, manly, retiring character and a sensitive artist, if not of the very first rank. Like his brother, he had been trained in his poverty-stricken youth as a saddler. His first connection with the arts was that of making frames for his brother's paintings. After Charles Willson Peale returned from studying in London, in 1769, James learned the art of painting from his brother. On the outbreak of the Revolution he enlisted in a Maryland regiment and rose to



PORTRAIT OF JAMES PEALE
by CHARLES WILLSON PEALE,
AMERICAN (1741-1827)
Gift of
Dexter M. Ferry, Jr., 1950

captain in one of the best trained and most effective units of Washington's army. But after three years of service, he resigned and retired to the practice of his art. He was of a gentle, retiring nature, content to live quietly near his more active brother and friend, Charles, who throughout life maintained a somewhat protective attitude toward the younger man. In 1782 he married Mary Claypoole, daughter of the Philadelphia painter James Claypoole; their family eventually numbered five daughters and one son: Jane Ramsey, Maria, James, Anna Claypoole, Margaretta Angelica, Sarah Miriam, and a daughter dead in infancy. His early work in miniature painting was a stiff imitation of his brother. But he developed into a vigorous and pleasing artist in his own right. In October, 1786, he and Charles made one of the curious family compacts, characteristic of the Peale family, dividing their professional interests, Charles devoting himself to full-sized portraits, James to miniature painting. The compact was announced in a pamphlet distributed about Philadelphia. The Peales never held fast to these divisions of their art. The two brothers were closely associated and sometimes worked on each other's pictures. Charles, who was the better painter in life-size, did not refuse to paint miniatures when his clients desired. But James, who was less effective in life-size, did surpass his elder brother sometimes in miniature-size and tended to specialize in the field where his talent lay. A fine portrait of James at his work bench, painted by Charles at about the time of this compact, is in the Pratt Collection at Amherst College.

James' other field of talent was as a still life painter, where he occupied a pioneer position. He exhibited still life paintings as early as 1795 and although none of the pictures of this early date are preserved, he is considered, with his nephew Raphaelle, a founder of the American still life tradition. The painting of still life remained centered in Philadelphia from his time through the nineteenth century, reaching its culmination in figures like Harnett and Peto at the very close of the century.

This is the quiet, kindly old man whose features, painted with so much sympathy and affection, appear in our portrait. Charles Willson Peale described the esthetic aim of the portrait in his letter to Rembrandt Peale already quoted. Never very deeply interested in color (in the twentieth century conception of the term), he was an acute, vigorous draughtsman and a very original, sensitive student of light. This portrait shows him at his best in both these respects. How well observed is the movement of the rather heavy, old figure, eloquent of attention, quiet interest, leisure, age! It is an example of *significant movement* that reveals the inner life of the figure that moves. The effect of half light and of reflected light in the glow of the lamp is equally interesting and subtle. There were only two other painters in the United States at this time interested in such exploration of light—Allston, whose *Flight of Florimell* (1819) and *Moonlit Landscape* (1819) are notable studies in half light; and Morse, whose large picture of *Congress Hall* (1821) is a study of a great interior with figures by candlelight. The fact that Charles Willson Peale, in his eighty-first year, can

still remind us in quality and originality of the leaders of the next two younger generations in American paintings, shows the notable vitality of his art. The "Lamplight Portrait" is deservedly famous as one of the outstanding pictures of its period in American painting.

The portrait remained in the Peale Museum until its collections were dispersed by auction. It was number 88 in the sale of October 6, 1854, and was bought in by the family of Augustin Runyon Peale, a grandson of Charles Willson Peale. From Augustin Runyon Peale, Jr., it passed to his son and daughter, Herbert Raphaelle and Adele Peale Conway. After the death of the latter Mr. Herbert R. Peale became sole owner, and from his hands it came to Detroit as the gift of Mr. Dexter M. Ferry, Jr., to whose interest and generosity, carried out over so many years, we owe so much of the importance of this museum in the field of American art. This latest acquisition is surely one of the most significant and delightful of his many gifts.

