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PORTRAIT OF THEODORE ATKINSON, Jr.

by Joseph Blackburn

Museum Appropriation, 1918

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PORTRAIT OF  
THEODORE ATKINSON, JR.

By JOSEPH BLACKBURN

STUDENTS of the history of art are interested in the large number of artists whose shadowy personalities and period of activity are clarified by documentary or artistic evidence. They are especially numerous in the Renaissance, and the pursuit of information about them has fascinated many persons and furthered the sale of early paintings by bringing to light information on their authorship. Not all of these productions measure up to the highest standards, but some have archaeological or historical significance, and others make a distinct contribution to the world of art. One can understand how this may be true of the Renaissance, but may not be prepared for the statement that the same thing, in a lesser degree, is true of our early American painting. At present the greatest mystery and fascination surrounds Blackburn, whose work had such an influence on Copley. His paintings were in fact usually ascribed to Copley until recently, but now we are beginning to distinguish Blackburn's work. The acquisition with the Museum Appropriation of the portrait of Theodore Atkinson, Jr., makes the subject of the portrait and the artist persons of interest to friends of the Museum.

We are living at a time when extended research is being made for material relating to Blackburn. At the present moment our knowledge can be summarized in a few lines. Dunlap in his "Arts of Design" (1834, Vol. I, p. 32) gives no information save that he painted in Boston, and does not give his first name. Tuckerman ("Book of Artists," 1867, Vol. I, p. 45) adds the information that he painted in Portsmouth, N. H., and other New England towns, and suggests that he was a visitor to this country. The next writer to discuss Blackburn was H. W. French ("Art and Artists in

Connecticut," 1879, p. 29), who apparently took liberties with our artist and fostered upon him the name of Jonathan B. This, until the past year, has been accepted without question by other writers of articles, catalogues, and labels. Since then, however, our progress has been more rapid and accurate. Circumstantial evidence in the form of advertised letters in the Portsmouth post-office, and more positive evidence in the written signature on the portrait of Andrew Faneuil Phillips, belonging to Mr. Wallace T. Jones of Brooklyn (see *Brooklyn Museum Quarterly*, July, 1919, Vol. VI, No. 3, p. 150) gives us definite knowledge that his name was Joseph and not Jonathan B. Final proof has come in a signed receipt which has been found (*Ibid.*, Vol. VI, No. 4, October, 1919, p. 229).

The rest of our present information is meagre but interesting. Blackburn painted in this country from 1754 to 1762, to which year belongs the portrait recently acquired by the Museum. Since his first work in 1754 shows his technique fully developed and nothing is known of him previous to that date, one might infer, subject to later correction, that he was English and not American, and visited this country for the period noted. No painter of his quality by the same name is known in England, so he may have assumed the name of Blackburn in this country. All this is unsupported evidence, but seems probable. He disappeared at the close of this period as suddenly as he appeared, leaving behind him a series of portraits of which Mr. Lawrence Park has identified over eighty, a number of which are in public collections. Our contribution to the discussion is simply to push the time of his disappearance one year later, since family tradition, which has come with the Atkinson portrait, states that the young man was "painted in his wedding costume," and 1762 was the year of his marriage.

Theodore Atkinson, Jr., who was known as the fifth Theodore, was prominent during his short life in the social and political life of New Hampshire. His father was Colonel Theodore Atkinson (whose portrait by Blackburn is in the permanent collection of the Worcester Art Museum), and his mother was Hannah, daughter of Lieutenant-Governor John Wentworth and sister of Governor Benning Wentworth. He was born in Portsmouth, N. H., in 1733, and graduated from Harvard College in 1757. In 1762 he married his cousin Frances, daughter of Samuel Wentworth of Boston. In the same year he was appointed Counsellor, and his father withdrew in his favor from the office of Secretary of the Province of New Hampshire. This office he held until his death from consumption in 1769. He had no children. (For these biographical details the writer is indebted to Mr. William H. Wentworth of Lexington, Massachusetts.)

The story of Lady Atkinson perhaps is of interest, since her name has been mentioned. She had first been engaged to her cousin John Wentworth, who was the first royal Governor of the Province of New Hampshire, but became put out with him, owing to his being away on a business matter for a long time, and married Theodore Atkinson. After his death she waited two weeks and then married John Wentworth. At the time of the Revolution the Wentworths went to Nova Scotia, where he was Lieutenant-Governor from 1792 to 1808, and where he was created a Baronet. Lady Atkinson's portrait, painted by Copley in 1764, is now in the collection of the New York Public Library.

