

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. X

APRIL, 1922

No. 2



WHEN THE MORNING STARS SANG TOGETHER, AND
ALL THE SONS OF GOD SHOUTED FOR JOY

Plate from "Illustrations of the Book of Job" By WILLIAM BLAKE, 1757-1827

Gift of Mrs. JANE W. BRADLEY, in memory of Mr. CHARLES BRADLEY, 1922

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

Copyright, 1922, by Rhode Island School of Design. All rights reserved.

BLAKE'S "BOOK OF JOB"

ENGLAND has produced a number of artists who have dealt with the superhuman and allegorical, but none have equalled in brilliancy William Blake, one of art's unique geniuses. Belonging to no set school, defying classification, developing his own method, and at times impatient of the restraint of convention, Blake flashes across the firmament of art like a bolt of lightning. His was not the ordinary mind or eye; rather he was so sensitive to impressions, so much a "seer of visions and a dreamer of dreams" that many have called him insane. Like other great men of genius, he did several things well, for he made serious contributions to the realm of poetry as well as that of art. In his day, Blake was misunderstood and neglected. Today, our museums treasure his works and rightly so, collectors vie with each other in the auction room for the possession of even his slightest sketch, and artists copy his style, though lacking his temperament or genius.

Blake has for us a peculiar interest, for Mrs. Jane W. Bradley has just given to the Rhode Island School of Design a copy of Blake's "Illustrations of the Book of Job," in memory of Mr. Charles Bradley. The volume is of unusual value, not only for its fine condition, but because it was John Linnell's own copy. The story of its origin is worth repeating. The artist had spent a life of struggle, and was but little appreciated. He cared more for his visions and their perpetuation in art, than for social contacts which might further interest in his work. The result was that only a few loyal supporters made it possible for him to carry on. The one who, as friend and patron, did most for him during the last eight years of his life was John Linnell of Collin's Farm, Hampstead. Blake had produced by 1823 a group of water-color illustrations to the Book of Job, which he had sold to Mr. Thomas Butts. These he borrowed and showed to Mr. Linnell who commissioned him to make a set of engravings. For this order another set of drawings was

made, and the twenty-one engravings published on March 8, 1825. Blake did the work while living at Fountains Court, the Strand, in London. The set of engravings, for which the artist was to receive £100, did not make an immediate success, and Mr. Linnell quietly gave him an additional £50. This patron, therefore, had a great deal to do with their production, and it is a pleasure to know that the copy which had been his is now in the permanent collection of the School of Design.

Blake found in the story of Job the inspiration he liked, and the greatest range for his imagination. It offered the thread of action which appealed to him, namely a departure from faith and a return to it. The successful result he achieved is, undoubtedly, due to his peculiar genius about which he says, "You have only to work up imagination to the state of vision, and the thing is done." Perhaps never has there been an artist whose power of delineation or accuracy of line depended so much on the clearness of his vision. The truth of this is seen in those parts of the "Book of Job" which do not do him justice. It is interesting to note that Linnell brought to his attention some of the early Italian wood-engravings, which not only greatly interested the artist, but influenced his style in this, his last work.

As interpretations of the "Book of Job," his illustrations stand unique, partly because of Blake's superior religious exaltation, and partly because of his genius as an engraver. For these reasons they should occupy an important place in our consideration of art.

—L. E. R.

"I KNOW MY LOUVRE"

IN Sensier's book on Jean Francois Millet, we find the painter exclaiming, with a feeling of pride, "I know my Louvre." It was not the physical building, with its important historical associations, which he knew so intimately, but rather its contents, that vast accumulation of the world's treasures of art of the best periods. Even more

than the paintings and sculpture themselves, the Louvre meant to Millet, not the history of art, but the inspiration and vision which these works of art afforded. He did not come to this knowledge with a single visit, but his biographers repeatedly dwell upon the fact that, during the period of his Paris residence, he haunted the galleries, for, as he says, "The Louvre bewitched me." One may say that, as an artist, he was unusually sensitive to the message of art; but quite apart from this, he made a conscious effort to broaden his acquaintance with worth-while art, and was abundantly rewarded.