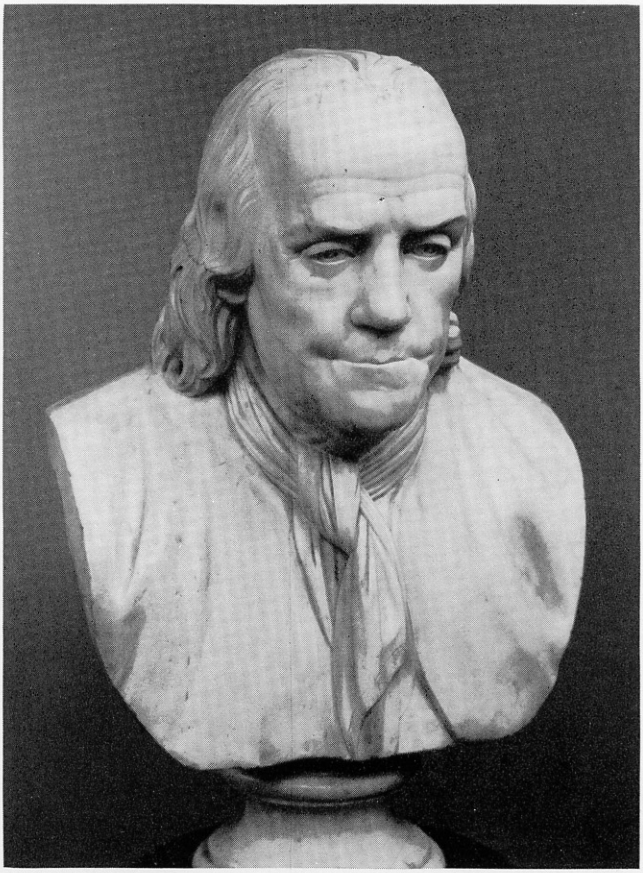
E. P. RICHARDSON

Cat. no. 996. Canvas. Height 24½ in.; width 36 in. Collections: Peale Museum, Philadelphia; Augustin Runyon Peale; Augustin Runyon Peale, Jr.; Herbert Raphaelle Peale and Adele Peale Conway. References: Letter of Charles Willson Peale to Rembrandt Peale, Dec. 4, 1822 (Pennsylvania Historical Society); Philadelphia, The Pennsylvania Academy of the Fine Arts, "Exhibition of Portraits by Charles Willson Peale and Rembrandt Peale," 1923, no. 192; Charles Coleman Sellers, *Charles Willson Peale,* 1947, vol. II, p. 352 and fig. 40. Acc. no. 50.58. Gift of Mr. Dexter M. Ferry, Jr., 1950.

A MARBLE BUST OF FRANKLIN *by* JEAN-JACQUES CAFFIERI

For the past four years a remarkable bust of Franklin, on loan at the Institute, has contributed greatly to the dignity and charm of our 18th century French *salon.* An integral part of a carefully conceived decorative scheme, it dominates the room and completes it, and at the same time gives cohesion to the splendid group of Louis XV furniture gathered there. By the generous gift of Mr. and Mrs. Edgar B. Whitcomb the Institute has recently come into permanent possession of this bust, which is not only a supremely decorative *objet d'art,* but also one of the most striking portraits of the great statesman.[1]

Few Frenchmen, even Voltaire and Rousseau, have been portrayed as often as Franklin was during his long stay in France as emissary from the Congress. Busts in marble, terra cotta, plaster or biscuit, statuettes of all sorts, engraved or painted portraits, ranging from snuff box miniatures dashed by unknown hacks to life-size portraits by Greuze or Duplessis, made his face, as Franklin wrote to his daughter from Passy, "as well known in France as that of the moon." Six French editions of *Poor Richard's Almanack* in a year made the philosopher famous through the provinces; Cochin's engravings and Nini's medallions made



BENJAMIN FRANKLIN *by* **JEAN-JACQUES CAFFIERI, FRENCH** (1725-1792)
Gift of Mr. and Mrs. Edgar B. Whitcomb, 1950

his profile and his beaver bonnet so familiar that French hairdressers invented a *coiffure à la Franklin* – a curly mass of hair which imitated the famous beaver hat – and that, as Franklin said, "he durst not do anything that would oblige him to run away, as his phiz would discover him wherever he should venture to show it."

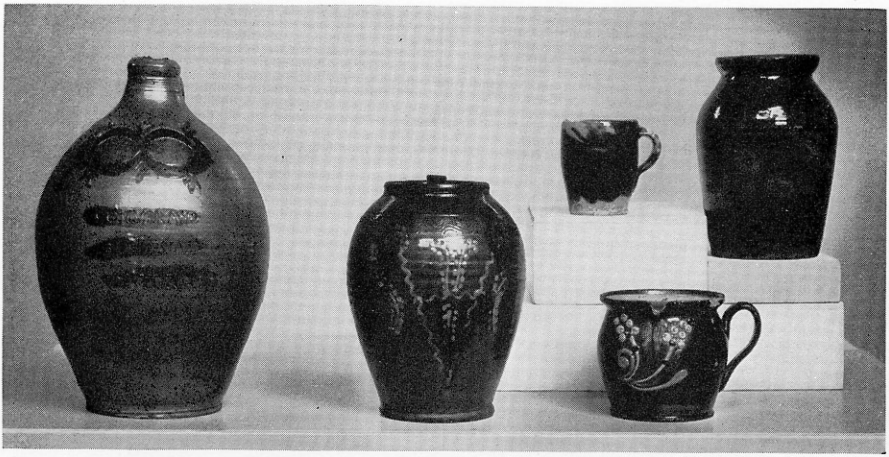
One of the earliest of these French portraits of Franklin is that executed by the sculptor Jean-Jacques Caffieri, whose terra cotta bust of the statesman was exhibited at the 1777 Salon, two years earlier therefore than Houdon's better known bust. As is the case for so many portraits by 18th century French sculptors, a number of contemporary examples exist, both in terra cotta and in plaster.[2] To these should be added two busts in marble. One was sold at Sotheby's in London in 1945.[3] The only other marble example, so far as I know, is that now in Detroit. The latter is by no means a new discovery: Louis Réau, a well known scholar who specializes in 18th century French sculpture, published it in 1928

in the *Gazette des Beaux-Arts,* there describing it as a "capital work" by Caffieri, "worthy to be placed at the first rank in the list of the monuments of Franco-American friendship." Nothing however is known of the history of our bust prior to that date, except that it had been the property of a Spanish collector who sold it to Mr. Arthur S. Byne, an American resident in Madrid. It is unsigned.

