

BULLETIN OF  
THE  
PENNSYLVANIA  
MUSEUM



MEMORIAL HALL  
FAIRMOUNT PARK  
PHILADELPHIA

ISSUED QUARTERLY BY THE PENNSYLVANIA MUSEUM  
AND SCHOOL OF INDUSTRIAL ART

SUBSCRIPTION, ONE DOLLAR A YEAR

APRIL, 1918

# PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART

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# BULLETIN

FOR APRIL, NINETEEN HUNDRED AND EIGHTEEN

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# BULLETIN

OF

## THE PENNSYLVANIA MUSEUM

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APRIL, 1918

SIXTEENTH YEAR

Number 61

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### GRAVE POTTERY OF THE KORAI DYNASTY

The custom of burying ceremonial vessels with the dead persisted in Korea until a hundred years ago, and to this custom we owe the preservation of thousands of beautiful pottery objects which otherwise, in the destructive households of the East, would have vanished centuries ago. So many of these tomb vessels are defective or deformed in the firing, that it has been supposed that imperfect pieces were commonly used for burial purposes and doubtless this was often the case among the poorer people; on the other hand many of them are so fine as to seem to prove that in many instances the very best of a man's possessions were buried with him. This is emphasised by the finding of bronze vessels, implements, mirrors and articles of jewelry of the highest quality of achievement.

In Korea the most beautiful pottery and porcelain dates from the Korai dynasty, which ruled the peninsula from 932 to 1392 A. D. Omitting for the moment all consideration of the rough hand-moulded pottery of South Korea which had so strong an influence on that of Japan, especially on the various wares favored by the tea-masters, we find that the wheel-made pottery of North Korea can be divided into two main types; the celadon-like ware, with or without inlaid or painted designs, and the white pieces that are sufficiently near of kin to the Ting Yao ware of China to be wrongly attributed to that country even by some of our foremost museums today.

The celadon-like ware is heavy, sonant, beautifully potted. The clay is clear grey. Spur marks, varying in number from three to twelve, are found almost invariably on the bases of the pieces. The glaze is clear, thick, vitreous, of a greenish blue which is easily distinguished from Chinese celadon. In the decorated pieces the design is sometimes painted under the glaze in a reddish black pigment which turns black with baking; sometimes done with an inlay of white clay either with or without the accompanying details in black paint; and sometimes merely incised so that the glaze flowing thicker in the incisions makes the pattern appear somewhat darker than does the rest of the object. These incised designs are either drawn freehand with a tool, in very low intaglio under the glaze, or else impressed by means of a mould or stamp; in the finer specimens the work is as good as in the best Chinese wares similarly ornamented, for which they are sometimes mistaken. The use of these two methods is

common to the white and celadon wares. In Japan the term for undecorated celadon-like ware is *Korai seiji* (Korai celadon); this name is also applied to pieces decorated with incised or moulded patterns. The celadon pieces with inlaid designs are known as *Korai unkaku* (Korai clouds and storks) from the frequency with which this pattern appears, and those with painted ornament are called *Egorai* (picture Korai).

The best known and in some ways the most interesting of these types is the *Korai unkaku*, and its characteristics are worth noting as being perhaps unique in the history of Eastern pottery and certainly characteristic of the Korai wares. The object to be decorated is built up or wheel-turned out of the grey clay; the design is then incised, and an inlay of fine white kaolinic clay, like that used in the fine white Korean pottery, is inlaid into the intaglio lines, thus bringing the design flush with the body of the object. In many cases this design is completed with black paint before the glaze is flowed on. A common design is of a small aster-like flower, probably some form of chrysanthemum, which is used both freely and highly conventionalized, but a large variety of designs has been noted and their combinations follow ancient traditions.

The small aster-like flower is much used in the pottery that was made in Japan centuries ago and is still being made in the Korean manner; the pottery called *mishima*. It is however no more likely to be confused with *Korai unkaku* than is Sung celadon to be confused with *Korai seiji*.

The process of inlaying a design in a piece of pottery seems to have originated in Korea before it did elsewhere, but of this fact there is not at present sufficient evidence at hand to justify me in making a positive assertion. It is however certain the process was not used in China and that it appeared in Japan only after the Japanese had been taught it by the Korean potters.

In the small exhibit, now shown, is only one of the celadon-like pieces and this inlaid in the *mishima* manner. The group of small white dishes in the same case are of the type known in Japan as *hakugorai* (white Korai) and belong to a group of Korean wares wrongly labelled by certain people as Sung Ting Yao. Although we are unable to show the great variety of shapes that are to be found in white Korai pottery we have in these small dishes examples of the different glazes.