There is in his experience something for each of us, whether we are artists or not. We may not have the Louvre within daily reach, but we do have a Museum that seeks to bring to us the best that is obtainable. Most American museums are not, as they have sometimes been called, "cold-storage warehouses of works of art," but functioning collections, emphasizing quality in art, and giving their message to those who care to hear. One visit will not reveal the possibilities, but only a constant acquaintance with objects on exhibition. We need art in our development as much as we do religion, or literature, or music; and the world becomes much richer, and our comprehension of its beauties much enhanced when we develop our powers of appreciation.

Do you know your Museum of Art to any such degree as Millet? Have you made it so much a part of your life that it remains a constant source of joy and inspiration? If not, you have missed something worth while. Artists are gifted people who are supersensitive to beauty in Nature, either literal or abstract. Why not give them as much of a chance as the poet, the musician, and the clergyman? Do not think that it does not matter or does not enrich one's life. Quite apart from the inner awakening of the soul to the sense of beauty, art influences our whole life. The clothes we wear, the way we dress, the surroundings in our homes, even our attitude towards our

business is influenced by the degree of our acquaintance with art. We speak of a person's having good taste when we mean a superior understanding of the refinements of art. Not all artists are great, and the degree of their success depends on their inner vision, rather than on their technique. The place where this is to be seen by the public at large is the art museum. Here, at leisure, you, as an interested visitor, like Millet, may find the larger art consciousness stirred, your eyes opened, and your outlook on life broadened precisely to the degree that you allow it. The collections are not static, but constantly changing and growing. For this reason, if for no other, you ought to make frequent visits to the museum.

Please note the possessive pronoun in Millet's phrase. It is the real expressive word in the whole. Millet knew that the Louvre belonged to him in two senses. In the first place, as a French citizen, he actually was a part-owner, though in a very small degree, of the physical building and its contents. But we have noted the much broader way in which he had made the Louvre his own.

How can we do it? By visiting our Museum constantly, seeing its special and permanent collections, attending its receptions, taking advantage of its lectures and Sunday afternoon talks, and by taking the same pride in its growth and success that we do in our home or business. In some cities, the art museum is recognized as one of its greatest assets, and no visitor is allowed to leave without being shown it. Do we do this? If we did, we would soon come to know our museum. Have the pleasure of having a share in its growth, and make the message of the things it has, a part of our life, looking forward to the larger museum of the future, and the more important message it can then give. Remember our art museum is an indication to the world of our civic pride and our understanding of the beautiful. Therefore, let us try for that knowledge that will enable us to say, with Millet, "I know my museum."

A CHINESE LANDSCAPE
 ATTRIBUTED TO
 MA YÜAN

TO the Occidental, the Far East has always been more or less of a mystery. A language peculiarly difficult for the Western mind to conquer and a civilization fundamentally alien have seemed to build an invincible spiritual barrier. Since the opening up of commerce between the East and the West in the nineteenth century, however, each decade has witnessed an increased understanding, and nothing has contributed to this result more effectively than the Occidental's developing knowledge of Oriental art. Saturated with symbolism, it is an art which is an open window to a subtle people's philosophy of life. Nor is there any phase of Oriental art fuller of self-revelation than that of painting, and landscape painting in particular, not only because of its direct symbolism of the basic principles underlying the Oriental's philosophical explanation of the universe, but because the artist by means of his interpretative studies of nature seeks to render in a pictorial impression the landscape's spiritual significance.

The Chinese word for "landscape" is, in exact translation, "mountain and water picture." The mountain with its envelope of clouds represents the earthly principle, the *yin*, as opposed to the humid principle of vapor, the *ya*. The Chinese are the greatest painters of mountains in the world. No Western painter has ever been able to attain the breadth and magnitude of motive, the dominating grandeur, the sublime serenity of the Oriental conceptions. Man is not the centre of the universe as he is to the Occidental, but rather does he take his place as one manifestation of the multiplicity of forms in which the creative principle delights to express itself. To the Chinese painter, landscape is never merely a background for human figures; nor does he use the beauties of nature as a mirror of man's moods. Rather does he seek to

penetrate to the soul of natural phenomena, to become one with it, and in his art to express its essential spirit. The material world is for him only the visible covering of a deeper reality. This mystic absorption in his subject, this largeness and breadth of vision, this spiritual profundity, is the reason why the Chinese artist has been able to express with a few dexterous brushstrokes of restrained color a sense of sublimity intensely affecting. The Oriental painter is always an impressionist; he suggests, and leaves it for the spectator's imagination to complete the picture. This makes his work endlessly intriguing. He lures the spectator into his dream world until he too is a dreamer and a creator of beauty. And this is the secret of the greatest art.