The portrait of Theodore Atkinson, Jr., comes to the Museum with an unusually clear account of the parties in whose hands it has been. It first hung in his father's house until his father's death, in 1779. Since then it has been owned by six different people, all descendants of the Atkinson or Wentworth

families. A copy of the painting is in the office of the Secretary of State of Concord, N. H.

The state of the arts in the early days of America was peculiarly like that of England. Horace Walpole says in the preface to his "Anecdotes of Painting in England" that most of the successful artists in England were of foreign birth. This was true previous to Hogarth's time. In the colonies Hesselius was a Dane, Williams was English, and John Smibert and John Watson were Scotsmen. Soon after this period, however, things changed and we have American artists.

It was natural, too, that art in the colonies should be a reflection of art in England previous to Sir Joshua Reynolds, especially in portraiture. Two styles characterized the portraits in England. The first, which was common before the time of Van Dyck, was a stiff pose, often bust length, with an oval medallion background. This was often used in early colonial days in America. The second was the freer representation of the figure with a landscape background. This was introduced by Van Dyck into England. In his hands it was decidedly attractive, but in the hands of those who followed him, especially Lely and Kneller, it became artificial and hard. By that time it was the common practice of the studios to have the master paint the face and for the pupils in the studio to paint in the background and the rest of the figure. The costume was usually arranged on a lay figure from which it was painted, and this doubtless accounts for the apparent stiffness of the figure and the marked difference between dress and face in method of treatment. Apparently Blackburn was true to type, and gives us a similar studio treatment. Like Lely, many of his figures are of knee-length. The awkward way in which the legs are posed, the cocked hat held under the left arm, the hiding of the left hand and the theatrical position of the right,

are all evidences of Blackburn's yielding to the fashion of the period. But we cannot hold these features against the painting, any more than we have a right to criticise the fashion of dress. The evident truth of portraiture, and the skill in painting the fabrics used in the garments, are certainly distinctive.

The young man's portrait shows him in three-quarter view, and dressed in a plum-colored coat, white embroidered waistcoat, and white knee-trousers. The delicate and subdued greens of the background give proper accent to the color of the dress, and both assist in placing the point of interest where it belongs, namely, in the face of the young man.

Mention has been made of the connection between Blackburn and Copley. This claim seems valid in view of stylistic similarities with Copley's early work. The same interest in the fabrics and their representation is especially to be seen.

The portrait of Theodore Atkinson, Jr., was shown at the Colonial Exhibition at the Metropolitan Museum of Art in New York, in 1911, where its unusual appeal from the historic, romantic and artistic points of view brought it considerable attention. Compared to the contemporary work of the colonial times, it ranks far above the average, and stands as an excellent example of the artistic work of a period which will always be of interest to Americans.—L. E. R.

#### A PERSIAN GRAVE-MONUMENT

**I**N the name of God compassionate and merciful, order is given to embellish this glorious tomb 'Turbeh' and illustrious monument of the Holy, Sayed (the descendant of the prophet), the great, the crown of Kings of Religion Abul-ghassem, son of Imam Moussa-El-Kazem. By his majesty, The great King, the Pride of Kings of Persia, King Jelal-ed-din, son of Gustehem, may his soul rest in peace. Ifpender written in the month of Holy Ramazan El-

Mouazzam in the year 777, the work of Oustad (Master) Ahmed Vehen Achmeh."

This inscription carved in flowing Arabic about the Persian grave-monument which has been acquired recently by the Museum is full of interesting suggestions. Inscriptions are usually important in dating and placing an object, but are doubly interesting when they name the artist as well. Few Persian objects in the United States have so definite a pedigree, and the type of monument itself is rarely seen outside of Persia or Mohammedan lands.

On separate panels in the sides are the following inscriptions: "PROPHET SAID

"THE LIFE IS AN HOUR CONSEQUENTLY OBEY GOD.

"GOD WILL RECOMPENSE BENEFAC-TORS.

"SERVITEUR IMAM DERVISH GHAZ-ALI.

"THE ENVOY OF GOD (TO WHOM BE SALUTATION AND BENEDICTION SAID "RESPECT FOR DIVINE ORDER AND AFFECTION FOR ALL.

"OH LORD, OH MOHAMMED, OH ALI, GOD, MOHAMMED, ALI."

