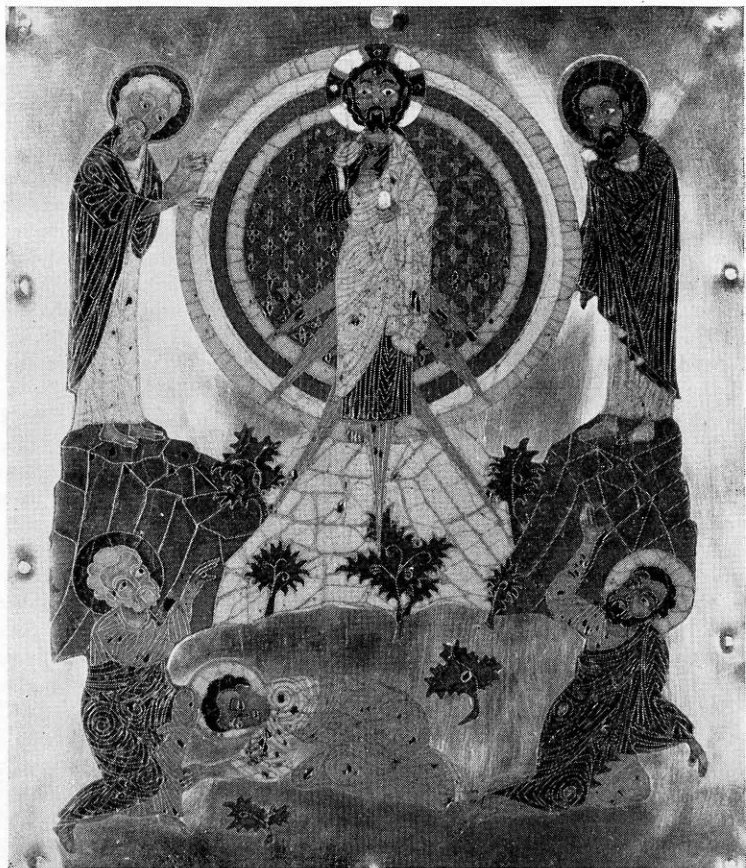


Bulletin of The Detroit Institute of Arts Of the City of Detroit

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No. 8



THE TRANSFIGURATION
CLOISONNÉ ENAMEL ON GOLD
BYZANTINE. XIII CENTURY

BYZANTINE ENAMELS

Two plaques of Byzantine cloisonné enamel have been placed on exhibition in gallery 12. One of these, "The Transfiguration," has been added to the collection of the Institute; the other, the "Baptism," is a loan of Mr. Robert H. Tannahill. Both plaques were formerly in the collection of Prince M. P. Botkin.

The plaques measure a little over 5 inches in height by 4 inches and $4\frac{1}{4}$ inches in width and are slightly convex, in order to enhance the play of light on the translucent colors. One plaque has been cleaned and shows the gold background in its pristine splendor, the other is left with the patina of age given by the slight alloy of silver in the gold.

TRANSFIGURATION. Christ stands on a light blue hilltop. His right hand is raised in blessing; the left holds a white scroll. His tunic is green with yellow bands at shoulder and wrist, the pallium a light purplish blue. His hair and short divided beard are black; the eyes look not at but beyond the beholder; a curl divides the high forehead and accentuates the strong oval of the face. The nimbus is white with a green cross outlined in red and dotted in white. Seven rays of flame go out from Him and play over the circular aureola, which has a dark blue center covered with red stars, surrounded by a wide azure band overlaid with a band of yellow and dark blue.

At His right stands Elias, at His left Moses, each on a separate rock of darker blue. Elias is an old man with white wavy hair and beard of three curls. His tunic is white, the pallium purple, the nimbus green. He stretches both arms towards the Lord in a gesture of acclamation. Moses, with closely cropped black hair and short beard, wears a blue tunic and purple pallium and has a green nimbus. His hands are covered by the mantle; a white scroll is protruding.

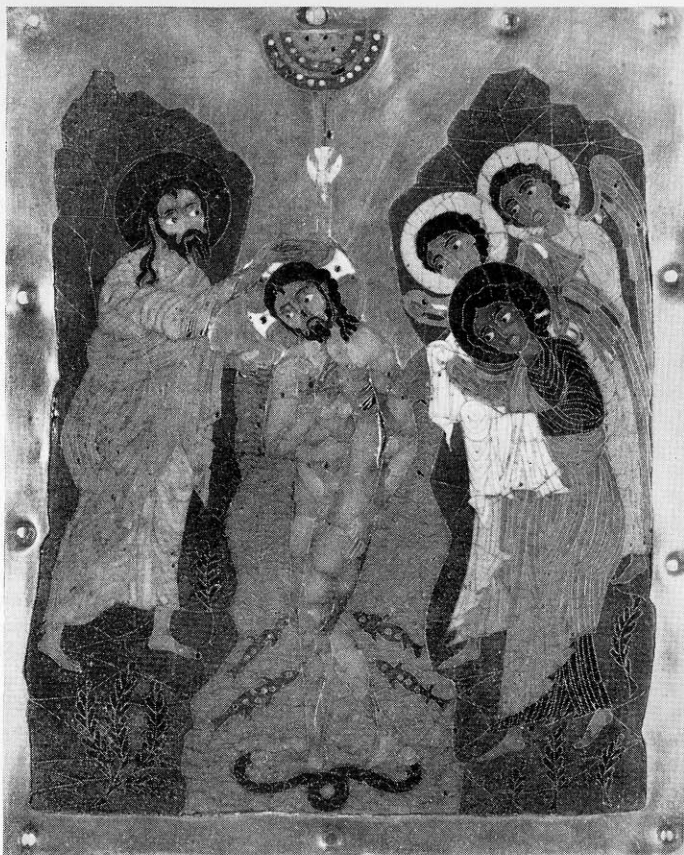
Below the hills the three disciples are prostrated, S. Peter and S. James half raised with right arm upheld, S. John "on