The quality of the Detroit bust is very high. Rather larger than life-size, superbly modelled and grandiose in conception, it is the work of a sculptor who, like all good portraitists, was able to isolate in his subject those qualities which make a face unforgettable. In his daily life Caffieri was petty, narrow and dishonest; when concentrating on his art, he becomes a sympathetic and shrewd observer, and a great artist, second only to Houdon. Caffieri's *Franklin* was executed at the darkest hour of the statesman's life, when he and the new republic were ignored or snubbed by the court at Versailles. In the deeply set eyes and thoughtfully contracted brows, in the thin lips and stooped shoulders, there is bitterness and disillusionment and wounded pride. When the terra cotta bust was exhibited at the 1777 Salon, Bachaumont described it in the *Mémoires Secrets.*[4] "This bust," he said, "shows us a wise philanthropist seeking a remedy for the ills of his country. One witnesses his soul aroused in indignation, portrayed in his countenance and altering his benignity." The words apply even better to the marble version, more massive and somber. But at the same time there is courage in the sharply marked features of the old man: it was not long before Franklin, hearing of the disaster at Valley Forge, would say: "This is indeed bad news, but *ça ira, ça ira* – it will all come all right in the end." In a still darker hour of the last war, it was this writer's privilege to see, from very far away, another great statesman discussing still more weighty problems. It is no coincidence that in Winston Churchill's face were reflected the courage, pride and stubborness which make Caffieri's *Franklin* the symbol of a great and proud nation in danger.

PAUL L. GRIGAUT

[1] Acc. no. 50.83. Height (not including base), 26 in. Purchased through Arnold Seligmann, Rey and Co., New York. Gift of Mr. and Mrs. Edgar B. Whitcomb, 1950.
[2] Louis Réau, in "Le Buste en marbre de Franklin par J. J. Caffieri," *Gazette des Beaux-Arts,* pp. 167-172, mentions three contemporary examples: the terra cotta shown at the 1777 Salon (today in the Bibliothèque Mazarine, Paris); an example in plaster in the Bibliothèque de l'Institut, Paris; and a replica in plaster in the New-York Historical Society. Not mentioned by Réau is another plaster bust inscribed Benjamin Fraklin *(sic)* . . .," published and illustrated in German Bapst, *Bust of Franklin by Jean-Jacques Caffieri* . . .," Paris, Lahure, 1917. Examples of Franklin's busts of the Caffieri model appeared in the Hewitt sale (New York, 1938), no. 1129, and in the Percy Rockefeller sale (New York, 1947), no. 27. A number of other examples exist.
[3] March 27, 1945 *(Books from the Harry Mansfield collection).* The bust is described at length in the catalogue, under No. 378. This information was kindly furnished to me by Mr. Walter Hauser, of the Metropolitan Museum.
[4] *Mémoires Secrets,* XI, p. 49. Quoted by Charles Henry Hart and Edward Biddle, *Jean-Antoine Houdon,* Philadelphia, 1911; pp. 62-104 are devoted to a study of Franklin's relations with Caffieri at the time when Franklin commissioned the sculptor to execute the Monument to General Montgomery now in the portico of St. Paul's Church, New York.



GROUP OF AMERICAN CERAMICS. *Left to right:* 1. Stoneware Jug, by Thomas Commeraw (New York City), early 19th century; 2. Covered Jar, Pennsylvania, early 19th century; 3. Pitcher, New England (?), first half 19th century. *Above:* 4. Handled mug. Bell Factory (Strasburg, Virginia), second half 19th century; 5. Jar, New England (?), first half 19th century.

A GROUP OF EARLY AMERICAN CERAMICS

For years Gallery visitors have been able to enjoy the early American silver and glass in the Institute's collections. The recent acquisition of a group of early jars and household ware now forms the nucleus of a pottery collection which takes its place easily along with the more sophisticated crafts. These earthenwares are interesting for their simplicity, sturdiness, and individuality, qualities almost swallowed up amid the uniformity of modern mass production. The precise control of materials and techniques possible for contemporary potters represents a vastly different situation from that faced by the early settlers of this new country.

A potter then was apt to be a farmer or small trader, making and firing his jugs, pitchers and jars at intervals dictated by the needs of his household, or those of his neighbors. Like journeymen painters, he might operate only in summer, thus earning the name of "blue-bird potter." His equipment was crude, including a small kiln, a wheel, and occasionally simple, horse-driven machinery. As a result of such equipment and processing, with consequent variations of temperature and firing conditions, the products of different potteries, or even of the same one, varied greatly both as to body and glaze. Early potters drew their materials from any source at hand, often turning out earthenware dishes for the table and bricks for the fireplace from the same common red clay found almost everywhere. Sand, whether fine and white or the coarse brown from the river, served for glazes, with lead oxide as the commonest base. The net result of these factors was a rich variety of pottery ware, with interesting differences between individual pieces, and between products of various geographic areas.

Among the first pottery produced by our forefathers was the rather soft and

porous red earthenware made from red brick clay. Numerous records tell us of potters working in New England, New Jersey and Pennsylvania in the seventeenth century; shards were found at the site of Jamestown, Virginia. Redware grew in popularity during the eighteenth century, particularly with the development of slip-decorated and sgraffito ware in Pennsylvania. Our covered jar[1] (Number 2 in photo) was probably made in that state during the early nineteenth century. The body is covered with a clear lead glaze, dark enough to tone the white slip of the foliate decoration to a straw color. The slip or liquid clay was "trailed" on, that is, applied through a quill or tube to the surface of the unburned ware. The areas of black, Mr. John Foster tells me,[2] were formed by applying touches, probably of manganese dioxide, to the decorated jar just prior to firing. The whole was then given a coat of glaze and the jar completed with a single firing at relatively low temperature (1700° F.).