The "turbeh," or "tabut," as it is usually called, is the wooden casing placed around the tomb of distinguished persons in a mosque, or in some cases a cenotaph, or monument erected in a place other than that of the actual interment. Stone and wood were both used for such casings, although the wooden ones are rarer. As will be noted, holders for large candles were made on each of the four posts to receive candles burnt by such of the faithful as might be desirous of intercession on their behalf with Mohammed.

The monument of Abul-ghassem was ordered, as told us by the inscription, by Jelal-ed-din, and we are further given the date when it was ordered. Jelal-ed-din was the second ruler of the Muzaffarid dynasty which exercised authority over Fars, Kerman, and Kurdis-



TURBEH, OR WOODEN TOMB-CASING OF ABUL-GHASSEM Made by AHMED VEHEN ACHMEH. Persian, XIV Century  
Museum Appropriation, 1917

tan, until overthrown by Tamerlane. His father was Mubar-iz-al-din Mohamad, and we do not know how the name of Gustehem in the inscription came to be applied to Mubariz. The full name of the ruler who ordered our monument was Jelal-ed-din Shāh Shūja, and he ruled from 1347 to 1384. His chief claim to our interest, apart from this monument, is that he ruled over an important section of southern and eastern Persia, that he was a great warrior and that the poet Hafiz lived for a long time at his court. The date on the monument, the month of Ramazan in the year 777 after the Hegira, is October, 1375, A. D., when interpreted into terms of our calendar.

Nothing is known about Abul-ghassem or his father, who was an Imam, or leader in the mosque. This position was not hereditary nor especially priestly, but was held by especially devout Mohammedans, who after death were sometimes regarded as saints. The elaborate titles which are given in the description to Abul-ghassem point to the high regard in which he was held, while the fact that Shāh Shūja had so elaborate a monument made for him proves that he was a man of note.

The inscription further gives us the name of the artist Oustad Ahmed Vehen Achmeh, who is given the title of "Master." This man, as clearly indicated by his name, was an Arab who, as we shall see later on when looking at the style of the carving, held fast to the traditions of the school in which he had been trained. The fact that an Arab artist of this merit was working at Shiraz, which was where Shāh Shūja lived, is of interest as pointing out the intercourse at the time between Arabia and Persia.

If we consider the carvings on the four sides we find many elements of Arabic work. Arabic and Persian wood-carvers built up their panels of a number of pieces of wood, loosely fastened together. In both countries wood was very scarce, especially in large pieces; also in the variable climate of

both countries the building up of the area with separate panels was a decided advantage, for the extreme heat could not make the panels crack, owing to their small size and the opportunity for expansion and contraction made possible by the light construction.

The designs are entirely geometrical on the grave monument of Abul-ghassem, but of great variety. The partiality of the Arabs for geometrical decoration is characteristic of their art, but they rarely use an all-over pattern. Each panel shows a separate design. It has been said with great truth of Arab design, "We know it by detail and not by structure." It is this feature which is interesting because of its nonconformity to our established convention, which calls for a central composition. The eye wanders here and there over the surface without finding this emphasis. A theorist on design has called Arabic design "negative," as opposed to "positive" in the case of our strongly centralized and highly developed laws of composition.

Persian design, in contrast with Arabic design, receiving as it did a direct inheritance from earlier Mesopotamian and Sassanian sources, would have been more restrained and in closer relationship to our own work. It would have had a central motive with a definite idea, and if an all-over pattern was used would have had a definite repeat.

The turbah of Abul-ghassem was doubtless in one of the mosques, but in what city is a question. Because of the inscription one is tempted to say Shiraz, but it is only a guess. In any case, as a mosque feature, its varied pattern, true oriental design, and the inscription in flowing script must have added greatly to the other wooden furniture in the mosque, namely the mimbar, or pulpit, the Koran desk, and the doors of the cupboards containing the objects required in the service.

If the monument in the Museum is compared with the Arab work in Cairo,



FOUNTAIN OF THE FOREST, LA GRANJA

by Joaquin Sorolla y Bastida

Gift of Mrs. GUSTAV RADEKE, 1909

for example, it will seem plainer, and its designs less intricate, but the family relationship is none the less apparent.