Landscape art reached its culmination in the Sung Dynasty, 960-1260 A. D. To the artists of the Sung age, the forms of nature were "felt in the blood, and felt along the heart," and mountain and cataract haunted them like a passion. Not until the "paysage intime" of the XIXth century, did European painters arrive at such intimacy with nature. The Rhode Island School of Design is fortunate in possessing a landscape attributed to one of the very greatest of the Sung artists, Ma-Yüan, who lived at the end of the XIIth and the beginning of the XIIIth centuries. The landscape is a kakemono, or hanging scroll, about a yard and a half high. Gigantic pinnacles, whose bases are hid in mists and whose precipitous sides are tufted with stiff, sturdy trees, rear themselves into a clear sky. A thin ribbon of water—a distant mountain stream—is seen threading a deep gorge or valley, to appear again in all its raging and impetuous fury in the immediate foreground. The stream is here spanned by a rustic bridge over which two tiny human figures are crossing, perhaps to join another tiny human figure that looks out, wrapt in contemplation of the scenery, from the balcony of a small house. At the right, two large twisted pine-trees spring from the foreground rocks.

The audacious peaks that seem striving to thrust themselves through the roof of the sky, the pines twisted into grotesque shapes by the elements but defiantly holding to the craggy rocks, the tumultuous mountain torrent, create an impression of intense energy. This is balanced by the sense of space, which brings a feeling of serenity and calm. In looking at the painting, one inevitably takes one's place with the tiny human figure on the balcony, and is halted by a vision of the astounding grandeur of the natural world.

Chinese landscape painting is divided into the Northern School and the Southern School, according to whether greater emphasis is laid upon strength and grandeur, or upon beauty and grace. The character of the brushstrokes affected by the two schools in rendering mountain outlines is one of the chief distinctions between the styles. Sharp, precise lines marked the paintings of the Northern School; lines "wrinkled like tangled hemp fibre" or "the veins of a lotus leaf" lent themselves to the portrayal of the delicate beauties delighted in by the Southern School. Artists did not confine themselves exclusively to a particular school, but used the style of the North or the South according to which seemed best suited to express their conceptions. Some painters, holding allegiance to neither school, combined the qualities of both. Among these was Ma-Yüan. In his restrained use of color and loftiness of motive he is classed with the Southern School; but his vigor, the energy of his brushwork, his intense virility, associate him with the Northern School. In the painting of this master we get a landscape which ably represents the art of the age of Sung, the landscape art which Laurence Binyon calls "the greatest school of landscape which the world has seen."

—M. A. B.

"Art is the individual expression of an individual way of seeing, feeling and adapting nature."

—*Selwyn Image*



MOUNTAIN LANDSCAPE

Attributed to Ma-Yuan, Chinese. Sung Dynasty
Museum Appropriation, 1918

AN ITALIAN CASSONE

IN one of Savonarola's sermons is an arraignment of the young women of Florence and their extravagance for decorated cassoni. That there was justification for his criticism of this interest is shown by the very large place taken by the cassone in the history of Italian furniture, and its many forms and methods of decoration. Carving, painting, inlaying and other kinds of work lent interest and richness to the chests which were so popular.

The Museum has recently purchased an excellent cassone of the earlier period, which is more restrained and simple than the later ones. It has been acquired from

the Museum Appropriation of 1921. This marriage coffer is of walnut, with a formal symmetrical design in gilded pastiglia or gesso. The design on the front has three divisions, in the centre of which is an eight-leaved medallion with a formal arrangement of two animals facing each other, with heads turned to the front. Between them is a tree, while flowers and foliage fill up the rest of the area. Dragon-forms with intertwined necks fill up the spandrels of the rectangles containing the medallions. These rectangles are framed with panels filled with birds and scrolled vines. Separating these rectangles in the centre are two shields with effaced heraldic designs, and the wave pattern used so frequently in Renaissance times, and after the classical model. Each end of the cassone has a shield with effaced design in a rondo. This is in the centre of an eight-lobed medallion, each lobe being filled with a rosette. These large medallions are framed by panels of formal geometric patterns. All of this design is modelled in relief in the gesso, but the relief softened and kept flat, keeping in mind the all-over decorative effect. The details are punched in the gesso with stamps similar to those used on the early paintings, especially those of the Sieneese School. The design is similar in many respects to those which appear in thirteenth-century textiles or before.