When the pot was first thrown and still on the wheel, a band of ornament of the "combed wave" pattern was incised in the soft clay at the shoulder. To accomplish this effect, the potter held a five-toothed comb vertically to the jar as it rotated, and by moving the comb up and down, created the pattern of wavy lines. The technique is a very old one, occurring on early Han pieces; Korean potters combed parallel lines and filled in the incised area with color. Our Yankee potters also produced similar patterns of "milled" bands and dots by means of toothed or coggle wheels. From the practice of this technique the scratched or sgraffito ware of the Pennsylvania German potters may have evolved, a technique of American potters unrepresented as yet in the Museum collection.

Three other earthenware pieces include a pitcher (Number 3 in photo), jar (Number 5), and handled mug (Number 4). The pitcher,[3] unlike the small-mouthed jug which could be closed with a stopper, has a wide mouth, shaped to form a spout for pouring. Since the pitcher was intended to grace the table, it was usually decorated. In ours, the potter rolled coils of clay and pressed them on to the body, an applied relief decoration known as "sprigging." This piece, soft brown and cream in color, is relatively rare.

The jar,[4] firm and decisive in contour, is glazed in olive-green characteristic of copper oxide in a lead glaze. The random orange spotting is an incidental effect resulting from coarse iron earth segregations in the crude clay of which the pot was made.

In the South, where much utilitarian pottery is still being produced according to inherited traditions, a family named Bell worked first in Maryland and by 1800 had drifted on to Virginia; a son, Samuel, built a plant in Strasburg in 1834 which continued to be operated by the Bell family until 1900. While late in actual date, ware from the Bell Potteries of Strasburg is much earlier in form and feeling, and represents a distinctive American type. Our mug[5] of red clay was coated first with cream slip, then covered with colored glazes, copper green, manganese brown and iron red-brown, in a mottled effect

On the base of the mug is a "string-cut" pattern of curving lines resembling

the enlarged whorls of a thumb-print, a result of cutting the mug loose from the wheel. Each craftsman had his own method, some relying on a wire with wooden handles. The maker of our piece, following the ancient practice of the Far East, drew a twisted string underneath, then, by crossing his hands, "whipped" the pot off the wheel with a rapid, expert stroke. The pattern created is as individual as a signature.

Because of the relatively soft and fragile quality of red earthenware, plus a tendency of the glaze to peel, a harder and more durable product was achieved in American stoneware. A few pieces were made fairly early in the eighteenth century; around 1800, stoneware began to come into general use. It was made from a bluish clay which could be fired at a much higher temperature than redware, and, in the temperature range of 2100-2200°F, became much harder and more vitreous. Since such a suitable clay was first found near South Amboy, New Jersey, the earliest stoneware potteries were located in northern New Jersey or on Manhattan Island ports with good communication by water. Corlear's Hook, at the East River end of Grand Street, New York, was the site of a pottery run by Thomas Commeraw from about 1800 to 1820.[6]

Commeraw's name is incised upon the handsome stoneware jug[7] (Number 1 in photo) recently given to the Institute by Mr. E. P. Richardson. Such jugs, of course, were used for storing liquids, from innocuous water or maple syrup to highly potent apple-jack. Either thirst quencher could be drunk from our jug with one deft swing to the shoulder, due to the excellent balance and shape given it by Commeraw. The buff-colored body is covered with the characteristic salt glaze, secured by throwing common salt into the kiln when the ware is at peak temperature during the firing. The resulting thin film of glaze, grayed buff in color, has a pebbled, irregular surface and stony lustre. Decoration is of the incised and impressed, crescent-shaped type, filled in with the soft blue made by cobalt salts.

This group of early ceramics, so distinctive in their shapes, decorative features and coloring, reminds us anew, not only of the resourcefulness of our pioneer ancestors in utilizing local materials and making their own tools, but of their very real skill in using those materials, tools and techniques. Potters worked freehand, imparting an individual character to their work, and possessed an intuitive feeling for pleasing color and strong, simple forms.

ELIZABETH H. PAYNE

[1] Acc. no. 49.500. Height 10¼ in. Gibbs-Williams Fund.

[2] The writer is greatly indebted to Mr. John A. Foster for this and much other information included here, particularly that relating to materials and technical methods.

