COMMUNITY
ART
PROJECT

CALENDAR
of
ART EVENTS

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A small exhibition of paintings in water-color and oil by PAUL CEZANNE will be held in Faunce House Art Gallery March 18-30. A few of these works will be originals, the others facsimile reproductions chosen to give as complete a view of the painter's career as possible.

Cezanne is today an "old master." Since his death in 1906, his work has been claimed as the starting point for a variety of modern movements. He came to Paris as a student with his mind full of strange visions that sometimes have the stark quality of an hallucination. For these visions Cezanne had no facility in finding a pictorial form; he summoned the baroque, partly perhaps as he knew it from Delacroix, and he summoned the style of Daumier as an outlet for the compelling things he had to say. It was not until, under Pissarro, he became interested in the Impressionist movement that he began to find himself. The Impressionists were troubled by no inner visions, since they dedicated themselves to the painting of nature before them—nature in her most fleeting moods of changing light and shadow. Cezanne thus shifted the focus of his vision from an inner world to an outer one.

But Cezanne did not become an Impressionist. It is true that his choice of subject matter was comparatively objective, and he painted the still-lifes, landscapes, and portraits usual with the Impressionists. The Impressionists relied solely upon vision, and painted only the exterior cause of vision—light, Cezanne said of the

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RHODE ISLAND SILVERSRSMITHS

The craft of the silversmith during the colonial period was primarily dependent for its existence and for the breadth of its development upon the wealth and cultural enlightenment of the community. Wealth, however, was of necessity a wealth represented by an accumulation of silver coin, English and foreign, for it was from this source that the silversmith drew the materials with which he worked. For his designs the silversmith turned to, and followed, the prevailing creations of his English contemporaries, but the taste of his client, and the ecclesiastical dominance and limitations reflected in certain colonies, governed the simplicity or the richness of decoration.

The Colony of Rhode Island was fortunate in having in the town of Newport a community that, at an early date, fulfilled the requirement of wealth, wealth resultant from its advantageous proximity to the sea. The rich trade with the West Indies and privateering (and also profitable but less reputable ventures) had, by the beginning of the eighteenth century, brought fortune to the town and had placed it in an enviable position. Furthermore its residents were free from religious restrictions; and by contact with what well may be termed a cosmopolitan breadth of thought and culture, their tastes were such as to give the silversmith greater latitude in his work. It is, therefore, natural that several excellent silversmiths had established themselves in Newport during its earlier years, even prior to 1700.

Arnold Collins would appear to be the earliest silversmith of note in Newport. He engraved and made a seal for the colony in 1690 and later made a beaker which was, in 1711, bequeathed by Joseph Church to the United Congregational Church in Little Compton. Collins died in 1735, living to see, and possibly instruct, the silversmith who to-day is held in the highest esteem of all Newport craftsmen, Samuel Vernon (1683-1737). It has been written of Vernon that "an impressive quantity of his silver is still in existence to prove his skill". Daniel Russell, of whom little is known, was one of the silversmiths commissioned to carry out the bequest of Nathaniel Kay, that generous patron of Rhode Island silversmiths. J. Clarke, who was working in 1734, and Benjamin Brenton (1695-1749) also made silver under the Kay Bequest, John Codding ton (1690-1743) also belonged to this early group. Later, mention should be made of John Tanner (1713-85), Jonathan Otis (1723-91), Thomas Arnold (1739-1828) and Daniel Rogers (1753-92). Otis came from Massachusetts to Newport where he remained until 1778, when, conditions due to the Revolution being not to his liking, he moved to Middletown, Conn. The excellence of his work has caused three colonies to claim him as their own.

Next to Newport in wealth, from approximately 1725 until the Revolution, was that well known section of the Colony, the rich grazing and farm lands of the Narragansett County. Here in the middle years of the century worked that master craftsman, albeit rogue, Samuel Casey (1724-1770) whose skill was acknowledged throughout the colonies. Later John Waite (1742-1817), an apprentice to Casey, and Nathaniel Helme (1761-89) carried on the excellent quality of work.

Providence, due to its less favorable position at the head of Narragansett Bay, to its early unsettled political conditions, and its lack of wealth was not, in the earlier years of the Colony, a town attractive to silversmiths. Nevertheless Joshua Doane, who died in 1753, was considered worthy of executing a beaker for the Kay Bequest. However, as the years of the eighteenth century passed, the wealth of the town grew. The British occupation of Newport, during the Revolution, diverted commerce from that port to Providence, and permanently established the supremacy of the latter. It was therefore after the Revolution that we find the best silversmiths in Providence, although one, Saunders Fitman (1732-1808) did excellent work prior to that time. Among many, the following names should be noticed: Ezekiel Burr, David Vinton, George Baker, Nathanial Dodge, Pardon Miller and Jabez Gorham. It is to the son of Jabez Gorham, John, that we owe the establishment of the firm which today places Rhode Island in the highest rank in the production of work in silver.