his face and sore afraid" (Matthew, xvii, 6). Peter and James wear flame-red tunics and purple pallia, their nimbi are green and blue respectively. John's tunic is light blue, his pallium red, the nimbus turquoise with narrow red border. Between the disciples and on the bare hillside seven detached plants indicate the landscape.

BAPTISM. Christ stands up to below the shoulders in the Jordan, a young man with flowing black curls and short beard. He is nude, the body well moulded in contrapost, the right hand raised in blessing, the left arm hanging with the hand touching the hip. The nimbus is light blue outlined with red, the cross-bars are white. The left foot stands firmly on a double-headed serpent; the right leg is bent, so that the toe just touches the serpent. Four fishes of a darker blue with red dots swim towards the Lord from either side.

In the center above, a half-circle of light and dark blue, dotted with white, indicates the sky, whence, in a flame of red light, descends the "Spirit of God like a dove" (Matthew, iii, 16). The light blue Jordan is bordered by darker blue strips of ground with six fern-like plants of translucent green. The blue ground reaches up behind the figures, which are thus outlined against a blue sky, while the bust of Christ stands out against the pure gold of limitless space. At Christ's right the Baptist, nimbed with translucent green, with hair and beard unkempt, clad in a light green tunic and red pallium, stands with both arms stretched forth, the left hand touching Christ's shoulder, the right over His head in the attitude of pouring the baptismal water. On the left side of Christ, three angels, the foremost dressed in a green tunic and red pallium, with a green nimbus; the two others, very unusually, nimbed and dressed entirely in turquoise blue, with rainbow-hued wings, in graceful pose with heads inclined and white towels over their hands, wait on the Lord.

The colors are quite pure; the green is translucent, of emerald hue; the six blues,



THE BAPTISM OF CHRIST
 CLOISONNÉ ENAMEL ON GOLD
 BYZANTINE. XII CENTURY
 LENT BY MR. ROBERT H. TANNAHILL

the purple, red, yellow and white are opaque. The flesh-tints have the brownish-pink tone which is characteristic of the best work.

Like almost all Byzantine enamels, these two plaques are of the cloisonné type. The technique is described in detail by the eleventh century monk Roger of Helmershausen who, under the name of Theophilus, published a treatise on "*Diversarum artium schedulae*." According to him, the Byzantine artist used for his recipient pure gold or gold with an alloy of silver. The plate

differed in thickness according to the size and quality of the work; our plaques are not heavier than good writing paper. The outline of the picture was marked on the plate and hammered into a shallow mould, into which gold wire, beaten flat, was then arranged to form the "cloisons" or partitions, fastened temporarily with quince juice and, when the entire surface design was settled, soldered into position. The cells were then filled with the colored powdered glass fritter, the object submitted to heat, according to Theophilus,

simply by placing it between two iron plates or ladles with pierced top, which were surrounded by pure charcoal which does not give fumes that would tarnish the surface. The work had to be fired several times, for the glass powder would melt down irregularly and require refilling. The surface was finally ground down and polished till it shone so that one could not see which parts were wet and which dry.

As the true beauty of Byzantine cloisonné enamel lies in the extraordinary harmony and purity of its colors, the glass-powder used must have been the result of many scientific experiments. The colors were obtained by the addition of various metallic oxides: white from oxide of tin, blue from cobalt, green from copper, yellow from antimony, red from copper and iron, purple from sesquichloride of tin and chloride of gold (the so-called purple of Cassius). The flesh-tones were perhaps the most difficult to obtain and often they are greyish or purplish instead of brownish-pink. The turquoise-blue glass and enamel powder came from Central Asia (Kondakoff, *op. cit.* p. 74).

The complete mastery of technique, the wide range of colors employed, the almost Hellenistic simplicity and grace of the composition, mark our two plaques as belonging to the early twelfth century. Specially remarkable is the rhythmic change in the use of wide partitions for the landscape and the very narrow and intricately curved design of the draperies. The nude body of Christ is one more proof of the revival of Greek spirit and feeling and helps to date the plaques.