The method of gesso work as applied to chests and panels is described by Cennino Cennini ("The Art of the Old Masters as told by Cennino Cennini," translated by Mrs. C. J. Herringham). Gesso is burnt gypsum or "plaster of Paris," and the Italian artist used it in many ways, as an underground for painting, or a modelling substance as in the chest under discussion.

In date, the new acquisition may possibly go back to the latter part of the fourteenth century, and this is perhaps supported by the relation of the design to textile patterns, as has been noted. But it is safer to put it in the early part of the fifteenth century, for the traditions of technique and design persisted far into that period.

The cassone may be compared to several others, including one in Fenway Court, Boston, and one in the Metropolitan Museum. The closest parallel at hand is the marriage coffer No. 247-1894 in the Victoria and Albert Museum in London (see *Magazine of Fine Arts*, vol. 1, 1905-06, p. 190).

If there were enough left of the details on the shields it might be possible to know the name of the family for whom it was made, but that is out of the question. It is known, however, to have come from one of the castles of the Baglione family in Umbria.



CASSONE OR MARRIAGE CHEST

Italian, Early 15th century

Museum Appropriation, 1921



THE OLD WIND-MILL

by Jules Dupré (French, 1812-1896)

Bequest of AUSTIN H. KING, 1922

AUSTIN H. KING BEQUEST

IT is interesting to note the way in which works of art find their way to our public museums. Collectors are led by many reasons to place their treasures where they will do the most good. Perhaps it is the fear of dispersal, or neglect by uninterested relatives, possibly it is their interest in showing examples of their connoisseurship, or better still, it may be the very laudable desire to have a share, large or small, in the growth of the public art museum. The latest bequest to the Rhode Island School of Design is that of Mr. Austin H. King, and included nine oil paintings, and six Chinese water-colors. The paintings make a group of wide interest. The most important is the charming "Old Windmill," by Jules Dupré (1812-1896). The artist was fond of low horizon lines, luminous skies, and the picturesque countryside. The scene is doubtless not far from the Oise River, on the banks of which

was his home. His debt of inspiration to Hobbema and Ruysdael is evident in this painting as in other work, and likewise his sympathy with what has been called "personal landscape." It was the genius of the Dutch to express the soul of the landscape before them, and Dupré voiced the same feeling for the French School of 1830, with the other well-known artists. Dupré was also fond of trees and cows, and the second example by him, is evidence of this interest.

Charles Émile Jacque (1813-1894) found his chief delight in representing sheep, pigs, hens and other denizens of the barn-yard. The example by him in the King bequest shows a group of sheep and hens in a stable.

Carleton Wiggins (1848-), a well-known American artist, is represented by an example of his work "Winter Evening in France," which is dated 1882.

The other paintings include "The Apothecary Shop," by Adophe François Grison (1845-) of the French School, and "Owl Critics," by William H. Beard (1825-

1900); "After the Shower," by E. M. Banister (1828-1901), and "Fruit and Flowers," by Edward C. Leavitt (1842-1904). The six Chinese water-colors are costume studies by Piu Ou Qua, and are of the Ching Dynasty.

MARY MAGDALEN

Attributed to SIMONE MARTINI

THE Museum acquired last summer a fine example of Sienese XIV century painting which is attributed to Simone Martini. The panel represents Mary Magdalen. It is painted in tempera on wood.

Sienese painting in the XIV century was distinguished for its beauty, its religious fervor, its emphasis on flowing line and color, and for its continued use of certain of the Byzantine features, such as the gold backgrounds and the incised details on dress, nimbi and backgrounds. It stood apart from the rest of Italian painting, not seeking for naturalistic representation, but striving for a mystical abstraction which has been noted by every critic, and by them compared to a similar tendency in Oriental art.

Petrarch held two artists of his time to be superior to the rest in achievement. These were Giotto and Simone Martini. The latter artist was born in Siena in 1283, worked under Duccio, painted in Siena, Pisa, Orvieto, Assisi and Avignon, and died in the last city in 1344. His claims to superiority among his fellows lie in his handling of color, the drawing, the wonderful treatment of the drapery, and the strange appeal of the beauty of features. He worked both in fresco, and in tempera on wooden panels. He was, in his panel pictures, more successful in his simple figures against a gold background.

