

201

BULLETIN OF  
THE  
PENNSYLVANIA  
MUSEUM



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AND SCHOOL OF INDUSTRIAL ART

SUBSCRIPTION, ONE DOLLAR A YEAR

OCTOBER, 1918

# PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART

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# BULLETIN

FOR OCTOBER, NINETEEN HUNDRED AND EIGHTEEN

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# BULLETIN

OF

## THE PENNSYLVANIA MUSEUM

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OCTOBER, 1918

SIXTEENTH YEAR

Number 63

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### THE NEW CHILDREN'S MUSEUM

During the summer months, a large section of the capacious basement of Memorial Hall was transformed by the Park Commission into an exhibition hall, well lighted by electricity, in which, according to plans laid out by the Director, Mr. Langdon Warner, before he left us temporarily, has been installed such material as appeared suitable for the purpose of forming the nucleus of what it is hoped to make a Children's Museum.

This includes transportation material of several countries and epochs, represented by actual examples, or by small models both of vehicles and of ships, the latter mainly from Asia. Also some models of dwellings calculated to give children an idea of the workaday life of peoples of other races, and of the manner in which they have solved the problems of existence, as presented to them.

Miss Mary Sinnott's large collection of dolls, including representations of the Papal Court, occupies cases at the northern end of the Museum. These dolls are of various description and nearly all national costumes are represented in the series. The collection will acquire increasing interest as the years go by and gradually national costumes pass out of use if not of existence as, indeed, already is the case in many localities. In addition to the Papal and the National series, there are artistic dolls dressed in the height of modern style—some also designed by soldier-artists wounded in the present war, and which represent types—as for instance the Girl from Montmartre, curiously picturesque in her slovenly attire, with her bold face and unkempt red locks. Among the American dolls three are old ones with papier-mâché heads and kid sewed bodies, which made the delight of our venerable grandames when they were children. There are of a later date, French dolls of our own childhood with porcelain heads and woolly blond wigs, and jointed gutta-percha bodies.

A large handsome French doll, presented by Mrs. Sydney E. Hutchinson, was dressed by her mother, Mrs. Stotesbury; and another notable beauty appears in the costume of 1859 with hoopskirt and tulle ball-dress after the style worn by Harriet Lane, when reigning Lady at the White House.

Out of this collection, by filling certain lacunae, a systematically complete history of the doll could be made which would be as interesting to adults as to children.

Next to Miss Sinnott's collection of dolls, has been placed a collection of Mexican muñecos, made by the Indians of the neighboring Republic. This series includes the native occupations of the Mexicans, whether Indians—that is so called "leperos" or the mixed type that represents the middle and governing classes. The bull-fighter, the guerillero are there as well as the humble tortilla-maker and vendor, who sits on her "petate" surrounded by her tools of trade, grinding her corn on her "Metate;" or the charcoal dealer who trots down from the Sierra, his mountain haunt, carrying a pack of his made product, as tall as himself, on his strong, patient back.

It is a fact that these little clay figures are molded and painted by the Indians themselves who never even heard of an art school, although many of them turn out work the realistic accuracy of which would put to shame many of our students.

Across the passage that, like the Pacific Ocean, separates Mexico from Japan, is an interesting series of models of Japanese dwellings, and fortunately the Museum possesses real Japanese figures of the proper size to set off these small houses and give them a homelike, inhabited appearance.

In the Eastern aisle of the hall has been temporarily installed a series of real vehicles ranging from an old chaise, the curious springs of which are made of hard stitched leather, and the entrance to which must have been as difficult to any one save an acrobat, as the biblical eye of a needle—to a London hansom cab of ten years ago, which Mr. John H. McFadden purchased and sent to the Museum to ripen for the benefit of the coming generations. These surely will marvel at the courage of the driver who could be found willing to be responsible at such long range for the good conduct of his horse—the penalty for the shortcomings of which was to him a long fall from his exalted perch—and will ponder over the pluck of the passenger who was ready to stand so close to the unknown beast's hindquarters, with his driver and only protector so entirely out of reach.

There are Japanese palanquins of fine lacquer, and a gaily decked Neapolitan cart and harness, and there is a Norwegian sled and horse, and—well, these old friends in their new abode look like newly found treasures. But in many cases the lacunae are so great and numerous as to prove veritable chasms, and those in charge have to look to the traveling public to assist in filling them.