Byzantium, since Constantine the Great the capital of the East Roman empire, combined the arts of Greece with the crafts of the Orient to enhance the splendor of the Christian court. The churches were adorned with mosaics and goldsmith's works, and beautifully written books with fine miniatures were not only used for divine service, but were collected by private people. Several manuscripts of the fifth century have been preserved and they

show us what the enamels of that period may have looked like. For of these we have only literary traditions. Particularly famous was the precious altar in the church of S. Sophia at Constantinople, a present from the Emperor Justinian and his wife Theodora. It has been described and mentioned by several authors and seems to have been a combination of goldsmith's work, precious stones and ornamental enamels. It was destroyed at the sack of Constantinople in 1204 by the Crusaders, when so many treasures of Byzantium found their way to Venice and other places in Western Europe, and many more were irretrievably lost. The "paliotto" of S. Ambrose, Milan, may have been a smaller copy of this famous work.

The iconoclastic movement began in 726 with an edict by the Emperor Leo III, the Isaurian, against the worship of images, and lasted till 842. It is quite probable that, being a reversion from representational to ornamental art, it gave a great impetus to all the decorative crafts. Also the opponents of iconoclasm liked to show their adherence to the old faith by wearing small pictures of the saints and for this purpose the art of cloisonné enamel on gold plaques and medallions was at once the most expensive and the most refined.

Under the Macedonian and Comnenian rulers, from the ascension to the throne of Basil Macedon (867-886), to the sack of Constantinople in 1204, "a fresh infusion of Hellenism followed a revival of interest on the part of the East Christian craftsmen in their Greek patrimony" (Morey, *op. cit.* p. 77). A climax of artistic and technical development was reached under Basil's grandson, Constantine VII Porphyrogenitus (918-953), who, in his treatise concerning the ceremonies at the Byzantine court, mentions enamels which were used for decorative purpose at imperial receptions and for presents to Mohammedan and foreign potentates, and always the enamels are called "most precious." Goldsmiths and enamellers were assigned workshops in the Zeuxippos, the imperial silk manufac-

tory, but they can hardly have held a monopoly; the secrets of the craft were more probably handed down in families or guilds. After 1204 the Byzantine princes kept a precarious hold on the empire from their new capitals in Nicaea and Trebizond. The artists, however, found new fields for development in the Slav territories, Servia, Bulgaria and Russia. There the technique continued to this day, declining steadily till it has lost all artistic value.

However, from the eleventh century onward, Georgia in the Caucasus was an important center of the enameller's art. Numerous objects have been preserved there of first-class quality. Many more must have been destroyed owing to the bad conditions of preservation in damp and cold cellars.

Fortunately, two Russian collectors, A. W. Svenigorodskoi and M. P. Botkin, acquired a number of very fine specimens. Part of the Svenigorodskoi collection is now in the J. P. Morgan wing of the Metropolitan Museum of Art in New York and the entire collection has been published in a model monograph by Kondakoff. Prince Botkin, apparently more of a collector than an archaeologist, only left a catalogue, fully illustrated but without documentation. Our two plaques belong to a series of eleven of about the same size, nine upright, two horizontal. With one exception they illustrate incidents from the gospels and form a calendar of Church festivals. The subjects are: (1) Birth of Christ; (2) Presentation in the Temple; (3) Baptism; (4) Trans-

figuration; (5) Resurrection of Lazarus; (6) Entry into Jerusalem; (7) Crucifixion; (8) Resurrection; (9) Ascension; (10) Descent of the Holy Ghost; and (11) Dormitio, or Death of the Virgin Mary.

Byzantine cloisonné enamels are for purely technical reasons confined to small plaques and medallions, so that when they served to enhance the beauty of a larger object, they were inserted between goldsmiths' and jewellers' work. The "pala d'oro" in Venice must be mentioned here, although it is an arbitrary conglomeration of plaques of various dates and uneven artistic merit. The famous miracle-working Madonna of Chachuli in the Georgian monastery of Gelat is framed by a tryptich of silver gilt and ornamented with precious stones and a whole series of enamelled plaques and medallions. The Svenigorodskoi medallions once formed part of the frame of a large icon of the Archangel Gabriel in the Georgian monastery of Jumati. The Botkin plaques must have belonged either to an altar frontal like the "paliotto" at Milan or, more probably, to a portable iconostase. We know that the Byzantine emperors carried these with them wherever they went, even to war. (Constantine Porphyrogenitus, op. cit. p. 466). The Opera del Duomo in Florence owns one of these portable iconostases of the twelfth century; the plaques are of miniature mosaic work and enclosed in a silver frame; all the eleven scenes of the Botkin enamels are represented and in addition the Annunciation. A. C. W.

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AMERICAN PAINTINGS

Five paintings by contemporary American artists have been added to the permanent collection of the museum.

One of these, *Flowers in a Glass Vase*, by Henry L. McFee, was purchased by the Founders Society (Yawkey Fund). The picture, showing a bouquet on a table by the window, is possessed of that depth and richness of color which has become one of McFee's most charming characteristics. The table with its blue cover, the little corner of a draped window, as well as the colorful bouquet in which the red tones predominate, all add their touch to a sensitive and artistic ensemble in which every component part takes its place with a nice exactitude that adds poignancy to the composition as a whole.