There were of course many minor silversmiths in the towns and in the villages, but their work was usually limited to spoons, with an occasional porringer as their only attempt at hollow ware. To those who would wish to learn more regarding the silversmiths of Rhode Island, the excellence of their craftsmanship, and the notable variety and beauty of their silver, the following books may be recommended: C. Louise Avery, Early American Silver, and American Silver of the XVII and XVIII Centuries; E. Alfred Jones, Old Silver of American Churches; Francis Hill Bigelow, Historic Silver of the Colonies and Its Makers; Stephen G. C. Ensko, American Silversmiths and Their Marks; Hollis French, A List of Early American Silversmiths and Their Marks; William Davis Miller, Silversmiths of Little Rest.

WILLIAM DAVIS MILLER
EXHIBITIONS OUTSIDE OF PROVIDENCE

GALLERY OF FINE ARTS, YALE UNIVERSITY, NEW HAVEN, CONN.
March 4–15—Reproductions of old master drawings.
March 15–31—Photographs of Romanesque churches lent by H. Russell Hitchcock of Wesleyan University.
LYMAN ALLYN MUSEUM, NEW LONDON, CONN.
March 2–April 14—Gardens in art; paintings, prints, tapestries, rugs, etc., depicting garden scenes.

ADDISON GALLERY OF AMERICAN ART, PHILLIPS ACADEMY, ANDOVER, MASS.
March 15–April 15—Exhibition of American drawings.
March 1–15—Water colors and pastels by American and European artists (reproductions) lent by the Museum of Modern Art.
March 1–25—Paintings by Dudley Morris.
March 5–April 5—Exhibition of classical art.
March 1–25—Wood engravings by Winslow Homer.

MUSEUM OF FINE ARTS, BOSTON, MASS.
March 1–10—Modern Japanese color prints lent by Mrs. Wilmot R. Evans.

THE GUILD OF BOSTON ARTISTS, 162 NEWbury STREET, BOSTON, MASS.
March 1–16—Landslapes by members of the Guild.
March 18–30—Paintings by Henry H. Brooks.

FOGG ART MUSEUM, HARVARD UNIVERSITY, CAMBRIDGE, MASS.
March 7–26—The Art of Audubon Beardsley, drawings and prints.
March 7—Japanese prints from the Duel Collection.
March 7–30—The tragic and the grotesque expressed by masks and clowns.

GERMANIC MUSEUM, HARVARD UNIVERSITY, CAMBRIDGE, MASS.
March 11–April 7—Contemporary German textiles.

FITTSBURG ART CENTER, FITTSBURG, MASS.
March 1–31—Chinese prints lent by Sojo Matsumoto.

SMITH COLLEGE MUSEUM OF ART, NORTHAMPTON, MASS.
March 1–13—Designs by students of Mr. Josef Binder, Art Institute of Chicago.
March 1–13—Exhibition of photographs of American cities before the Civil War, lent by Henry Russell Hitchcock, Jr. (Photographs by Berenice Abbott)

THE BURLINGTON MUSEUM, FITTSFIELD, MASS.
March 1–31—Exhibition of recent acquisitions including paintings by Alfred Maurer, Natalie Hammond, etchings by Luis Quintanilla and prints by Helen West Heller.

SPRINGFIELD MUSEUM OF FINE ARTS, SPRINGFIELD, MASS.
March 1–9—French 19th century exhibition, lent by Mr. Henry Russell Hitchcock, Jr.
March 15–30—Boston and Springfield business men's exhibition.

WELLESLEY COLLEGE ART MUSEUM, WELLESLEY, MASS.

WORCESTER ART MUSEUM, WORCESTER, MASS.
March 3–31—Ceramic sculptures by Waylande de Santis Gregory.

MUSEUM OF MODERN ART, NEW YORK CITY
March 18–May 1—Exhibition of African art.

CALENDAR

(All events listed are open to the public)

Sunday, March 3
Sunday Gallery Talk, "An Hour with French Painters" by Professor George E. Downing, Museum of the Rhode Island School of Design, 3:30 P. M.
Oratorio Society concert, second part of Mendelssohn's "Elijah", Elmwood Congregational Church.

Tuesday, March 5
* Providence Symphony Orchestra concert, Metropolitan Theater, 8:30 P. M.

Wednesday, March 6
LeaSure by Thomas Whittemore, Secretary of the Byzantine Institute, 'New Discoveries in Constantinople', Memorial Hall, 8:15 P. M.