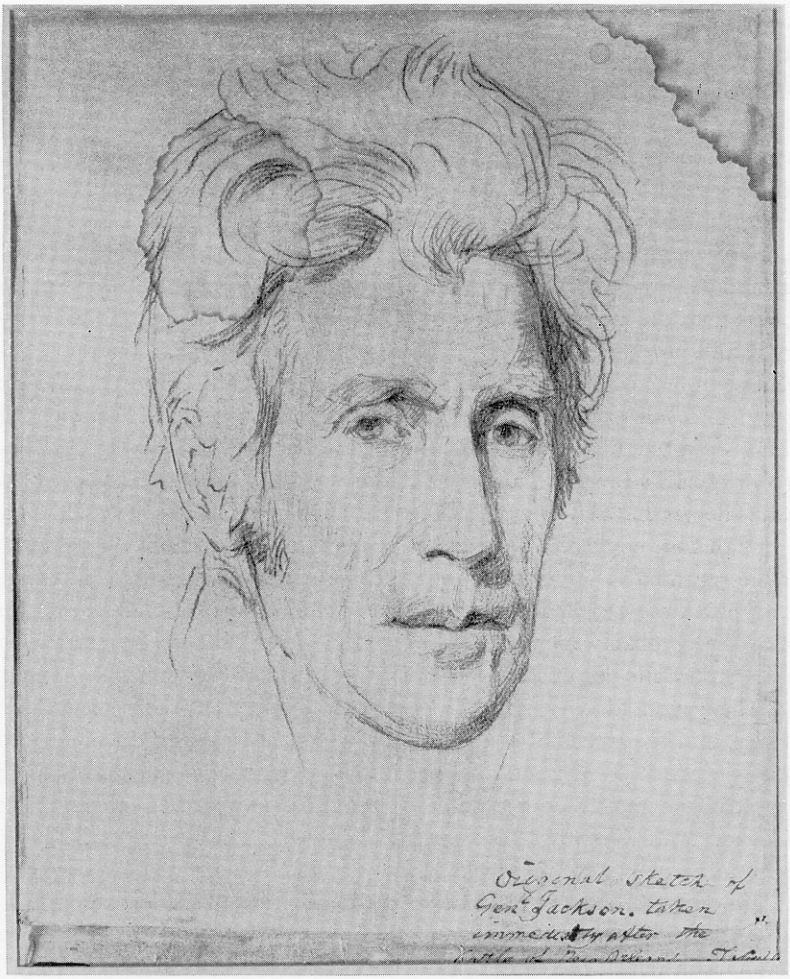
[3] Acc. no. 50.21. Height 5⅛ in. Gibbs-Williams Fund.

[4] Acc. no. 50.71. Height 9½ in. Anonymous gift.

[5] Acc. no. 49.502. Height 4½ in. Gibbs-Williams Fund.

[6] *Notes on American Ceramics* by Arthur W. Clement, Brooklyn Institute of Arts and Sciences, 1944, p. 15.

[7] Acc. no. 50.72. Height 15⅜ in. Gift of Mr. E. P. Richardson.



ANDREW JACKSON *by* THOMAS SULLY, AMERICAN (1783-1872)
Gift of Mrs. Walter O. Briggs, 1950

A SKETCH OF ANDREW JACKSON *by* THOMAS SULLY

In a slight and precious portrait sketch – a few lines in charcoal traced on a stained blue-gray sheet of paper – recently presented to our museum by Mrs. Walter O. Briggs, two great names are united: that of the artist, Thomas Sully, who was the foremost portrait painter of the first half of the nineteenth century in this country, and that of the sitter, Andrew Jackson, the most famous American general of his time. Adding to the significance of the drawing is the fact that it was in all probability executed soon after the battle of New Orleans, when

the victorious general reached the high point of his military career. It comes from the family of the artist himself.

When he made this sketch Thomas Sully (1783-1872) was at last firmly established in his position as a leading American artist. His early life had been difficult. Born in England, the son of English actors who came to this country when he was still a child, he had received only haphazard training, studying for a short time first with Charles Frazer, the Charleston miniature painter, then with an over-temperamental Frenchman, and later living with his brother (himself a miniature painter) in Richmond and Norfolk. To study in England, however, was then the most necessary part of the training of all native painters – few sitters would have been satisfied with the product of a purely American painter. Somehow Sully, who until then had taken care of his brothers and sisters, managed to reach London. There, like all American students, he entered the studio of kind old Benjamin West, the Pennsylvania Quaker who had become King George III's favorite painter. But the strongest influence upon Sully was that of Thomas Lawrence, the fashionable portrait painter. Sully did not stay long in London, eight or nine months at most, until his money gave out. But when he returned to America, things became easier for him and, after a short stay in New York, he left for Philadelphia where he was to reside for the rest of his long life. Probably the most prolific of American painters, he executed more than 2500 portraits, all of them charming and supremely competent, and not a few of them monotonously so, with their easy distinction, their keepsake sentimentality, and the freedom of a technique which at times degenerated into unconscious trickery. With such qualities it is no wonder that during his life Sully was appreciated mostly as a painter of beautiful and rather ethereal women; they looked on his canvases "as if one could blow them away," as Sully's pupil Leslie rather cruelly once told his teacher. Yet it is in his male portraits, or rather in a score of them, that Sully deserves his fame. I know of few American portraits which are more impressive than his *Captain Jean David* in the Cleveland Museum, or in which the sitter's personality is better expressed than in the large *Colonel Jonathan Williams* preserved in the Military Academy in West Point, whose first superintendent this great-grand nephew of Franklin's had been. To these should be added, and it is significant, at least two more portraits: those of "Old Ironsides" Steward and of Stephen Decatur, the hero of Tripoli. It is no accident that all should be "phizzes" of military men or naval officers. This actor's son knew how to give such sitters the heroic or severe attitudes befitting soldiers.

In spite of the differences of scale and medium, the sketch of Andrew Jackson now in Detroit is worthy of these ambitious portraits. That the General's features appealed to Sully is probable. In any case ten portraits of Jackson by him are listed in Sully's own "Account of Pictures," dating from 1817, when a design for a medal commemorating the battle of New Orleans was ordered by the Congress to Sully, to 1870, at the extreme end of the painter's long life. It is

no exaggeration to say that the Detroit sketch is in its evocative understatement superior to the completed works. The "fairy-like, unsubstantial" quality which Tuckerman admired in Sully's painting and which we find today mildly exasperating, becomes an asset in such a rapid study. The mannered lightness of outline found in most of Sully's portraits is transformed here into a pleasant *sfumato,* a vaporous quality rare in drawings of the classical period, and the General's gaunt features, drawn on a sheet of faded paper, seem to emerge as if from a fog.