Henry L. McFee, born in 1886, has long been a resident of Woodstock, and it is here that he has worked out the very individual style that is becoming more and more respected among his fellow painters. He first studied with Birge Harrison, but later was somewhat influenced in the direction of his present tendencies by Andrew Dasburg, who, upon his return from Paris, settled in Woodstock and imparted to McFee the philosophy of the post-impressionists.

At Woodstock, McFee has had a sympathetic environment for his development. Here he has been able to pursue his artistic ideal with the absorption and thoroughness which makes his production so slow and yet his pictorial product so entrancing. Woodstock also gave him in his leisure hours, contact with such stimulating friends as George Bellows, Eugene Speicher, Charles Rosen, Leon Kroll, Andrew Dasburg and others who, while pursuing their own bent, yet have a word of encouragement for, and an understanding of, the efforts of their fellow artists. McFee's works are never sensational. They have a freshness of vision and an appearance of spontaneity, but these qualities are supported by sound workmanship and strong conviction. His

compositions are somewhat of a departure from those usually seen but they are always pregnant with occult balance and a charming rhythm. His color, though low in key, glows, and the slight subject matter becomes profound through the reverent attitude of the painter toward his theme.

As a gift from Mr. David Gray, formerly a member of the Board of Trustees, we have acquired two paintings, one by DeWitt Parshall, N. A., another by his son, Douglass Parshall, A. N. A.

DeWitt Parshall's picture is one of his romantic interpretations of the Grand Canyon. Perhaps no one has painted this great abyss with more poetic feeling. In the picture secured for Detroit one looks past the jagged cliff on the right hand side in bluish tones with its meagre vegetation, to the peaks in the middle distance touched with warm sunlight, and thence across another chasm to the table-land in the distance, the whole enveloped in a feeling of atmosphere and full of mystery and suggestion. The painter has concealed the evidences of his technique in order to make more vivid the poetry of one of America's great natural wonders.

The picture by his son, Douglass, is of Santa Ynez Valley, a more colorful autumn landscape in blue and gold tones. Still under thirty years of age, this young painter, influenced in the choice of a career and largely trained by his father, has surpassed most American painters of his age. When only fifteen years of age he had a picture accepted by the National Academy of Design and last year he was elected an Associate of that body. There is a fine understanding and comradeship between father and son. They exhibit widely together and DeWitt Parshall is as proud of the honors conferred upon his son as if he himself had gained them.

Through the gift of Mrs. Arthur McGraw, a painting, *Interior*, by Myron Barlow, has been added to the permanent collection and is to be found in Gallery 32.

This picture dates from 1900, when the painter, fresh from his academic training at Paris, first found the joys of a fine tonality. Painted in Holland, it suggests Mr. Barlow's understanding and appreciation of Vermeer, whose qualities he in his own way has so long emulated. The picture shows a Dutch interior, with a high cabinet

which adds alike a delightful touch of sentiment to the theme and an important note to the composition. The beautiful drawing of the figures, the subdued color with bluish gray tones predominating, and the delightful registry of light and shade of this homely interior, make it a very liveable and enjoyable picture.

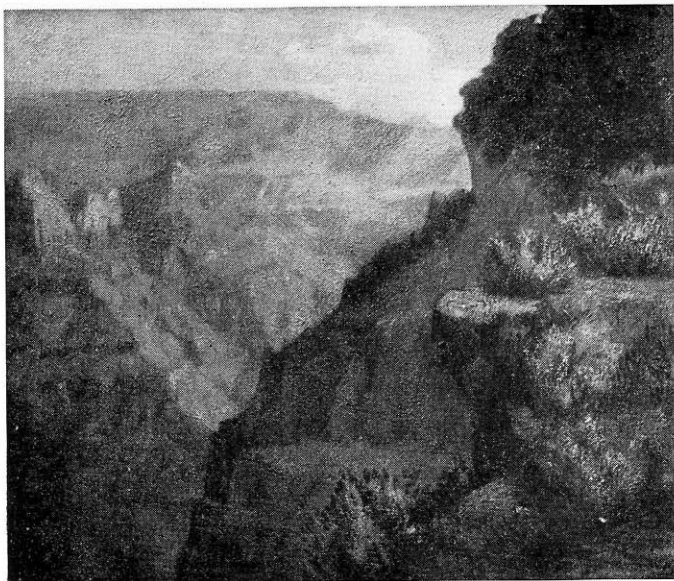


FLOWERS IN A GLASS VASE
HENRY L. McFEE

GIFT OF THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY (YAWKEY FUND)

intruding at the right. A peasant woman is pouring a cup of coffee for her companion, who is seated at the left, leaning on the table. In the foreground is a baby crib,

Through the gift of Mr. Walter C. Piper, C. Harry Allis's painting, *The Covered Bridge*, which was exhibited recently at the National Academy of Design, has been



THE GRAND CANYON
DEWITT PARSHALL, N. A.
GIFT OF MR. DAVID GRAY

added to the permanent collection and will be exhibited in Gallery 32. It was in Detroit and in the old Art Museum school that C. Harry Allis had his early training in the profession of painting. The picture,

representing an autumn scene in Pennsylvania, with a picturesque wooden bridge spanning a small stream in the valley, is replete with the colorful tints of fall foliage.