The newly-acquired panel in the museum shows Mary Magdalen, half-length, facing the spectator and holding her pot of precious ointment. The rich red robe with its delicately patterned border in gold, the dress of the same color, and the blue-green lining of the robe are handled with the



MARY MAGDALEN by Simone Martini? Italian, 1283-1344

Museum Appropriation, 1921

genius of a master. The incised details of the background are in the approved manner of the period. The gold work is characteristically warmed up by the underpainting of Armenian bole. The flesh has the cool, greenish shade which is likewise a feature of the work from Siena in the XIV century. The face is delicately modelled, and in its sweetness and delicacy compares favorably with other examples of Simone's work. So striking is the parallel that the panel is certainly of his school and made directly under his influence, if not by the master himself.

THE LIBRARY

Among the accessions since October 1921, by gift and purchase, are the following:

Audsley, G. A. and Bowes, James Lord—*Keramic art of Japan.* 1875.

Baer, Joseph—*Codices manuscripti: Incunabula xylographica et typographica.* 1921.

Baldinucci, Florent and others—*Sculptura Historico Technica.* ed. 4. 1770.

Baum, Julius—*Gotische Bildwerke Schwabens.* 1921.

Belcher, John and Macartney, Mervyn E. *Later renaissance architecture in England.* 1921.

Beringer, Jos. Aug.—*Trübner, des Meister Gemälde.* 1917.

Biddle, Edward and Fielding, Mantle—*Life and works of Thomas Sully.* 1921.

Binyon, Laurence and Arnold, T. W. — *Court painters of the Grand Moguls.* 1921.

Binyon, Laurence—*The flight of the dragon.* 1914.

Birdwood, George C. M.—*Industrial arts of India.* 1880.

Bode, Wilhelm von—*Italian renaissance furniture.* 1921.

Bolton, E. S., and Johnston, E. J.—*American samplers.* 1921.

Boston museum of fine arts—*Catalogue of paintings.* 1921.

Byne, A., and Stapley, M.—*Spanish interiors and furniture.* 1921.

Cary, Elisabeth Luther—*Honoré Daumier* 1907.

Chavannes, E., and Petrucci, R.—*Ars Asiatica, La peinture Chinoise.* v.1. 1914.

Cohn, William—*Indische Plastik.* 1921.

Crane, Walter—*First of May.* n. d.

Dodgson, Campbell—*Etchings of Charles Meryon.* 1921.

Duschesne, Jean, comp.—*Musée français.* 4v. n. d.

Dulac, Edmund—*Edmund Dulac's picture book.* n. d.

Fecheimer, Hedwig—*Kleinplastik der Ägypter.* 1921. *Die Kunst des Ostens,* No. 3.

Fischer, Otto—*Chinesische Landschaft-Malerei.* 1921.

French, H. W.—*Art and artists in Connecticut.* 1879.

Getty, A.—*Gods of northern Buddhism.* 1914.

Glaser, Curt—*Die Kunst Ostasiens.* ed. 2. 1920.

Grünwedel, Albert—*Alt-Kutscha.* 1920.

Hawes, Harriet Boyd and others—*Vasiliki and other prehistoric sites on the Isthmus of Hierapetra, Crete.* 1908.

Heller, Joseph—*Geschichte der Holzschneidekunst.* 1823.

Hool, G. A., and Johnson, N. C. — *Handbook of building construction.* 2 v. 1920.

Hubbard, M., and Peck, E.—*National costumes of the Slavic peoples.* 1920.

Justi, Carl—*Diego Velasquez and his times.* 1889.

Kummel, Otto—*Die Kunst Ostasiens.* 1921. London, Victoria and Albert museum—*Catalogue of textiles from burying grounds in Egypt.* 1920.

Mallon, Paul—*Collection Paul Mallon, decrite par Gaston Migeon.* 2v. n. d.

Malory, Thomas—*Romance of King Arthur,* abridged by Alfred W. Pollard, illustrated by Arthur Rackham. 1920.

Marle, Raimond von—*Simone Martini.* 1920.

Michel, Émile—*Rembrandt, his life, his work and his times.* 2v. 1894.

Morgan, John Hill — *Early American painters.* 1921.

Newcomb, Rexford—*The volute in architecture.* 1921.

Nutting, Wallace—*Furniture of the pilgrim century, 1620-1720.* 1921.

Pond, Dewitt Clinton — *Engineering for architects.* 1915.