The Museum is fortunate to secure this example, as such monuments would be closely held by the authorities of the mosques in which they are located. Up to the present time no other example of this class of objects has been brought to America, so the monument will be a special feature of the Persian room when it is installed in our new building.—

L. E. R.

#### A PAINTING BY SOROLLA

**I**MPRESSIONISM has been a potent factor in art for some time, although its principles have been differently expressed in various countries. In France, for example, where it originated, its exponents developed the study of light and painting in the open air. The palette, in the hands of Monet and his distinguished followers, was usually the seven colors of the spectrum, with black

and white, into which light is broken up scientifically. Religiously they studied all manifestations of light, finding delight in the subtleties of nature; for example in the various tonal expressions of the same object or scene at different hours of the day. In a sense their treatment was distinctly national. It was daring, brilliant, facile and poetic.

In Spain the principles of the study of light and painting directly in the open air were accepted, but received totally different interpretation. It was at the same time bold, quick, passionate, full of color and life, nervous and spirited; in short, decidedly national. Its introduction marks a point of division between the old and the new. Up to perhaps forty years ago there had been in the whole history of Spanish art but four masters of landscape. One of these, Francesco Collantes, is represented in the permanent collection of the Museum by a magnificent example (*Bulletin of the Rhode Island School of Design*, Vol. VI, No. 4, Oct., 1918, p. 30). It was

Joaquin Sorolla y Bastida who first interested the majority of Americans in the new movement in Spanish Art, in which he was a leader. The exhibition of his canvases in America, in 1909, was a tremendous success, and some of the American museums have secured examples of his work for their permanent collections. The Rhode Island School of Design is fortunate in owning the very representative canvas, "Fuente de la Selva, Granja" (Fountain of the Forest, La Granja), which was given by Mrs. Gustav Radeke in 1909.

The artist found his subject in the formal gardens belonging to the royal palace of La Granja, seven miles from Segovia and seventy from Madrid. These gardens had been laid out by the French gardeners Cartier and Boutelet over an area of about three hundred and fifty acres. The fountains were built chiefly in 1727 by Isabella Farnese as a surprise for her husband, Philip V. The chronicles record his surprise, not at the beauty of the gardens but at the vast expenditure of money. Comparatively speaking, the fountains at La Granja are held to be superior to those at Versailles. The water was supplied from the artificial lake of El Mar, which was built for the purpose.

In a country so burned by the sun as Spain is in summer the combination of running water and cool shade has always had an appeal. It is small wonder that Sorolla should have sought out this quiet spot to express in enduring form, his delight in flickering sunlight, the fresh green of the foliage, the charm of sculpture grayed by exposure, and the bubbling water. In the combination, which he doubtless painted with his usual speed, he found opportunity to express that analysis of shadow in terms of subdued light which is the real pursuit of the impressionist.

Sorolla was born at Valencia, Spain, on February 27, 1863. He had no family background, but from his early youth he gave evidence of a talent for drawing.

By fifteen he had convinced his uncle, who was his guardian, that this talent merited development. His early training was at the Academia de Bellas Artes of San Carlos at Valencia. In 1884 he won a scholarship for study in Italy, and returned to Spain through Paris. It was there that he realized the possibilities of the new movement in art. A second visit to Italy where he especially studied the wealth of primitive Italian painting at Assisi still further moulded his style. Then followed years of successful production, of exhibits in the Salon and of prizes won, until in 1909 America was privileged to see the work of a master, whose brilliant achievements in portraiture and landscape prove his genius and show his knowledge of figure and drapery, mastery of technique, and ability to paint sunlight. Like Sargent, Sorolla could absorb the inspiration of the old and modern masters, without servile copying of them, and could develop his individual style, untrammelled and with precision.—L. E. R.

#### JULIAN ALDEN WEIR

THE death of Julian Alden Weir on December 8, 1919, has removed an artist whose personality has been widely felt and whose canvases are found in every collection of American paintings that claims to be in any way representative. Mr. Weir in years belonged to a generation which has just passed, but in spirit and vision has always been a student, continuing his progress and appreciating all that is good in modern art methods. Artists and students alike pay tribute to his genial spirit, his open frank nature and inspiring smile, and his memory will be cherished by all who knew him. The loss of his influence will be widely felt in America. Those who were not so fortunate, have the privilege of knowing him on his artistic side, as they become acquainted with his work in the various museums.



Julian Alden Weir was born at West Point on May 30, 1852. His father was instructor of drawing at the Military Academy, so it was natural that both he and his brother, John F. Weir, now a resident of Providence, should become artists. Weir was a student under Gérôme in Paris in 1872. In 1895 he joined the National Academy and since

Weir and his work, written in 1909, says he "has cared more for painting than for picture-making; he has the true painter's interest in a variety of material. His business is to paint and to paint anything. Landscape, still-life, the figure—he is interested in each, and sees no reason for confining himself to a specialty. What he paints must be something he can see, and his temper is that of accepting it as it is for what beauty is in it . . . an artist to his finger tips and, when most happily inspired and most successful, a great artist." (*The Burlington Magazine*, Vol. XV, 1909, page 132.)