C. H. B.

COLONIAL FURNITURE

During the past month several important gifts have been made to the Colonial wing of the museum, comprising noteworthy examples of seventeenth and eighteenth century furniture made in this country. From Mr. and Mrs. Edsel B. Ford comes a very significant collection of early pine, oak and beech pieces, supplemented by later walnut and mahogany. Mr. Israel Sack, the well-known Boston antique dealer, is the donator of an unusual lowboy. Another bequest consists of an early maple bed and a Chippendale chair, presented by the writer.

Generally speaking, furniture produced in America during the seventeenth century

was made of oak, pine, maple and ash, the use of walnut and mahogany not being popular until the succeeding period. As a rule the designs were simple and the construction sturdy, such as pioneers in a new country would be likely to manufacture. English models were those most commonly used, especially in New England. An exception to this simplicity was the so-called Flemish cane furniture, imported to this country during the reign of Charles II in England and immediately copied here.

Four of the pieces presented by Mr. and Mrs. Ford come from the Pilgrim century: a Bible box, a Brewster chair, a Hadley chest and a Flemish day bed. The Bible



SANTA YNEZ VALLEY
DOUGLASS PARSHALL, A. N. A.
GIFT OF MR. DAVID GRAY

box, originally intended to hold the family Bible, a very valuable possession in the seventeenth century, is of pine and oak. The carving of the front is unusual in that so much of the wood is cut away that it may be termed raised. As is frequently the case, the owner's initials are carved on the front. A similar treatment may be noted on the Hadley chest, and in this instance, from carefully preserved records, we know the name of the original possessor: S. M. stands for Sarah Moody. Usually the entire front of the Hadley chest is carved, stile and rail and drawer front. The one photographed in the bulletin is of much simpler design, with only the top rail and the panels carved. In other respects it is true to type, with a horizontal panel at the

bottom of the end and two small vertical panels above it. Also, the carving is of a conventional type, the main element of which is the tulip blossom. Whether we are correct in assuming that all so-called Hadley chests were made in the town of Hadley is a disputed question. It is undoubtedly safer to assume that such coffers were made in that general section of Massachusetts in which Hadley is located.

The Brewster chair, deriving its name from Elder Brewster, one of the founders of the Plymouth colony in New England, may justly be called a transition type. The pure Brewster shows rows of spindles in the back, a row under the arms and one or more rows beneath the seat. In the chair presented by Mr. and Mrs. Ford we have

a scheme of spindles in the back like the Brewster chair, also spindles under the arms, but none under the seat.

The Flemish day bed stands out as an exception to the plainness of the Pilgrim century. It is of beech and carries out faithfully the spirit of its European model, if indeed it was not made abroad and imported to this country for the home of one of

the head is regulated by a chain attached to the post, an arrangement made in deference to the occasional use of the day bed as a bed.

In the eighteenth century a pronounced change occurred in the style of English furniture. Straight lines gave way to curves, carving was freely employed, veneers and inlays became increasingly popular. The



MAHOGANY TAMBOUR DESK
IN THE STYLE OF HEPPLEWHITE
GIFT OF MR. AND MRS. ESEL B. FORD

the wealthier early settlers. A feature of this piece is the hinged head swinging down at the top on dowel pins which run from the frame of the head into the post near the main frame of the day bed. The swing of

introduction of the cabriole or bandy leg gave a new lightness and elegance to chairs, tables and chests of drawers. Walnut became a popular wood, until it, in turn, was superseded by mahogany,

which was found to be ideally suited to furniture making. One after another, the great English cabinetmakers—Chippendale, Hepplewhite and Sheraton—used it more extensively than any other wood. This furniture was imported extensively to the colonies and copied by the American cabinet makers, by then experienced and skillful. So closely were the styles assimilated that it is often difficult to say whether a piece was imported from England or made in this country. But in the majority of cases there are good reasons for a definite attribution, given certain differ-

The mirror, too, is typically Queen Anne and has its original hand-bevelled glass. The gilded leaves and flowers which ornament the sides are carved from the wood, while the mirror is in two sections joined by simply lapping the glass, two indications that the piece was made before 1750. Later examples are ornamented with plaster and wire decorations and show the glass in one piece.