The most obvious argument against a Chinese provenance for Korean white ware is that thousands of unbroken examples of this very fragile and delicate porcelain have been found in Korea and none exactly like them in China; and that while trade between China and Korea was of course constant, yet it is hardly likely that they would have survived a journey of a thousand miles or so in such quantity as to be still available by hundreds in Korea.

But more conclusive than this is the proof shown by the objects themselves. To begin with, *Korai unkaku* is indubitably Korean. A certain large pot in the Museum at Seoul is of the grey clay and celadon-like glaze common to all *Korai seiji*. It is without question a typical *Korai unkaku* piece. But its interest lies for us in the quantity of white inlay that it shows. Instead of having very small flowers or storks or some other design scattered over it, it has two large panels or medallions, perhaps four inches by three, made of the

white clay. These medallions are inlaid precisely as the smaller patterns are inlaid; on each appears a design, partly painted and partly of the grey clay that forms the body of the jar. The entire pot is covered with a *single glaze*, which over the grey clay is of the strong green-blue color of *Korai seiji*, and over the large white medallions is of the vitreous bluish tone of the best *hakugorai*. A small bottle recently acquired by the Metropolitan Museum is equally clear in proving that the glaze used on *hakugorai* is the same as that used on *K'crai seiji* and *Korai unaku*.

Under the general term of *hakugorai* (white Korai) may be included all the variants of glaze, color and potting for which the same hard, white, close-knit, and generally sonant body clay has been used as a foundation. But the word in its particular sense is also used to define those pieces in which the glaze, even when it flows deep, has no trace of green or blue or yellow. It is a creamy white, even, thin, and often covered with a close net of crackle. There is more reason for confounding this type than any of the others, with Ting Yao.

The commonest glaze on the white pottery is that called by the Japanese *seijibaku*. The almost colorless consistency of the vitreous glaze results in a white ware with an aqueous blue tone where the glaze flows deep.

A variant in color from this *seiji baku* is the so-called *amegusuri* (honey glaze). But this yellowish tinge may well come from the glaze that appears on a number of regular *Korai seiji* pieces in which the color is so far from celadon that it is nearer a brownish yellow. It is not likely that this is more than a haphazard variant.

The glaze called by the Japanese *nyoju* is on the other hand quite different from *hakugorai* and *seiji baku*. It is a greasy white, without craze or crackle or bubbles; it seems slightly opaque and shows the "tear-drops," which are supposed by many people to prove a Sung origin. As a matter of fact the presence of "tear-drops" in a glaze has no significance whatever except to show that the glaze was not perfectly controlled. Nothing could be further from the truth than to consider them typical of a certain period or proof of a certain provenance.

Characteristic of all the white Korean pottery is the pure white clay, the presence of few spur marks on the bases, but often traces of sand; an appearance of having been string-cut and filed; generally an unglazed border to saucers and bowls, which was meant to be covered with a metal rim; lightness and generally sonancy; very fine clean potting; shapes wheel-turned and then often pressed over a decorated mould; and in many cases a quality of hardness and thinness that makes the pieces as translucent as porcelain if held to the light.

The delicate thin bowls occasionally show an interesting technique which resembles that of Chinese "rice-grain" porcelain, but which I believe to be purely accidental in the Korean examples. I have in mind two bowls, one in the Museum of Fine Arts, Boston, and one in the collection of Mr. Charles W. Gould of New York. In both of these the design is of flowers and *karako* (lit. "Chinese children"). The incision is deep, the glaze flows smoothly over it; perhaps in the shrinkage caused by baking, the design has become in many places a slit in the sides of the bowl; the glaze over it leaves it transparent,

on the same principle as in the so-called "rice-grain" porcelain. I assume it to be accidental because I have seen it so seldom in Korea and because the designs do not lend themselves to the technique; they are not constructed in the manner of stencils, but are more pictorial than merely decorative, whereas the designs in Chinese "rice-grain" porcelain and in the Persian "Gombroon" ware, based on this last, are pure ornament.

The fine craft of potting appears to have degenerated toward the end of the Korai dynasty and the white wares of the succeeding period, Ri, are coarse in shape, technique, design, and glaze. The celadon-like ware was discontinued, but before it ceased to be made it had lost its original simplicity of form and a most elaborate and ugly tradition had debased it. The highly ornate pieces of the late makers, while perhaps ably potted with their undercutting and sculpturesque qualities, are lacking in taste and beauty.

Today under Japanese tutelage *Korai sciji* is being made again in Korea, and the old art is revived for modern use.