That Sully's sketch is a faithful likeness of Jackson is obvious when we compare it with the more pedestrian portrait executed two years later by Waldo. But it is also a sympathetic characterization of a man whom the artist admired. To the former saddler's apprentice and truculent Indian fighter born in a log cabin, the pupil of Lawrence has given an air of breeding and elegance. Jackson's long and narrow face, his passionate mouth and steely eyes, even his unruly gray hair — the only venerable thing about him, his enemies would say later — are here subtly transformed. In a few lines jotted hurriedly down the shrewd observer that Sully was when at his best has expressed the essential dignity of all heroes.

PAUL L. GRIGAUT

Acc. no. 50.53. Height 14⅜ in.; width 11½. Gift of Mrs. Walter O. Briggs, 1950.

A TERRA COTTA *by* WILLIAM ZORACH

At its best, the work of William Zorach is certainly among the most distinguished in modern American sculpture, and no collection in this field can be said to be complete without an example of it. Zorach has developed, over a period of many productive years, a very personal style that is an integration of abstract and realistic elements and the ideal of monumentality which has characterized the most significant sculpture of all ages.

The awareness of sculpture as an art of abstract formal relationships is the foundation of Zorach's work. The realistic elements of his art are the easily recognizable antecedents upon which his forms are based, and the minor themes that many of his compositions convey. He often borrows the descriptive gesture and the representative pose from life to carry a theme that is emotionally moving or simply of a touching sentiment.

If Zorach's themes are sometimes sentimental, his development of them never is. Sentiment is a real force that leads to some of life's most delicious, if regrettable, experiences and it is proper that it should be included in art's range of meaning. There is a substance about sculptural form, however, that makes it difficult to reconcile with life's prettier aspects, and one of Zorach's most compelling accomplishments is that he has been able to bring, in some of his smaller works, a softer charm to the stern countenance of modern sculpture. But, whatever his theme, he has followed securely in the tradition of those sculptors who have thought of their work in terms of a certain solemnity and breadth of

dimension, a sculptural dimension that is achieved through simple dignity of form and solidity of composition, rather than by actual size or weight.

Zorach believes in art as a language, as a means of communication between men. He has no wish to obscure the issues in esoteric experiments and has kept his sculptural vocabulary simple and clear. As is generally the case with simple vocabularies of any kind, Zorach's is strong and forceful; it leaves no doubt of the importance he places upon the interplay of volumes and voids, the structural value of planes, the tactile enrichment of varied surfaces.

Mrs. Lillian Henkel Haass has recently given the Museum its first Zorach sculpture, a terra cotta, *Girl and Cats.* Children are a favorite subject with

GIRL AND CATS
by WILLIAM ZORACH, AMERICAN CONTEMPORARY
Gift of Mrs. Lillian Henkel Haass, 1950

Zorach and the softly rounded forms of childhood are used throughout the compact design. The piece has all of the vigor of a clay sketch, with unconcealed tool marks and boldly fashioned forms. Zorach says that he thinks of sculpture as carving rather than modeling, and the shapes in *Girl and Cats* seem to have been developed by cutting away the clay instead of by building up. The planes of the noses and the brows of the girl and the animals appear to have been sliced into the volumes of the heads; there is a distinctly incisive character to the other features and the few anatomical details which have not been eliminated in the interest of exploiting the larger forms. The rounded enclosing shapes, the vibrant surfaces and even the rich natural color of the fired clay all have an affectionate warmth.

Admirers of Zorach's work find in it the monumental conception of the sculpture of ancient Egypt and Greece; they would not be disappointed in *Girl and Cats,* small and intimate though it be.

A. F. PAGE

Acc. no. 50.85. Height 12⅝ in.; diameter at base 5⅞ in. Gift of Mrs. Lillian Henkel Haass, 1950.

UNCLE TOM AND LITTLE EVA, A PAINTING *by* ROBERT S. DUNCANSON

Mid-nineteenth century America was a place of paradoxes. To the East of the Mississippi aristocratic families complacently amassed wealth and power while to the West, gold and virgin land called to the adventuresome. Steel factories rose next to Greek palaces and Gothic cottages. Social issues came to public attention under the guise of polite, sentimental narratives. The problems of slavery in the South were set forth by romanticized characters and situations in Harriet Beecher Stowe's *Uncle Tom's Cabin,* first published on March 20, 1852. The story spread rapidly: the appeal of the situations and characters, particularly Eva, Topsy and Uncle Tom, caused the story to be dramatized in two American versions by the fall of 1852 and several foreign versions, in England, France and South America, by the end of that year.

Sometime before April, 1853, James Francis Conover, a native of Cincinnati and at that time editor of the *Detroit Tribune,* commissioned Robert S. Duncanson to paint a scene from the story.[1] Mr. Conover, father of Mrs. Jefferson Butler (Louisa Conover) and Miss Grace Conover, who have recently presented the picture to this museum, is said to have seen on the street a little girl whom he considered the prototype of Eva St. Clare and probably had Duncanson use her as a model. This picture, which shows little Eva and Tom in the garden of the St. Clare villa on Lake Pontchartrain, near New Orleans, was lent to the exhibition of *The Work of Painters in Detroit before 1900,* held at the Detroit Institute of Arts in June, 1949.