The blockfront chest of drawers is of unusually small size and beauty of workmanship. The mouldings are particularly fine, as are the low bracket feet. The brass



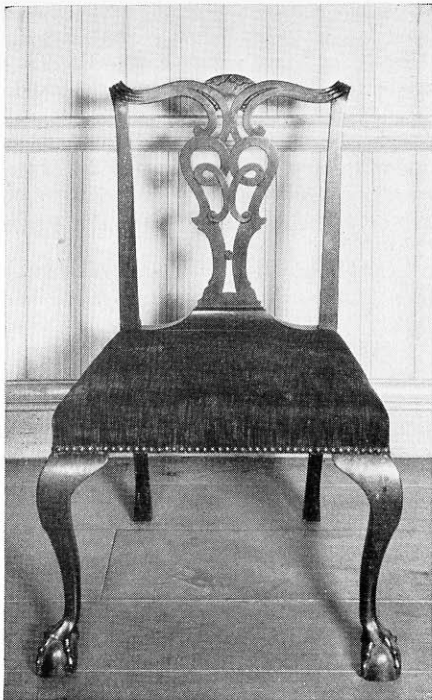
MAHOGANY SIDEBOARD
IN THE STYLE OF HEPPLEWHITE
GIFT OF MR. AND MRS. EDSSEL B. FORD

ences in wood, individual details of design and construction.

Mr. and Mrs. Ford's gift contains five examples of eighteenth century furniture, two of which belong to the first half of the century, a mirror and a wing chair in the Queen Anne style, while the others date from 1770 to 1790. These last include a blockfront chest of drawers, a sideboard and a tambour desk. The first two pieces are in walnut, the others in mahogany.

The wing chair, covered in old brocade, exemplifies what has been said of the new tendencies at the beginning of the century. The frame is broadly curved, and the legs, short as they are, disclose a true cabriole.

handles are original and the finish of the wood has never been touched. The sideboard, at one time in the possession of Governor Goodwin of New Hampshire, and the tambour desk from the Kelley Collection, show Hepplewhite influence in every line, modified by the individuality of the American cabinet maker. Until the time of Hepplewhite, sideboards, as we know them, did not exist, being simply serving tables with unattached ends used for silver, wine, etc. Hepplewhite joined the various parts into one piece of furniture and added drawers, thus evolving the modern sideboard. The Goodwin piece is serpentine in shape, with fan inlay in the



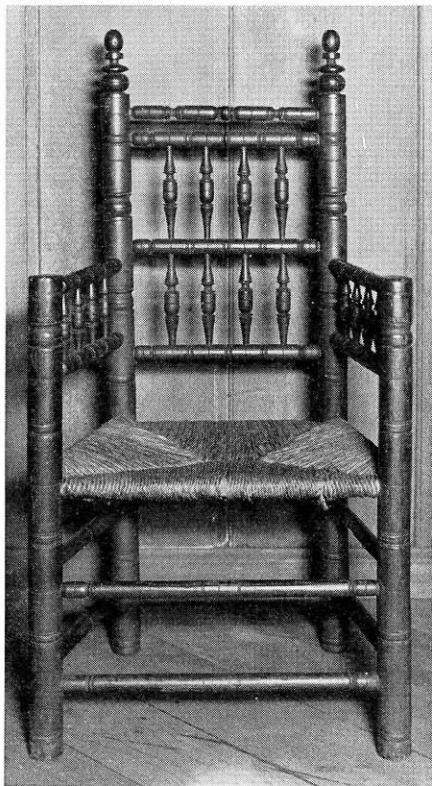
MAHOGANY SIDE CHAIR
IN THE STYLE OF CHIPPENDALE
GIFT OF MR. ROBERT H. TANNAHILL

corners of drawers and cupboard doors. The slender tapering legs are also inlaid. A certain indication that our piece is American and not English is the fact that the veneering is on pine and the insides of the drawers and back are of the same wood. In the Kelley desk the writing board is hinged at the center and folds back on itself. The upper portion contains pigeonholes and drawers concealed by sliding panels. The tapering legs are inlaid with pendent flowers. The mahogany has faded to a beautiful brown tone, which, with the fineness of the workmanship and the delicacy of the proportions, makes this desk one of the most desirable ever seen.

The lowboy or dressing table presented by Mr. Sack is a charming piece dating from the second quarter of the eighteenth century. Previous to 1725, dressing tables

were made with a high curve at the center, admitting one narrow drawer above it and a larger one on either side. Later the high curve was eliminated, the center drawer enlarged and a long drawer added across the top. Mr. Sack's piece shows all the characteristics of the second style and has, in addition, a typical shell carving on the center drawer.

The maple bed is of the four-post type, similar to the one on page 463 of Wallace Nutting's book, "Furniture of the Pilgrim Century." The chamfered posts are severely plain, due to the fact that they were largely shut in by curtains. As soon as suitable hangings are found the bed will be set up in one of the Whitby Hall rooms.



BREWSTER-TRANSITION CHAIR
GIFT OF MR. AND MRS. ESEL B. FORD



HADLEY CHEST
GIFT OF MR. AND MRS. EDSSEL B. FORD

Our Chippendale chair is undeniably of New England make, with beautifully shaped back and bold cabriole legs and claw and ball feet.

With the exception noted, all of the recent accessions are now on exhibition in the Colonial wing.

R. H. T.

REVIEW OF EDUCATIONAL ACTIVITIES

Since the opening of the new building there has been an increasing demand for educational and recreational programs, resulting in a schedule fuller and more varied than in previous years.

The activities have included loan exhibitions, lectures, gallery talks, general guide service for clubs, schools, and special study groups, and musical programs.