L. O. W.



### INDIAN SCULPTURE

The Pennsylvania Museum has received recently as a gift from M. Paul Mallon of Paris a fine red sandstone head of the Mathura School of Indian Sculpture and dating from the second or third centuries of our era. It is 25 cm. in height and is set on a modern black marble stand. In all probability it belonged to a statue of the Buddha, as it is uncrowned and the hair is treated in formal curls turning from right to left, as described in the scriptures. It lacks, however, the ushrisha or curious lump on the top of the head which in all probability is merely a conventionalization of the method used by the higher classes of the early Indian peoples in arranging their long hair. In many of the Gandharan sculptures it is certainly a knot of hair and, in that art, was common not only to the Buddha but to many other personages, human and divine. The treatment of the features, particularly the deep setting of the eyes, is more western than native Indian but this is a characteristic of much of the sculpture from Mathura and Sarnath.

It is gradually being realized that the influence of Classic art on that of India has been to a great extent exaggerated by the discoverers of the abundant remains of the Gandharan school and their immediate successors. Not that this is not in itself a very important phase in the history of the arts of the world. The fact of the wide dispersion of the Hellenistic sculptors to the Eastward is in itself of great interest and their influence on the arts of the whole further East is undeniable.

But its chief achievement was in demonstrating to the Buddhists that it was possible, without irreverence, to represent the object of their adoration in human form. This idea, familiar to the European mind, does not seem to have dawned upon that of the Indian people until revealed to them by the



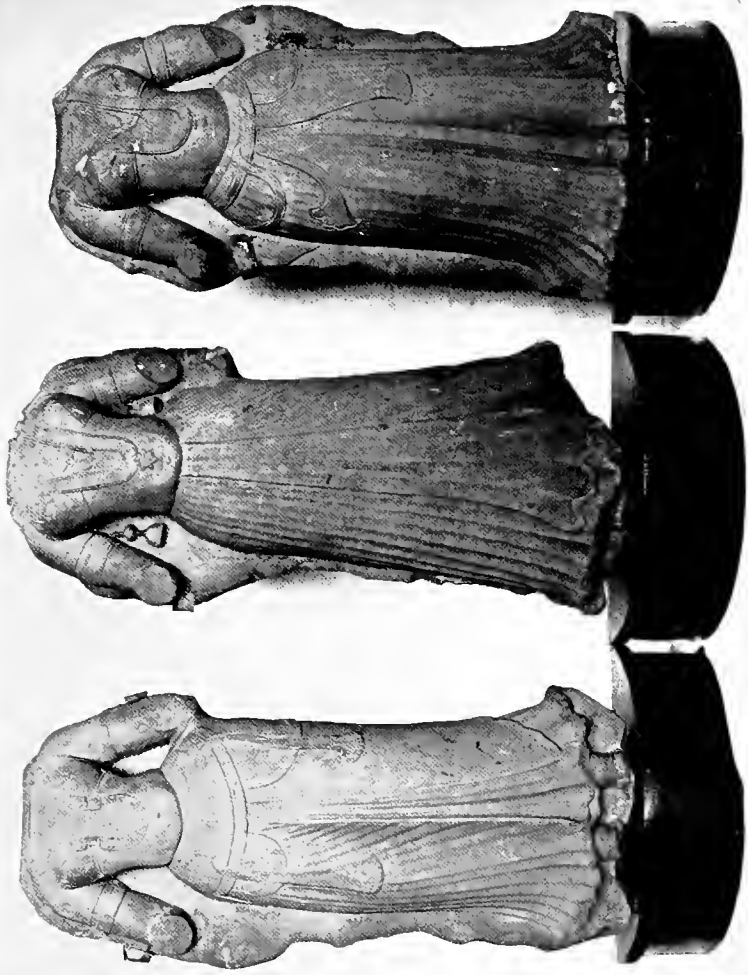
HEAD OF BUDDHA FROM MATHURA



SŪRYA DEVA

Indian, probably Twelfth Century





INDIAN SCULPTURE

Romanized Asiatic Greeks who in great numbers carried their craftsmanship far into the East. It so happened that the figure of the Buddha, then and there evolved, came to be accepted as the canonical presentment of him throughout the Buddhist world. Nevertheless the religious spirit and the ideals of beauty remained essentially Indian.