Thursday, March 7
* The Guild players of the Federal Hill House present three One-Act plays. Dancing will follow. Federal Hill House, 8:15 P. M.
* Broadcast WAAB Boston, or WNHB New Bedford, "Art in the Pathway of Alexander", by Dr. H. H. Powers, a lecture in the series "Art Through the Ages" under the auspices of the Bureau of University Travel, 8:15 P. M.

Friday, March 8
* John Cheever present "Allison's House" by Susan Glaspell.
Ammea Hall, Pembroke College, 8:30 P. M.

Saturday, March 9
* John Cheever present "Allison's House" by Susan Glaspell.
Ammea Hall, Pembroke College, 8:30 P. M.

Sunday, March 10
Sunday Gallery Talk, "The Utopian Show" by George Ball. Museum of the Rhode Island School of Design, 3:30 P. M.

Thursday, March 14
Broadcast WAAB Boston, or WNHB New Bedford, "Phidias and the Parthenos" by Dr. H. H. Powers, a lecture in the series "Art Through the Ages" under the auspices of the Bureau of University Travel, 8:15 P. M.
* Concert by the Gordon String Quartet, Alumnae Hall, Pembroke College, 8:30 P. M.

Sunday, March 17
Sunday Gallery Talk, "Old and New Silks" by William D. Fales. Museum of the Rhode Island School of Design, 3:30 P. M.
Lecture on the program of the Boston Symphony Orchestra by Dr. W. Louis Chapman under the auspices of the Monday Morning Musical Club, Providence Public Library, 4:00 P. M.

Tuesday, March 19
* The Paravent Players present "Love and Geography" by Bjornstjerne Bjornson. Paravent Playhouse, 8:30 P. M.
* Boston Symphony Orchestra concert, Serge Koussevitzky, conductor, Metropolitan Theater, 8:30 P. M.

Wednesday, March 20
* The Paravent Players present "Love and Geography" by Bjornstjerne Bjornson. Paravent Playhouse, 8:30 P. M.

Thursday, March 21
* The Paravent Players present "Love and Geography" by Bjornstjerne Bjornson. Paravent Playhouse, 8:30 P. M.
* Broadcast WAAB Boston, or WNHB New Bedford, "Art and the Philosophers: Praxiteles and Scopas" by Dr. H. H. Powers, a lecture in the series "Art Through the Ages" under the auspices of the Bureau of University Travel, 8:15 P. M.

Sunday, March 24
Piano recital by Alexander Sklarewski, Museum of the Rhode Island School of Design, 3:30 P. M.

Monday, March 25
* "Sock and Buskin present "Good Friday" by John Maselfield, Faunce House Theater, Brown University, 8:30 P. M.

Tuesday, March 26
* "Sock and Buskin present "Good Friday" by John Maselfield, Faunce House Theater, Brown University, 8:30 P. M.

Wednesday, March 27
* "Sock and Buskin present "Good Friday" by John Maselfield, Faunce House Theater, Brown University, 8:30 P. M.

Thursday, March 28
Broadcast WAAB Boston, or WNHB New Bedford, "Art in the Pathway of Alexander", by Dr. H. H. Powers, a lecture in the series "Art Through the Ages" under the auspices of the Bureau of University Travel, 8:15 P. M.

March 18–29—Exhibition of articles purchased locally for twenty-five cents or less.

TILDEN-TUBERG GALLERY
March 4–18—Etchings by R. Stephens Wright.
March 18–31—Unframed mezzotints.

NATHANIEL M. VOS GALLERY
February 1–March 16—Paintings and pastels by F. Usher De Voll.
March 1–31—American etchings.

EXHIBITIONS IN PROVIDENCE

FAUNCE HOUSE ART GALLERY, BROWN UNIVERSITY
March 18–30—Paintings by Paul Cezanne (reproductions and originals including a portrait of Madame Cezanne from the Adolph Lewisohn Collection).

MAUR-MUNK STUDIOS
March 1–31—Wood-block prints in color by Lilian Miller.

PLANTATIONS CLUB (2-5 P. M.)
March 13—Mrs. Louise Moody Merrill's collection of rare shells.

BOAT MODELS by William H. Place. Photographs of Russia.

PROVIDENCE ART CLUB
March 5–17—Works by George and Nancy Love.
March 13–31—Works by Frederick R. Sisson.

MUSEUM OF THE RHODE ISLAND SCHOOL OF DESIGN
March 6–27—Utopian exhibition of the Rhode Island School of Design.
March 18–24—Special exhibition of Junior League work.

SAAL GALLERY, RHODE ISLAND SCHOOL OF DESIGN
March 1–16—New designs for wallpaper from the Imperial Paper and Color Corporation.
March 18–29—Exhibition of articles purchased locally for twenty-five cents or less.

TILDEN-TUBERG GALLERY
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