In my humble opinion, no museum display is of real educational value unless it presents a logical series. It is true that to form consistently complete series with original specimens is often impossible. But missing links may be supplied by models or even by good size photographs or drawings. After all, the educational museum must differ materially in spirit and method from the art gallery, which aims at presenting the highest art that money and opportunity can procure.

The educational museum deals primarily with ideas. As my old friend and early guide, George Brown Goode, head of the Smithsonian Institute and in charge of the U. S. National Museum at Washington, used to say: "The museum of the past (he wrote in 1891) must be set aside, and transformed from a cemetery of bric-a-brac, into a nursery of living thoughts. It must stand with the library and the laboratory as part of the teaching equipment of a



great city and must contribute its share as one of the principal agencies for the enlightenment of the people."

In a museum of industrial art, especially one that is established in a great manufacturing center, we have two functions fused, or at least merged, into one effort. The art taste of the period or of the race is applied to the products of its industries. And this brings to bear upon the subject, historic or ethnic influences which the museum expert is bound to consider if he is to produce an intelligent classification.

I have dwelt perhaps more seriously on these questions, because, as far as I know, most, if not all of the children's museums that have been established so far, have dealt principally, if not entirely, with natural history—and that is science pure and simple. A Children's Museum of Industrial Art, therefore, is a new departure. Whether adapted to a general community or only to its children, a Museum of Industrial Art must consider industry as well as art. It represents virtually what, as early as 1874, Sir Henry Cole, the founder of "the Department of Science and Art," urged upon the British as a necessary adjunct of a nation's educational system.

"A thorough education and a knowledge of science and art are vital to the Nation and to the place it holds at present in the civilized world. Science and art are the life blood of successful production."

Now a child's museum should teach the child more than the story of beautiful things or that of industries—it should teach him, quite unknown to himself, an idea of the logical sequence of things. Classification, too often overlooked even in art museums, cannot be set aside with impunity in a museum of industrial art, as upon it depends an orderly habit of mind which goes by the name of "scholarly," but which in reality means nothing more impressive than the cultivation of the quality of intellectual order, and of the sequence of things, the seeking of cause and effect, which leads to logical conclusions.

It seems to me that a child's museum, more than—certainly, as much as—any other, should possess that quality and that to it, more than to any other, does the axiom of the most intelligent museum man I have ever known, apply:

"An efficient educational museum may be described as a collection of instructive labels, each illustrated by a well-selected specimen."

The reason why most museums fail in educational value is precisely because they are made up of objects brought together more or less haphazard, quite irrespective of a plan, and that, of course, however valuable each object may be, their collecting leads nowhere.

The objects exhibited in a museum should be in groups, in systematic sequence, so that they may have a collective as well as an individual significance, thus affording a chance to cultivate powers of observation and become a stimulant to intellectual activity.

To return from theory to practice: The Children's Museum about to be opened, offers great possibilities which, if handled adequately, will result in an unique and invaluable educational instrument in this community. To complete such a museum as can only be indicated with the present material at hand, must cost some money. The traveling public, however, doubtless

could help materially in adding much from its superfluous stores as well as by bearing in mind the needs of the Museum, while in distant lands.

What is needed just now, is a definite plan toward the carrying out of which both those in charge and the community, once it understands the needs, may work. Above all do not get discouraged by the incompleteness of the present beginning, and remember that "a finished museum is a dead museum," and a dead museum is more useless than a dead horse.

S. Y. S.



### SARACEN INLAID METAL WORK

While much, and, indeed, much good, metal work is done now-a-days, one conspicuously beautiful branch of this craft has been strangely neglected. This is a method of inlaying and engraving practiced by the medieval Saracens and popularly, but erroneously, known as Damascening. It is in the hope of encouraging its revival that I wish to draw attention to the examples, few in number and unfortunately not of the finest quality, of this splendid art, in the Pennsylvania Museum. I will use some of these, however, as illustrations to a brief account of the history and technique of this process.

The art of inlaying metal in metal is of great antiquity; one need only recall the superb weapons of bronze from Mycenæ and Egypt, dating from between 2000 and 1000 B. C. to realize that the craft, of which they are such consummate examples, must be even more ancient than this remote time.