The Hellenistic influence seems to have been felt first sometime during the first century B. C. and to have reached its climax between 50 and 200 A. D. Little is found that can be dated after 400, by which time whatever influence Greece had exercised on Indian art was practically exhausted. Spreading from the Gandharan Kingdom, in the extreme Northwest of India, this style produced an effect on the arts of India, diminishing as it receded from its source. Mathura, a little to the Northwest of Agra, not unnaturally received a considerable amount of the "Greco-Buddhist" impress, but it certainly derives mainly from the older art of the peninsula, which is best displayed in the sculptures of Sanchi and Barhut. In the sculptures found here and at Sarnath we can see the Western formula gradually being absorbed by and lost in those of the dominant Indian.

We have in the Museum a few other specimens of ancient Indian sculpture. The most important of them all is a high relief in black carboniferous shale or clay slate, of which the eminent authority on Indian art, Dr. A. Coomaraswamy of the Museum of Fine Arts, Boston, writes:

"It undoubtedly represents Sūrya Deva, the Sun, driven by Aruṇa in the seven-horsed car. I think you are fortunate to possess such a fine piece of work. It is very accomplished, and well preserved; it is however altogether conventional in detail as well as composition. I should describe your figure as Sūrya Deva, school of Bengal or Bihar under the Pāla dynasty, probably twelfth century." The influence of the Pāla style spread as far as Orissa.

"The small figures of female archers represent Usā and Pratyusā driving away the darkness. The female figures with *cāuris* or *cāmaras* are the goddesses Rājñī and Niḡsubhā. The larger male figures are probably Pingala (proper right) and Daṇḍa, protectors of the Sun against the Asuras."

The group is 5 feet 11 inches high and 2 feet 7 inches wide at the base. It is said to have been found, in 1833, imbedded in the mud at low water mark, on the island of Sangur "Gunga Sanjuri" at the mouth of the River Ganges by Mr. P. G. Sinclair, a pilot in the Honorable East India Company's service; purchased from him by its late owner Mr. John W. Rulon then residing in Calcutta, and sent in 1835 to Philadelphia, it was deposited in the Museum in 1886.

The three headless female figures are of pale red sandstone, the tallest being 2 feet 9 inches high. They are late mediaeval, perhaps even seventeenth century, says Dr. Coomaraswamy, adding, "There is something about them that suggests Tanjore or Bengal and also some kind of European influence vaguely suggested." They belong to Judge Sulzberger's collection.

It is greatly to be hoped that we may by degrees acquire other examples of this most interesting art, which is not elsewhere represented in Philadelphian public collections.

H. B.

## VENETIAN LECTERNS

The Museum, through the generosity of Mr. Frank Ralston Welsh, has recently been enriched by the possession of two lecterns of gilt carved wood, probably of Venetian workmanship. One of these, that represented in the accompanying illustration, is 5 feet 7 inches high and dates from the eighteenth century. It is well preserved and is highly ornate, with a cherub's head and scrolls of rococo effect. The desk is covered with old brown leather, probably original, with gilt tooling of simple style, and the Christian monogram I. H. S. in the center.

The second specimen is smaller and of more modern manufacture and of less interest from a museum's standpoint. The desk is covered with red velvet, but it is likely that like the finer piece it was used for ecclesiastical purposes.

The Lectern or Lectry, in French *Letrin*, *Lestrin*, *Leutrin*, and finally *Lutrin*, in Italian "Leggio," means a reading desk used for religious purposes. But the lectern is found in private use through the Middle Ages under Louis IX. It grew to considerable proportions in the fifteenth century. In 1472 there are mentions of such lecterns, which are quite elaborate in their ornamentation as well as of considerable size. These contained space for some thirty or forty volumes. The old inventories often contain entries of such lecterns, royal as well as private, and innumerable pictures show them in use.

After the sixteenth century, however, at least in France, the lectern becomes an article of furniture purely assigned to religious purposes. It is probable that the same holds good for Italy.

It appears from certain passages in old chronicles that the pulpit originated in the lectern or reading stand. For instance, of Dandolo, Doge of Venice, ascending his pulpit in St. Mark's, it is said by Villehardouin:

"Le bon Dux de Venise qui molt ère sage et pros, monta el leteri et parla au peuple"—(The good duke of Venice who was most wise and brave ascended the lectern and spoke to the people).

Again, in the "Roman de Guillaume au Court Nez," the two following lines read:

"Uns archévesque est le letrin monté,  
Qui sermonna à la Chrétienté."