The purpose of the loan exhibitions has been to assemble a unified group of important works of art from both public and private collections that would not otherwise be available to the Detroit public. The first of these exhibitions was that of ninety-two Old and Modern Masters, which was hung during the opening month. Contemporary with this was the exhibition of paintings by Gari Melchers, one of De-

troit's outstanding painters. The third large exhibition was that of twenty-two paintings by Titian, the largest and most important exhibition of works by that master ever held in America. Following this, the exhibition of Michigan Artists proved of especial local interest and at present the Fourteenth Annual Exhibition of American Art, which brings together works of contemporary American painters and sculptors, is on. There were also two small exhibitions of paintings by Francis Petrus Paulus, a well-known Detroit painter, and Samuel Halpert, resident instructor in painting at the School of the Society of Arts and Crafts.

A collection of antique Oriental rugs, American hooked rugs and furniture, selected and arranged by Mr. Vincent D.

Cliff; an exhibit of early Chinese pottery from the Kelekian collection; an exhibit of fans and laces, lent by Mrs. J. W. Thompson, an exhibit of coins and medals by the Numismatic Society, and an exhibition of early American furniture from the Sack galleries of Boston, were also shown.

A series of nine free public lectures was given on Tuesday evenings by such men as Professor Paul J. Sachs, of Harvard, Professor DeWitte Parker of the University of Michigan, Mr. Carl Whiting Bishop of the Freer Gallery of Art, Professor Hermann Voss of the Kaiser Friedrich Museum of Berlin, and Mr. Emil Fuchs, of New York.

A series of fifteen illustrated lectures on the History of Art by members of the staff, was given on Wednesday mornings for members of the Founders Society. These was later supplemented by six illustrated art travel talks given by members of the staff.

In connection with the Detroit Teachers College, an extension course of twenty-four lectures on the History of Art, with special reference to the Museum collections, was given on Monday and Thursday afternoons, one section under the instruction of Miss Helen Harvey, Museum Instructor, the second under Miss Lillian Newman of Teachers College.

"The Chronicles of America," a series of fifteen historical photoplays published by the Yale University Press and presented to the Institute of Arts by Mrs. Doris F. Pittman, were given for children on Saturday mornings.

A course of study hours was planned for sales people in the department stores to illustrate the principles of design in merchandise and in museum objects. The loan

of merchandise from the stores added greatly to the success of the course.

At the beginning of the season Dr. Francis L. York was appointed as Honorary Curator of Music. Under his direction sixty concerts were arranged to be given in the large auditorium Friday evenings and Sunday afternoons, and although working under the handicap of practically no funds, Dr. York has succeeded in securing musical talent of a very high standard—most of the prominent organists in this locality having been heard during the season on the concert organ, which is a part of the auditorium equipment. The Sunday afternoon concerts were broadcast over radio station WWJ. In his work Dr. York had the co-operation, as in former years, of the Chamber Music Society, who assumed the responsibility for ten of the concerts. Three programs were given by the Detroit String Quartette. Two of these were given for members of the Founders Society and the last one concluded the Sunday musical programs. Through the co-operation of the Cass Technical High School a musical pantomime, "The Persian Miniature," was also given for the members of the Founders Society. In addition to these scheduled activities there were innumerable meetings of study clubs and gallery talks for club women, business people, teachers, art students and school children.

The work with the schools has been particularly gratifying, nearly every school in the city having taken advantage of the privilege of visiting the new building either for a gallery talk by the museum instructor or for the study of objects related to their school work. The Parent-Teacher Associations from some sections of the city have also visited the museum in large numbers.

H. H.

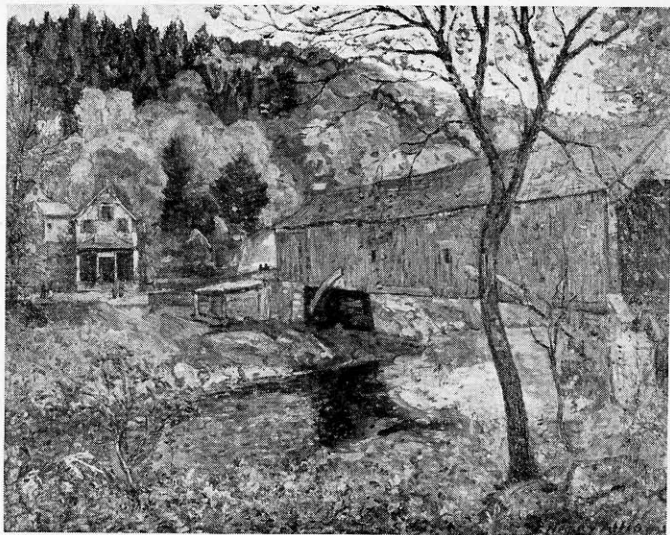
Mr. Charles T. Fisher has been appointed by Mayor John C. Lodge as a member of the Arts Commission, succeeding Mr. William J. Gray, who expressed a wish

to be relieved of his official duties. Mr. Fisher took office March 1st and will serve for a term of four years.