It cannot be said that Weir developed any one style to which he adhered rigidly, but it can be stated as generally true that he was essentially interested in the study of color, especially the quiet tones. Here he appreciated grays and blacks, browns and natural shades. He also had a decorative feeling which is seen in his careful arrangement of pose and drapery, his tonal scheme, and his careful handling of the principal forms.

All of this is well illustrated in the painting by Mr. Weir which is owned by the Rhode Island School of Design. It has had two titles, "Interior with Figure" and "Reflection in the Mirror." The canvas was painted in 1896, and is handled in much the same way as "The Green Bodice," now a feature of the Hearn Collection at the Metropolitan Museum of Art. Artists have repeatedly shown an interest in the possibilities of a mirror to suggest a problem, and few have handled it in a more delicate manner than did the artist in the painting at the School of Design. It was purchased in 1903 with the Jesse Metcalf Fund.

MUSEUM INSTRUCTOR.—Miss Celia H. Hersey has been appointed Museum Instructor, to care for the work with the public schools, and to meet such visitors and parties from private schools as are interested in having this service.



Interior with Figure by Julian Alden Weir  
JESSE METCALF FUND

then has held important and influential positions in art organizations. Chief of these, perhaps, was that of President of the National Academy of Design from 1915 to 1917. He was also one of the "Ten American Painters" from origin of the group.

Kenyon Cox, in a short essay on Mr.

Miss Hersey is a graduate of Wellesley College, has had special museum courses, and considerable practical experience in the Farnsworth Museum, at Wellesley. In addition to the instructional work, Miss Hersey will also assist in the routine of the Museum. Miss Hersey began her work at the School of Design in October, and up to date has met 39 parties and 1281 children from the public schools.

## LIBRARY

Among the accessions of the Quarter are the following:

- Barker, A. F. and Midgley, E.—Analysis of woven fabrics. 1914.
- Blacker, J. F.—A. B. C. of Japanese art. n. d.
- Boston, Museum of fine arts.—Handbook. 1919.
- British museum.—Catalogue of Japanese and Chinese woodcuts, by Laurence Binyon. 1916.
- Brooks, Alfred Mansfield.—Great artists and their works by great authors. 1919.
- Brussels, Musée royaux du cinquantenaire.—Tapisseries, par J. Destree et F. Van Den Ven. 1919.
- Burgess, Fred W.—Chats on old copper and brass. 1914.
- Chaffers, William.—Marks and monograms on pottery. 1912.
- Chambers, William.—Designs of Chinese buildings, 1757.
- Chavannes, Edouard.—Six monuments de la sculpture Chinoise. 1914.
- Coene, Jacques.—Deux livres d'heures. n. d.
- Coffin, L. A. and Holden, A. C.—Brick architecture of the Colonial period in Virginia. 1919.
- Durand.—Parallels of architecture. n. d.
- Edwards, George Wharton.—Vanished towers and chimneys of Flanders. 1916.
- Espouy, H. d', ed.—Monuments antiques relevés et restaurés par les architectes pensionnaires de l'Académie de France à Rome. v. 1. n. d.
- Gerspach.—Tapisseries Coptes. 1890.
- Gorer.—Collection d'anciennes porcelaines de Chine. 1912.
- Goudy, Frederic W.—The Alphabet. 1918.
- Hayden, Arthur.—Chats on old silver. 1917.
- Hogarth, William.—Works of William Hogarth from the original plates restored. n. d.
- Kunz, George Frederick.—Shakespeare and precious stones. 1916.
- Lafond, Paul, ed.—Degas. 2v. 1914.
- Macquoid, Percy.—Plate collector's guide. 1908.
- Markham, Christopher A.—Chaffer's handbook to hall marks on gold and silver. 1913.
- Markham, Christopher A.—Hand book to foreign hall marks on gold and silver plate. 1898.
- Mau, August.—Pompeii, its life and art. 1899.
- Méheut, Mathurin.—Etude de la mer. 2v. 1918.
- Miélot, Jean.—Christine de Pisan. 1913.
- Mijer, Pieter.—Batiks and how to make them. 1919.
- Gerbel, pub.—Peruvian textiles. n. d.
- Platt, Charles A.—Monograph on the works of Charles A. Platt. 1913.
- Price, C. Matlack.—Posters. 1913.
- Remington, Frederic.—Drawings. 1917.
- Ross, Denman Waldo.—The painter's palette. 1919.
- Roth, H. Ling.—Oriental silverwork. 1919.
- Tavernier, Jean le.—Croniques et conquêtes de Charlemagne. 1909.
- Van Den Gheyn, J.—L'Ystoire de Hellayne. 1913.
- Verneuil, M. P.—Etude de la plante. n. d.
- Vernier, Emile.—Catalogue général des antiquités Egyptienne du Musée de Caire. 1909.
- Woodbury, Charles H.—Painting and the personal equation. 1919.