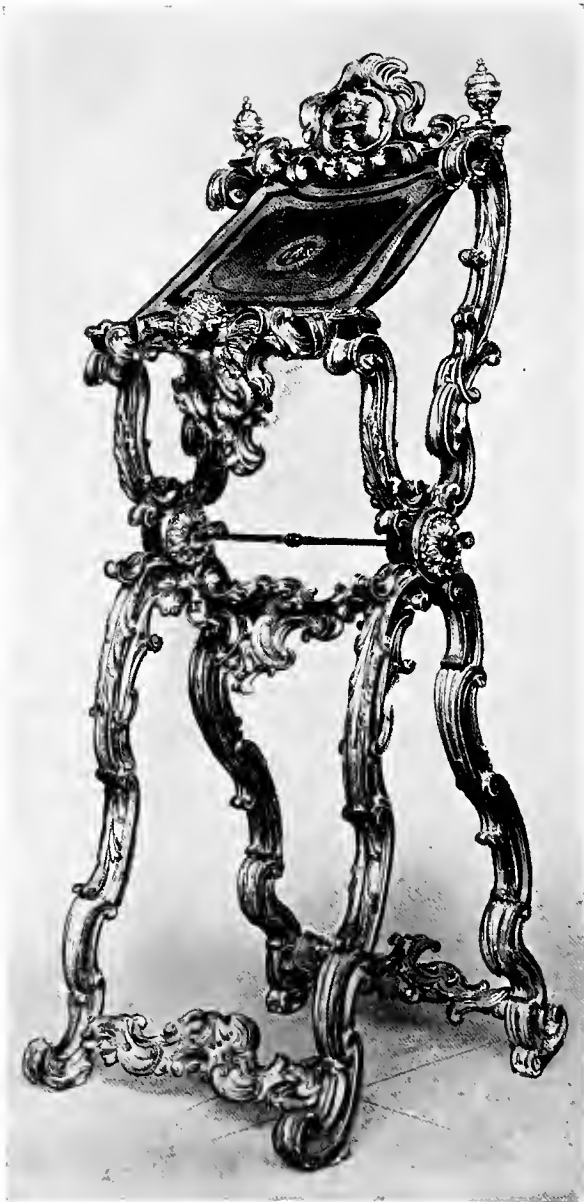
Our Archbishop ascended the lectern and preached to the Christian world. (See Havard, *Dict. de l'Ameublement et de la Décoration*, Vol. III, p. 320, Art. "Lectrin").

Again in the *Grandes Chroniques de France* (V, p. 339) for the year 1330: "mais le jour ensuivant il monta sur le letrin," etc.

In his "dictionnaire étymologique," Ménage designates "Letrin" as the pulpit from which a sermon may be preached.

As there was in the Pennsylvania Museum no specimen of the ancient lectern, the gift of Mr. Frank Ralston Welsh is a most important as well as valuable addition to its collection of furniture.

S. Y. S.



VENETIAN LECTERN  
Eighteenth Century

## NOTES

Mr. W. Ellis Scull has lent the Pennsylvania Museum in Memorial Hall a small but interesting collection of works of art which are now on view.

First in size, and in many ways in importance, is a throne seat of sixteenth century Italian style, made of carved walnut and decorated with panels and mouldings of the characteristic Italian *Intarsiatura* work, *i. e.*, inlay in coloured woods. This is the only example of this method of decoration in our collection, and while not so elaborate as many specimens to be found in the churches and sacristies of Italy, is excellent in taste and moderation.

The process of inlaying one material with another is of great antiquity. Ancient Egyptian work in this kind has been found of as least as early a date as the fifth Dynasty, and it persisted throughout classic times. It probably died out with the other arts in Europe during the Dark Ages, and owes its revival to the renewed intercourse with the East, which had preserved the practice of most of the Arts during their eclipse throughout the rest of the world. Its revival in Italy, where first it reappeared, seems to have taken place in Siena, where we hear of it as early as 1259. Workmen from this city were employed elsewhere in Northern and Central Italy during the succeeding centuries. About the end of the fifteenth century Florence took the lead in this as in other arts. Splendid examples of *intarsia* work may be seen in the sacristies of the Duomo, Santa Croce, Santa Maria Novella and other churches of that city. The largest and most elaborate work remaining to us, the stalls in the cathedral and San Domenico, and the wainscoting in the Sala del Cambio at Perugia, were the production of Florentine artists. For artists they were, many of them being sculptors and architects of note as well as *intarsiatori*. Here the familiar ornament of the period, together with sprays of flowers and other natural objects, are treated with just the right combination of naturalism and conventionalization which keeps them within decorative bounds. Not much *intarsia* work of importance was executed after 1500 in Italy. Though the art as may be seen in this sixteenth century example by no means ceased to flourish.

Mr. Scull's throne has, besides the inlaid borders, a coat of arms in a shield which looks more seventeenth than sixteenth century in style.

With this he has lent a fine old mahogany armchair of English or American make, formerly the property of Judge James James, 1730 to 1807, and a Colonial mirror in a carved and gilt mahogany frame.