UNCLE TOM AND LITTLE EVA *by* ROBERT S. DUNCANSON, AMERICAN (1821-1872)
Gift of Mrs. Jefferson Butler and Miss Grace Conover, 1949

Comparatively little is known of Duncanson's life.[2] A few dates give a brief sketch of his whereabouts and accomplishments, but no satisfactory chronology has yet been established. Robert S. Duncanson was born of a mulatto mother and Scottish father in Cincinnati in 1821. By 1843 he attracted attention there as a painter of flower and genre pieces. In 1846 and 1849 the Detroit newspapers mention his presence in this city and his practice as a portrait painter. In 1851 he signed a picture in Cincinnati and in the next two years exhibited pictures at Firemen's Hall in Detroit. He was reported as grantee and grantor of a piece of land on East Larned Street in Detroit in 1858. In 1865 a fellow American met him in London. Duncanson died insane in Detroit in 1872.

Duncanson was sent to Europe to study painting by the Anti-Slavery League, but the dates of his trip are unknown. It has been suggested that he went to Scotland, England and perhaps to the Continent about 1847.[3] It may be, however, that the artist went to Europe only once toward the end of his career.

By 1853, the date of our picture, Duncanson had established a good reputation in both Detroit and Cincinnati. It is said that the picture was commissioned in Detroit. At least ten years earlier, in Cincinnati, he attracted the interest of Nicholas Longworth, prominent citizen and patron of several local artists. Longworth commissioned Duncanson to paint a series of landscape murals in the hall of his home, now the Taft Museum in Cincinnati, and was instrumental in

sending the artist to Europe. In Detroit, Duncanson had painted the portraits of many important citizens, among them, about 1846, several members of the Berthelet family. By 1852, flower and genre pieces and landscapes by Duncanson graced many Detroit and Cincinnati homes. It was a time of great activity in the arts and there were many artists of note in both cities. Detroit could boast the work of Alva Bradish, Frederick E. Cohen, Charles V. Bond, and John Mix Stanley, among others. In Cincinnati, James H. Beard and Thomas Buchanan Read shared Duncanson's popularity.

It is probable that the novel prompted Mr. Conover's desire to have a scene from *Uncle Tom's Cabin* although the dramatized version had been produced at least twice in Detroit in 1852. The details of the painting follow exactly the description of the setting and action as given in the novel:

> "At this time in our story, the whole St. Clare establishment is, for the time being, removed to their villa on Lake Pontchartrain . . . St. Clare's villa was an East-Indian cottage, surrounded by light verandas of bamboo-work, and opening on all sides into gardens and pleasure-grounds. The common sitting-room opened on to a large garden, fragrant with every picturesque plant and flower of the tropics, where winding paths ran down to the very shores of the lake . . . It is now one of those intensely golden sunsets which kindles the whole sky into one blaze of glory, and makes the water another sky. The lake lay in rosy or golden streaks, save where white-winged vessels glided hither and thither like so many spirits, and little golden stars twinkled through the glow . . ."[4]

A recent cleaning of the picture has revealed all the details described above, down to the winding paths, tiny sailboats and bamboo trellises behind the foliage at the right. The action of the figures indicates too that the picture may have been painted with the book at hand. In the novel, Tom and Eva are seated upon a small embankment, reading the Bible. Eva claims she has seen the "spirits bright:"

> "'They come to me sometimes in my sleep, those spirits;' and Eva's eyes grew dreamy, and she hummed, in a low voice—
>
> "They all are robed in spotless white,
> And conquering palms they bear."
>
> 'Uncle Tom,' said Eva, 'I'm going there.'
>
> 'Where, Miss Eva?'
>
> The child rose, and pointed her hand to the sky; the glow of evening lit her golden hair and flushed cheek with a kind of unearthly radiance, and her eyes were bent earnestly on the skies.
>
> 'I'm going *there,*' she said, 'to the spirits bright, Tom. *I'm going before long.*'"[5]

The fact that Duncanson may have painted from a model selected by Mr. Conover may account for the individualized look of little Eva. Mrs. Stowe

describes her as a child between five and six years of age. "Her form was the perfection of childish beauty, without its usual chubbiness and squareness of outline. There was about it an undulating and aerial grace, such as one might dream of for some mythical and allegorical being."[5] The artist gives us a child of grace and ingenuous expression, but one of more than five or six years and suffering from the impossibly tiny ankle and foot of ladies in the mannered fashion advertisements of the day.

Duncanson's *forte* was not figure painting. Like most self-taught painters, he produced better landscapes, the forms of which allow for representation with less scientific knowledge of proportion and drawing. Except when the artist copied a painting or print, his figures were stilted and ill-proportioned. Even in his *Trial of Shakespeare,* painted after Sir George Harvey's *Shakespeare Before Sir Thomas Lucy,* the figures are mannered, though less static than usual. The painting of the floor and walls and the effect of light pouring through a leaded window are quite convincing and competently executed. The same is true in *The Drunkard's Plight,*[6] a small canvas painted by Duncanson in 1846, which has recently come into the collection of this museum. The figures of the man, woman and child are poorly modeled and lack any significant expression; yet the clouds, foliage and mountains in the background are painted with charm and freshness. Unfortunately, Duncanson's eye was influenced by the mannered proportions of figures in the various colored lithographs in annuals and gift portfolios which circulated throughout the country during the middle of the last century.

In his landscapes, however, Duncanson seems to have gone directly to nature for his vocabulary of forms. The great variety of flora in his vistas, the atmospheric effects of distance, the fresh brushstrokes which give the texture of a clump of trees, a body of water or a group of rocks – these are the result of direct observation of nature. In his murals for the hall of Nicholas Longworth's home in Cincinnati, done about 1848, Duncanson painted a series of landscapes reminiscent of the valley of the Arno, the Roman Campagna and parts of the Berkshires.