## EXHIBITIONS OF THE QUARTER

In October the Fall Exhibition of Contemporary American paintings was featured in both special exhibition galleries. Following the usual procedure of the Museum the group chosen represented present tendencies in the fields of portraiture, landscape and still-life, and included distinguished canvases from the notable exhibition of the Winter Academy in New York, and the exhibitions at Buffalo and Philadelphia, as well as from artists and dealers. Among the artists represented were Wayman Adams, George W. Bellows, Bruce Crane, Frank W. Benson, Dines Carlsen, John F. Carlson, Eliot C. Clark, Charles H. Davis, John F. Folinsbee, Ben Foster, Daniel Garber, Arthur C. Goodwin, Child Hassam, Charles W. Hawthorne, Robert Henri, Louis Kronberg, W. L. Lathrop, Ernest Lawson, Jonas Lie, William C. Loring, George Luks, Gari Melchers, Richard E. Miller, Jerome Myers, Marie Danforth Page, Charles Reiffel, Charles Rosen, John S. Sargent, John Sloan, Howard E. Smith, Robert Spencer, Gardner Symons and Charles H. Woodbury. The Museum was glad to borrow the painting by Bruce Crane from Mr. E. J. Lownes of this city.

In November the paintings and drawings of Stephen Haweis were shown. This artist has made a decided name for himself as an interpretative exponent of what he calls "expressions of what remains in the memory after continued observation." The problem before him is a difficult one, for the suggestion in static form of rhythmic or violent motion is involved, to say the least. The Greeks had their way of suggesting this as did also the painter of the Renaissance. Haweis attacks the problem in an original way, and at the same time shows a strong decorative spirit. His work is thoughtful and carefully done. The subjects are from the Fiji Islands, the South Seas, and the West Indies.

In December the recent work of Arthur

W. Heintzelman was on view. This included etchings, portrait drawings in sanguine, and sketches with lithograph pencil. Mr. Heintzelman has found time, in addition to the important work which he is doing in the School as teacher of Life Drawing, to develop his talents. The exhibition is varied in subject, and the work of an artist who is rapidly making his personality felt in the world of etching. It shows an earnest striving for improvement, an appreciation of the technical possibilities of his medium and a promise of still greater advancement. Mr. Heintzelman's many friends congratulate him on the progress he is making and the attainment he has reached.

From December ninth the Museum also had on view eight portrait drawings in red chalk by Mr. John Elliott. Seven of these were of young Americans who had fallen in the recent war, and the eighth was a superb portrait of Julia Ward Howe. Mr. Elliott always shows a finished character study, with a sensitive feeling for values and line. Besides being very representative of Mr. Elliott's work, the portraits of the young Americans are fine examples of the sort of individual war memorial which should be always preserved as an incentive and example to young men of like age.

Other exhibitions included Persian brocades and embroideries, lent by Mr. Mustapha Avigdor, in November, and in December a remarkable exhibition of recent artistic printing. The exhibition of Egyptian objects shown also in December included some fine examples from the permanent collection and a very remarkable head of a king, in black granite, which was lent by the Estate of Nelson W. Aldrich.

"I neither see what art can do without natural talent, nor natural talent without artistic training; each requires the aid of the other, and united they assist one another to reach the desired goal of success."—HORACE.

*The Bulletin of the  
Rhode Island School of Design  
Providence*

All communications should be addressed to the  
General Editor, Mr. L. Earle Rowe.

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## ADMISSIONS.

**HOURS OF OPENING.**—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 8th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

## PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

## PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

## COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

## LIBRARY.

The Library contains 3,971 volumes, 16,263 mounted photographs and reproductions, 3,045 lantern slides, and about 3,330 postcards. During the months of June, July and August the library is closed.