One of the small fragments of sculptured marble is a sphinx, of French eighteenth century make, full of the charm of the Louis XV period; the traditional body, half woman with lion's paws, is topped by a piquant little marquise's *frimousse* with an elegantly arranged perruque.

A most interesting loan to students is a carved wood-block, probably of early eighteenth century date, such as was used in Europe for the printing of chintzes and the flock wall-papers so much in mode in that day.

Finally he has lent the Museum a number of pieces of pottery and porcelain which will be useful in filling the gaps in the admirable collection of those formed with so much taste and knowledge by our late Director, Dr. Edwin

Atlee Barber; this is in its way one of the most important and valuable of such collections in this country.

Among Mr. Scull's pieces are an extremely good water-cistern of Rouen ware, a type which is not very well represented in the permanent collection, and a very curious majolica plaque, perhaps of the somewhat rare Siennese manufacture, painted with a copy of one of Pinturicchio's famous frescoes in the Library of the Cathedral at Siena, which commemorate the life of Æneas Silvius Piccolomini, of the great Siennese family of that name, who became Pope Pius II. These frescoes, ten in number, were painted in the years 1502 to 1507, and it is a matter of record that the youthful Raphael worked on them as an assistant to the master. This is a copy of number five of the series and represents the reconciliation of Piccolomini with Pope Eugenius IV on the occasion of his reception as envoy of the Emperor Frederick III.

There are, besides, some very good Delft plates and a large blue platter by Ridgway with a view of the Capitol at Washington before the erection of the present dome in 1863.

### SCHOOL NOTES

Beginning with the re-opening of the sessions on the 7th of January, after the Christmas holidays, a preparatory class was inaugurated to meet the needs of pupils entering for the last part of the school year. Owing to the difficulty of securing instructors it was only possible to arrange the lessons for two whole and two half days a week with the privilege of attending the Saturday morning, and the regular evening sessions, no student being entered for less than a full month. Very soon after this arrangement, it was found necessary to close the Saturday classes to further registration, and withdraw this privilege to the preparatory students.

Many inquiries for classes in mechanical drawing have been received owing to the great need of draughtsmen, and the excellent salaries offered; it has not been feasible to consider the giving of any more time than already arranged for, to this subject.

Miss Elizabeth Norris who has been assisting Mr. Warwick in the regular day and instrumental drawing classes, received the appointment of instructor in drawing and design at the re-organized Public Elementary Art School (formerly Public Industrial Art School), which will occupy too much of her time to admit of her carrying on the work here. The new position is important for the reason that the Board of Education contemplates the development of a better type of art school than has been conducted under its management.

Miss Gwendolyn Harrison has been appointed first art instructor in the Philadelphia Trade School for Girls, just established as a regular part of the city's Public School system, corresponding to the Philadelphia Trade School for Boys. Miss Harrison is a student in the normal class, this being her second

term here. Her appointment is a very gratifying testimonial to the result of her studies in the school.

The Alumni Association has added several new subjects to its war activities: To aid the Bureau of Public Information, Washington, by offering in the School two prizes for:

(a) The best sketch for a poster dealing with national interests, as Conservation of Food, Fuel, Navy Enlistments, Third Liberty Loan, etc. (Awarded to Bernard Fullmer.)

(b) The most effective slogan for a similar use. (Awarded to Miss Venette Willard.)

The suggestions, numbering forty, were commented upon most favorably. The value and range of the suggestions were especially noted, and it was predicted that several would be used in important government advertising campaigns.

To donate materials, and supervise the making of large panoramic charts for machine-gun drills in the various cantonment camps.

To organize a campaign among the members of the association and the students for the sale of War Thrift Stamps. The association appointed a representative to organize the sale in the School, and in two months sold thirteen hundred dollars worth (\$1,300).

The association has proposed practical instruction in the use of farm tools and the preparation of the soil for vegetable growing. The suggestion is to utilize the court-yards of the School, and have demonstrations made either by competent members of the association or volunteers from outside, to squads of pupils who would be interested and willing to study the work. It has also been suggested that among the owners of country properties connected with the School, places might be found for students so trained, to the mutual advantage of the owner and the worker, and in this way losses through draft might be made up.

An organization has also been effected for the drying of fruits and vegetables during the summer, ample contributions of material having been promised for this purpose. This form of food has been placed fourth on the list of supplies advantageous to send to French hospitals, and when ready will be forwarded directly to the individual establishments, thus saving time in re-handling. Demonstrations of the drying processes are to be made before the pupils, at the School, by representatives of the State organization.