Post, Chandler Rathfon — *History of European and American sculpture.* 2v. 1921.

Rivière, Henri—*La céramique dans l'art d'Extremê-Orient.* in 4v. v.1. n. d.

Roberson, Charles L. — *Historical rooms from the manor houses of England.* n. d.

Roussel, Jules—Vitreaux du XII^{me}. au XVI^{me}. siecle. n. d. v. 2.

Royal gallery of British art. n. d.

Saint, L. B., and Arnold, Hugh—Stained glass of the middle ages in England and France. 1913.

Schrubring, Paul — Cassoni: Truhen und Truhenbilden der Italienischen Frührenaissance. 2v. n. d.

Smith, S. C. Kaines—Greek art and national life. 1914.

Smith, Vincent A.—History of fine art in India and Ceylon. 1911.

Stradonitz, R. K. von—Über Copien einer Frauenstatue aus der Zeit der Phidias. 1897.

Thoms, P. P.—Ancient Chinese vases of the Shang Dynasty. 1851.

Tipping, H. Avray—Grinling Gibbons and the woodwork of his age. 1914.

Valentiner, W. R.—Frans Hals. 1921.

Valentiner, W. R.—Rembrandt. 1921.

Vernon gallery of British art. 2v. n. d.

Wright, Willard—Modern painting. 1915.
—M. S. P.

The list of books in the very important gift of Mrs. Jane W. Bradley will be printed in the next issue of the Bulletin.

STORY HOURS FOR CHILDREN

Following the practice of other years the School of Design has offered a series of illustrated story-hours for children and their friends. These were given by Mrs. Mary Shakespeare Puech, and dealt with such fascinating subjects as, "Rustam, the Persian Hero," "A Florentine Christmas," "The Empress and the Silkworm," and "The Boy and the Carp." Mrs. Puech carried her hearers far afield, with her doughty warriors of Persia, her picture of Florence in the day of its glory, and the peculiar spell which haunts the Far East, in China and Japan. The series this year seem to have been most successful, thanks to Mrs. Puech's genius for story-telling and her careful planning to relate the stories directly to objects then on view in the Museum.

EXHIBITIONS FROM JANUARY 10TH TO APRIL 1st, 1922.

January 10th—January 29th—Paintings by Russell Cheney. Textile Designs and Fabrics, assembled by the Art Alliance of America, and circulated by the American Federation of Arts.

February 3rd—February 26th—Paintings of the West by seventeen well-known artists. Etchings, dry-points and Aquatints by George Elbert Burr. Circulated by the American Federation of Arts.

March 3rd—March 28th—Chinese Paintings and Sculpture of the T'ang and Sung Dynasties. Recent Gifts and Loans of European and American Paintings.

ACCESSIONS AND GIFTS DECEMBER 15, 1921, TO MARCH 15, 1922.

Basketry

Two grass pockets, Hawaiian, 19th century, anonymous gift.

Ceramics

Pie-dish, Pennsylvania German, sgraffito slip ware, made by John Laidy about 1800, anonymous gift.

Chinese Lowestoft sugar bowl, coffee pot and tea-caddy, and Peruvian jug, anonymous gift.

Akkadian vase, about 2500 B. C., gift of Mr. Joseph Brummer.

Black basalt coffee-pot, creamer, sugar-bowl, tea-pot, bowl and saucer, English, XVIII century, bequest of Miss Edith Knight.

Purple-lustre mug, English, XVIII century, gift of Miss Ellen D. Sharpe.

Drawings

Pencil drawing by William Strang, anonymous gift.

Charcoal drawing by Jean François Millet, gift of Mrs. Gustav Radeke.

Glass

Wine-glass, American, about 1800, gift of Mrs. Murray S. Danforth.

Jewelry

Chinese kingfisher-feather silver pin, gift of Mr. Theodore Francis Green.

Gold ear-ring, Graeco-Roman, and gold and silver pin, Greek, II century, gift of Ostby and Barton Co., in memory of Englehardt Cornelius Ostby.

Numismatics

Medal in honor of Gen. U. S. Grant, 1868, made by Hugues Bovy, gift of Mr. Howard L. Clark.