NOTES

Among many good and growing collections in Detroit, one of particular importance in the Asiatic field is that of Japanese prints in the possession of Mr. and Mrs. Julian H. Harris. This collection, made under the direction of and catalogued by the well-known authority, Frederick W. Gookin, contains just over one hundred items, representing most of the important masters of the Ukiyoe dur-

faithful lover of Komurasaki, and of a young woman instructing her maid concerning the proper delivery of a love note. Four typical pillar prints from the hands of Suzuki Harunobu (1725-1770), Kitao Masanobu (1761-1824) and Torii Kiyonaga (1752-1815) include another Shirae Gompachi and three spirited figure studies. Okumura Toshinobu's print of a woman viewing her reflection in a mirror is simple



THE COVERED BRIDGE
C. HARRY ALLIS
GIFT OF MR. WALTER C. PIPER

ing the eighteenth and early nineteenth centuries when color printing attained its highest development, and distinguished for their good state and condition.

Mr. and Mrs. Harris have generously lent their collection to the Institute, and eighteen selected examples have been placed on exhibition in one of the Japanese rooms, Gallery 23. The exhibited prints include a variety of types, subjects and artists.

The great Okumura Masanobu (1685-1764) is represented by two fine large vertical prints of Shirae Gompachi, the

in design and restrained in color; while the three-part scene from a drama by Katsukawa Shunsho (1729-1792) is a vigorous example of balanced composition and coloring. The careful drawing and individual style of Kubota Shunman (1757-1820) is illustrated in two prints from his six-sheet composition of the "Six Tama Rivers." Toshusai Sharaku, noted for his actor prints, is the designer of a strong and revealing portrait of the 4th Matsumoto Koshiro as Banzuin Chobei suffering from a headache.

The quality of the work of Kitagawa Utamaro (1735-1806), one of the most noted of all the Ukiyoye masters, is revealed in a fine triptych and in an attractive portrait of a woman Joruri chanter. Another actor print of distinction comes from the hand of Utagawa Toyokuni (1768-1825). Two prints from his famous series of the "Thirty-six Views of Fuji" and "Bridges of the Provinces," each one of the best designs in its respective series, represent Katsushika Hokusai (1760-1849) while the versatile genius of Ando Hiroshige (1797-1858) finds expression in one of the masterpieces of his series of the "Fifty-three Stations of the Tokaido" and in his large and handsome three-sheet snow scene of a river and mountains on the Kiso highway. Utagawa Kuniyoshi (1797-1861), an artist of the decadence, produced some extremely fine prints, of which his "Nichiren in Exile" is one of the best.

Full descriptions of the prints, together with data concerning the artists, have been prepared and made available in the gallery for anyone who wishes to know more in detail about the exhibition.

From time to time the prints shown will be changed so that visitors will have opportunity to appreciate and enjoy the full range and extent of this collection which temporarily enriches the Institute exhibitions of Asiatic art.

The Textile Exhibition Room has several interesting loan objects on display. Most important of these is a cope or pluviale of Italian blue velvet of the fifteenth century, lent by Mrs. Edsel B. Ford. Vestments of blue material are very rare, the canonical colors being red, green and purple. The cope shows two different patterns of cut velvet (velour ciselé). The mantle itself has a double ogive with two variants of the artichoke-pomegranate, the upper ogive ending in a thistle flower; the hood has a similar, but smaller and more crowded pattern. The aurifrisia consists of a double

border of cloth of gold brocaded with flowers and the names of "Jhesus" and "Maria" and was woven at Cologne.

In the case containing Near Eastern textiles a Persian embroidery of the Sefewid period, loaned anonymously, is conspicuous. It is a kind of sampler, worked all over in colored silks on a linen foundation. The patterns are unmistakably taken from a potter's model book; a large star shaped tile shows a combat of two horsemen, four smaller tiles are filled with two men beside the tree of life and ornamental patterns. Two oblong cartouches show a huntsman on horseback and a story teller. The spaces between these tiles are filled in with cypresses, men and ornaments.

A collection of fans is lent by Mrs. J. W. Thompson. It includes a very fine specimen of the Louis XV period, painted in the style of Watteau, with wonderful sticks of carved and painted ivory. Another fan has still the original sticks, also of about 1750, of mother of pearl inlaid with gold figurines. There is a fan, said to have belonged to Marie Antoinette, charmingly painted with a little temple dedicated to Eros, four scenes and birds with real feathers. A chariot of Victory fills a cartouche on a background of golden arabesques and belongs to the Directoire, several fans with elaborate sticks and gold embroidered tulle to the first Empire. Three Neapolitan fans of the early nineteenth century show the interest taken in the Pompeian excavations, the taste for chinoiserie and for music and billets-doux. One fan, remarkable for its size, was made in China for Portuguese export. The sticks are of gold lacquer, each painted with a different device; the paper shows a palace scene and floral cartouches on powder-blue ground, and the fan looks altogether like a miniature Coromandel screen. An amusing fan, made of the skin and horn of a water buffalo, comes from Java and has a figure from a shadow play painted on the parchment, which is carved and looks like lace.