Classes for training marines in sketching, and the graphic work required by members of the Fire Control at League Island, have been formed (sessions being held Friday evenings), of which Mr. Ege, Mr. Pitz, Mr. Sinnock, and Mr. Warwick are in charge. They are attended by a group of interested and capable volunteers to whom the instruction is of direct benefit in the making of semi-realistic maps of different types of terraine and objects in the landscape.

An exhibit has been sent to State College, at the request of the Art Director of that institution, to be established in a separate room in the Museum. It is

desired by the college authorities to show the students of the institution the vocational possibilities in art work in another state institution. During the summer there are about 1,000 teachers assembled for special work, and the director hopes that the exhibition of art work which we have there will be the means of guiding them to better appreciation as well as greater power of expression, and a clearer vision of that to which the institution leads. The State College authorities bear the entire expense in relation to the transportation and installation of this exhibit which has been selected and arranged by the Exhibition Committee of the Alumni Association, and is disposed about the room to best display the practical character of the instruction and practice in the preliminary training and results in furniture, pottery, metal work, and costume, with examples of the Normal Art Courses. This exhibit is likely to be more serviceable than the one installed at Harrisburg.

The Alumni Association Traveling Exhibition Committee also compiled a representative collection of the work of the various courses of the School for the use of the Philadelphia Art Teachers' Association. They have planned to circulate the work in all the city High Schools.

The students have organized a campaign for the selling of bonds for the third issue of the Liberty Loan. Their activities are not limited to soliciting purchases among themselves, but extend to the Alumni and all those identified with the School's position as a patriotic institution. Robert Paul Marenzana is chairman of a committee composed of representatives elected by the members of each class.

The students' contributions to the fund for the Belgian and Armenian children were:

January.....	\$100.00
February.....	115.00
March.....	110.00



## ACCESSIONS

January—March, 1918

CLASS	OBJECT	SOURCE	
Ceramics	Mottled Brown Glazed Doe, Bennington Ware.....	Lent by Mrs. Hampton L. Carson. Lent by Messrs. Walter A., Horace T. and Maurice T. Fleisher.	
	Porcelain Snuff Bottle.....		
	Majolica Tile, Italian, Sixteenth Century.....	Lent by Mr. William Ellis Scull.	
	Rouen Water Cistern.....		
	37 Plates, Saucers and Plaques, European, Chinese and Japanese.....	Given by Dr. E. S. Vanderslice.	
	6 Pieces of Japanese Pottery.....		
	White Delft Tea Jar, Late Eighteenth Century.....		
Medals	Jar with Handle, Rakka, Ninth Century.....	By Purchase.	
	Bowl, Rakka, Ninth Century.....		
Furniture and Woodwork	Plate, Koubatcha, Sixteenth Century.....	Lent by Mr. Robert Hacker.	
	Medal, Replica of Medal Designed in Germany to Commemorate the Sinking of the Lusitania.....		
Glass	Doll's Cradle, American, Old.....	Given by Mrs. Gregor Drummond. Given by Mrs. Frederick Thurston Mason.	
	Wall Cabinet, American, Old.....		
	Throne Chair, Intarsia Work, Italian, Sixteenth Cen- tury.....	Lent by Mr. William Ellis Scull.	
	Wood Block for Printing Flock Wall Paper.....		
	Arm Chair, American, Old.....	Given by Mr. Francis Ralston Welsh. By Purchase.	
	Mirror, Mahogany and Gilt, American, Old.....		
	2 Carved and Gilded Lecterns, Venetian, Eighteenth Century.....		
Metalwork	"Butterfly" Table, American, c. 1700.....	Lent by Mrs. Hampton L. Carson.	
	Flip Glass, made by Baron Henry William Stiegel, Manheim, Pa., 1763-1774.....		
Sculpture	Plate, probably made by Baron Henry William Stiegel, Manheim, Pa., 1763-1774.....	Lent by Mrs. W. B. Saunders.	
	Bronze Bust of Osiris, Egyptian.....		
	6 Pairs of Brass Candlesticks, Eighteenth Century.....		
	Pair of Pewter Candlesticks, American, Old Brass Braserio, Spanish.....		
Silversmith's Work	Alabaster Vase from Tivoli.....	Given by Mrs. Frederic C. Penfield.	
	Marble Column from St. Mark's, Venice.....		
	Marble Carving, Lion's Head.....	Lent by Mr. William Ellis Scull.	
	Marble Carving, Bust of Woman.....		
	Marble Frieze, Figure of Lions, Vase, etc.....		
Textiles	Sheffield Fruit Basket.....	Given by Mrs. Hampton L. Carson.	
	4 Teaspoons, American, Old.....		
	2 Snuff Bottles.....	Lent by Messrs. Walter A., Horace T. and Maurice T. Fleisher. Lent by Mrs. W. B. Saunders.	
	Sheffield Inkstand with Crystal Ink and Sand Bottles Cruet Stand with Crystal Cruets and Salts.....		
	Sheffield Candlestick with Snuffers and Extinguisher... Sheffield Tray and Snuffers.....		
Water-Colors	4 Silk and Worsted Bags.....	Lent by Mrs. Hampton L. Carson. Given by Mrs. Gregor Drummond. Given by Master Frederick Fraley, Jr.	
	Doll, American, Old.....		
Miscellaneous	Doll, Modern.....	Given by Dr. E. S. Vanderslice.	
	Makimono-Flower Arrangements.....		
	Tortoise Shell Purse.....		Given by Miss Otilie Bachman.
	8 Pairs of Tortoise Shell Ear-rings.....		
Mother-of-pearl and Gilt Hand Mirror, French Empire Style.....	Lent by Mrs. W. B. Saunders. Given by Mr. Howard F. Stratton.		
Carved Tortoise Shell Prayer-book Cover.....			