Paintings and Water-Colors

Nine oil paintings: *Cattle at Rest* and *The Old Windmill* by Jules Dupré; *Sheep at Rest* by Charles E. Jacque; *The Apothecary Shop*, by Adolphe François Grison; *Owl Critics*, by William H. Beard; *After the Shower*, by E. M. Bannister; *Winter Evening in France*, by Carleton Wiggins; *Fruit and Flowers*, by Edward C. Leavitt; six water-colors, by Piu Ou Qua. Bequest of Mr. Austin H. King.

Chinese kakemono, *Flutist on Water-Butt*, attributed to Yen-Tzu-Ping, Sung Dynasty; predella, Italian, XIV century, *St. John led off to Martyrdom*, attributed to Taddeo Gaddi; gift of Mr. Manton B. Metcalf.

Two water-colors: *The Simplon*, by John Singer Sargent and *Glencoe*, by J. M. W. Turner; gift of Mrs. Gustav Radeke.

Prints

Three wood-block color prints: *Torcello*, by Margaret Patterson; *The Sandias*, by Gustave Baumann; *Pavlova-Gavotte*, by Florence Wyman Ivins; anonymous gift.

Engraving: *Founders of the Barbizon School*, by S. Ferris; bequest of Mr. Austin H. King.

Color lithograph, *Studies in the Nude*, by Arthur B. Davies; gift of the Montross Galleries, New York.

Wood-block color print, *High Skies*, by Frances H. Gearhart; gift of Mr. Scott A. Smith.

Sculpture

Fragment of grave-relief, Pentelic marble. Greek IV century B. C., anonymous gift.

Fragment of Egyptian wall relief, head of Queen Nefertiti, 1383-1365 B. C., gift of Mr. Arnold B. Chace.

Silver

Sugar bowl and creamer, made by G. Baker, Providence, about 1825; gift of Miss Fanny Fiske Hasbrouck.

Watch, English, 1840, gift of Mr. Henry Salomon.

Stencils

Fourteen stencils, Japanese, XIX century, gift of Mrs. Henry D. Sharpe.

Snuff Boxes

Thirty-eight painted papier mâché, enamel and metal snuff and patch boxes, bequest of Miss Edith Knight.

Textiles

Italian cut velvet, chasuble back, XV-XVI century; tie-dyed scarf from Central India, XIX century; cut-velvet, Chinese, Ching Dynasty; anonymous gift.

Collection of twenty-eight Burmese, Central African and South Sea Island textiles, anonymous gift.

Square of hand-woven linen, Chinese, XIX century, gift of Mrs. Walter L. Burt.

—

"To arouse the powers of enjoyment, of abandonment to beauty as an end in itself, is the legitimate aim of art. If we look at pictures to understand, it is that thus we may come to enjoy them. It has been said that there has come upon art something of excessive earnestness and effort, out of harmony with its spirit."

—R. C. Witt

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

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

OFFICERS

Mrs. GUSTAV RADEKE	President
THEODORE FRANCIS GREEN	Vice-President
G. ALDER BLUMER, M. D.	Secretary
STEPHEN O. METCALF	Treasurer
<hr/>	
L. EARLE ROWE	Director

TRUSTEES

Term expiring 1927	WILLIAM L. HODGMAN, SYDNEY R. BURLEIGH
Term expiring 1926	WILLIAM T. ALDRICH, HENRY D. SHARPE
Term expiring 1925	Mrs. GUSTAV RADEKE, JESSE H. METCALF
Term expiring 1924	HOWARD L. CLARK, THEODORE FRANCIS GREEN
Term expiring 1923	Miss LIDA SHAW KING, G. ALDER BLUMER, M. D.
Term expiring 1922	HOWARD HOPPIN, HARALD W. OSTBY

EX-OFFICIO

His Excellency Governor EMERY J. SAN SOUCI
His Honor Mayor JOSEPH H. GAINER
Commissioner of Public Schools, WALTER E. RANGER
The Superintendent of Providence Schools, ISAAC O. WINSLOW
President of Brown University, WILLIAM H. P. FAUNCE
Professor JOHN FRANCIS GREENE, of Brown University
E. CHARLES FRANCIS, of State Board of Education
Judge FREDERICK RUECKERT, of State Board of Education
Librarian of Providence Public Library, WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time
\$100.00
Annual Governing Members, who pay annual dues of
\$10.00
Annual Members, who pay annual dues of \$3.00

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 15th 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 Pendleton 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 4,850 volumes, 16,442 mounted photographs and reproductions, 3,596 lantern slides, and about 3,460 postcards. During the months of June, July and August the library is closed.