The deep atmospheric perspective and decorative clumps of trees in the murals as well as in our *Uncle Tom and Little Eva* recall the work of that group of painters later termed the Hudson River School. Duncanson may well have seen the work of these men in the form of reproductions in the annuals and gift albums popular during the formative years of his style. Asher B. Durand engraved copies of popular paintings for the gift books *Token, Talisman,* and *Atlantic Souvenir.* In 1824 William G. Wall published twenty aquatint views of the Hudson River area in his *Hudson River Portfolio.* Duncanson may well have seen original works by this school in Longworth's home. It was Longworth who encouraged Alexander Wyant and Worthington Whittredge, both natives of Ohio, both later to achieve popularity as painters of the Hudson River School. Duncanson probably came into contact with the work of many of these painters

who visited Europe during the late 40's and 50's and may have been further influenced at that time.

In the *Uncle Tom and Little Eva,* however, the fanciful tropical vines, flowers, ferns and palms seem to be the issue of the artist's own rich pictorial imagination. The touches of the brush in the figures and background are sure and fresh, and the sunset glow lends charm and warmth to the scene. Mr. Conover's choice of a Negro artist was a happy one: Duncanson must have felt sympathy with the subject.

The picture was not well received by the Cincinnati press, however. Shortly after it was painted, the Cincinnati *Commercial*[7] ran the following entry:

> "Uncle Tom, according to the artist, is a very stupid looking creature, and Eva, instead of being a fragile and fading floweret, is a rosy-complexioned, healthy-seeming child, not a bit ethereal . . . Tom has nearly all of her arm in his hand, as if intending to check the projected flight, and appears about to inquire– 'what goin' dar for?' "

The critic must have been under the influence of the melodramatic characterizations of Uncle Tom and Eva in contemporary stage spectacles to have misinterpreted so completely the figures created by Mrs. Stowe. In the book, Eva is still a healthy-looking child at this point in the story, and Tom is never supposed to be more or less than a simple, devoted soul. Duncanson has given Tom a worried and indulgent expression, and although the figure is not endowed with great dramatic content, it is perfectly adequate.

Uncle Tom's Cabin is a great American document as an expression of the paradoxical spirit of social reform and sentimentality. This spirit may have been the motivating force when a journalist asked a Negro artist to paint a scene from the pages of that book.

A. S. CAVALLO

[1] Cat. no. 942. Height 27¼ in.; width 38¼ in. Signed and dated at lower left *R. S. Duncanson 1853.* Acc. no. 49.498. Gift of Mrs. Jefferson Butler (Louisa Conover) and Miss Grace Conover, 1949.

[2] The writer wishes to thank the staff of the Burton Historical Collection of the Detroit Public Library and Francis W. Robinson for their contribution of many facts and dates concerning Duncanson's life and works.

[3] James A. Porter, *Modern Negro Art,* New York, 1943, pp. 43-46.

[4] Harriet Beecher Stowe, *Uncle Tom's Cabin,* chapter 22.

[5] *op. cit.,* chapter 14.

[6] Cat. no. 834. Canvas. Height 15¼ in.; width 19¾ in. Signed and dated at lower right *Duncanson pinxit 1846.* Acc. no. 44.277. Gift of Miss Sarah M. Sheridan, 1944.

[7] *The Detroit Free Press,* April 21, 1853, p. 2, col. 3, which quotes the Cincinnati *Commercial.*

THE ALBERT KAHN ARCHITECTURAL LIBRARY

In June of this year Mrs. Albert Kahn and her family gave to the Reference Library 312 volumes from the library of the late Albert Kahn, eminent Detroit

architect, who died in 1942. Mr. Kahn was the outstanding pioneer in the design of the industrial building made of steel and concrete. His construction principles were revolutionary in their first application but they are models of their kind and are to be found all over the United States, in England, Scotland, and continental countries, Japan, China, Egypt, Mexico and South America. He designed the first Ford factory to house under one roof the continuous production

line and made a great contribution to the Second World War by designing many outstanding war plants, among them the Bomber plant at Willow Run, the Detroit (Chrysler) Tank Arsenal, and the huge Wright Aeronautical plant in Cincinnati.

Albert Kahn was interested in all types of architecture as is indicated in his library. The Reference Library is particularly pleased to receive this collection, because it feels that in it there is a great deal of material which will be of deep interest to scholars of art history as well as to students of architecture. The collection is strong in European architectural works like Ongania's *Basilica di San Marco* and Canina's *Gli edifizi di Roma antica,* but there are interesting books in a variety of fields more or less closely related to architecture. There are books

on textiles and rugs, furniture, metalwork, sculpture and ceramics. Some of these are shown in the illustration on the opposite page. There are books on the great cathedrals of the world and books on farm houses. There are books of drawings of details of architectural features and books on city planning.

The oldest item in the collection was printed in 1736; it is *Description des bains de Titus* by Ponce. Two other early titles concern the Adam brothers who are important in the study of the classical revival in architecture: *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia,* printed for the author, Robert Adam, in 1764; and *The Works in Architecture of Robert and James Adam,* No. 1, printed in London, 1773. The latest book in the collection was published in 1932. The works are in French, German, Italian, Spanish and English. The majority of the volumes are at least 20 inches in height, and 30 of them exceed 24 inches. Special shelving is being planned to accommodate the unusual size and weight.

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