**MEMBERSHIP**

The Trustees of the Pennsylvania Museum and School of Industrial Art desire the active co-operation of all public-spirited citizens who are known to be in sympathy with its educational work. All such persons are invited to become members.

**CLASSIFICATION OF MEMBERS**

**Patron Members in Perpetuity**—Those who contribute the sum of \$5000 or more whether in money or objects for the Museum.

**Fellowship Members in Perpetuity**—Those who contribute \$1000 at one time.

**Life Members**—Those who contribute the sum of \$100 or more at one time.

**Annual Members**—Those who contribute not less than \$10 yearly.

The contributions received from Patrons (\$5000), and from Life Members (\$100), are added to the permanent Endowment Fund. Contributions from Annual Members (\$10) are used to the best advantage in the development of the Museum and the School.

**ADVANTAGES OF MEMBERSHIP**

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries and admission to all lectures.

Also a copy of each of the following publications:

The Annual Report of the Corporation.

The Annual Circulars of the School of Applied Art and the Philadelphia Textile School.

The Art Handbooks and Art Primers, issued from time to time by the Museum (a printed list of publications will be mailed to any member on application).

The Illustrated Quarterly BULLETIN of the Museum.

A list of members is published each year in the Annual Report.

Applications for membership, and remittances should be sent to the Secretary, P. M. & S. I. A., 320 South Broad Street, Philadelphia, Pa.

**HOURS OF ADMISSION**

The Museum is open, free to the public, every day in the year.

Opening Hours:

Mondays at 12 M.

Other Week Days at 9.30 A. M.

Sundays at 1 P. M.

Closing Hours:

During the summer months, 5 P. M. (Sundays, 6 P. M.)

During the winter months, a half hour before sunset.

**CATALOGUES, HANDBOOKS, ETC.**

(On sale at the South Entrance)

Handbook of the Museum.....	\$0.25
A Brief History of the Bayeux Tapestry	.10
Cork Models of Windsor Castle, Tower of London, Westminster Abbey, Church of St. Peter, Rome.....	.10
The Great Seals of England.....	.25
Handbook of the Collection of Tulip Ware of the Pennsylvania-German Potters:	
Paper cover.....	1.00
Large paper edition, Cloth.....	5.00
Handbook of the Maiolica of Mexico:	
Paper cover.....	1.00
Flexible Art Canvas.....	2.00
Art Primer No. 3, Lead Glazed Pottery	.50
Art Primer No. 5, Tin Enameled Pottery.....	.50
Art Primer No. 6, Salt Glazed Stoneware.....	.50
Art Primer No. 9, Hard Paste Porcelain.....	.50
Art Primer No. 11, Artificial Soft Paste Porcelain.....	.50
Bulletin of the Pennsylvania Museum (quarterly), per annum.....	1.00
Catalogue of Tiles.....	.25
Catalogue of Fakes and Reproductions	.25

Friends of the Institution who desire to devise to it money should use the following:

**Form of Bequest**

I give and bequeath unto the Pennsylvania Museum and School of Industrial Art the sum of.....dollars for the use of the said Corporation.

Witnesses.....

**Form of Devise of Real Estate**

I give and devise unto the Pennsylvania Museum and School of Industrial Art, its successors and assigns, all that certain (**here insert a description of the property**) for the use of the said Corporation.

Witnesses.....

# PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART

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