But the manifestation of it with which we are concerned is from two to three thousand years younger still.

In Mesopotamia in the twelfth or thirteenth centuries enough of the ancient tradition of this and many other arts had survived the iconoclastic deluge of the Moslem conquest (in about 625 A. D.) to respond to the stimulus provided by the overthrow of the Kalifate by the less bigotedly religious Turks. Under these last the steady growth of the more liberal of the two great Mohammedan Sects—the Shi'ite permitted the use of human and animal figures in the arts and the perennial skill in craftsmanship of the Persian and Mesopotamian peoples revived.

The earliest examples of Saracen inlaid metal work known to us are from Mosul on the upper Tigris. They are probably not earlier than the thirteenth century although one or two pieces in which this technique appears, sparingly employed, are dated 1159 and 1190 A. D. One of the most splendid examples is in the British Museum and is dated 1232 A. D. The finest work ceased to be made by the end of the fourteenth century.

The chief characteristic of the Mosul style is the predominance of the figures of men and animals. The lavish use of silver for inlay is its most conspicuous feature, technically; gold is rarely if ever used, though red copper is, occasionally. The brass or copper base is often entirely covered with the more precious metal and the intervening spaces are generally filled with a black bituminous composition.

In about 1255, possibly as a result of the Mongol invasion, the art suffered a brief eclipse and probably about this time many craftsmen emigrated to



DETAIL OF MOSŪL WORK.  
(99-758)



Syria and Egypt, where their art underwent certain modifications in harmony with the tastes prevalent in those lands.

In Syria, where Damascus and Aleppo were the chief centers, during the fourteenth century, men and animals disappeared from the decorative repertoire of the metalworker but birds remained and *rosaces* filled with flowers, such as are common in the tile work and pottery of this part of the East, became the predominant feature of Syrian work. The Damascene craftsmen also probably inspired the use of gold in the inlay, this is known to have been a favorite method of theirs.

By far the most numerous of these works of art are Egyptian and are classed as Mamlūk, the name of the magnificent Sultans who governed that



MOSŪL WORK, PERHAPS XIV CENTURY  
BRASS, ENGRAVED AND INLAID WITH SILVER.  
(99-758)

country from 1258 to 1507 A. D. They are the most easily dated from the inscriptions which form the chief feature of their decoration. These usually vaunt the titles and achievements of the Sultans or their courtiers. The human figure does not appear in Mamlūk work except on pieces used in astrology, but birds, ducks in especial, and fish often occur.

Cairo was the capital where most of it was made and the art survives there to the present day.



Most of it now is merely engraved work, though, since the influx of winter visitors into Egypt, inlaid work of considerable merit is produced in the Mamlūk style, sometimes very elaborate and inlaid with gold as well as silver.

M. Gaston Migeon, *Conservateur* in the Louvre Museum, who has made exhaustive studies of the arts of the Nearer East, and Mr. Stanley Lane-Poole, the English authority on this subject, agree in general in these classifications, though M. Migeon is far from being so definite in his divisions as Mr. Lane-Poole, admitting frankly that Syrian and Mosūl work are easily to be confused, and that the so-called Yemen (Arabian) is only to be distinguished from Egyptian by the subject-matter of the inscription. Indeed he inclines to the opinion that the Sultans of Yemen obtained their works of art directly from Cairo, some are so inscribed, of which powerful court they were satellites in the fourteenth and fifteenth centuries.

By the fourteenth century Persian metal work, directly descended from that of Mosūl, was in full flower. Figure subjects remained in high favor, but the costumes had become Persian instead of Arab or Mongol. Gold was more and more used there as time went on, and the piercing of the metal leaving the patterns *cjourés* is also a characteristic of Persian work, although it is occasionally to be found in such objects as incense burners of earlier date.

There are several fairly good pieces in the Museum some of them quite modern. Indian inlaid metal work is also represented. It flourished in that country under the magnificent Mogul emperors and though greatly deteriorated has not since died out. It is known there as Keft work; Keft being Arabic for inlaying of all sorts. It was also the name from very ancient times of the port of Egypt on the Red Sea whence traders sailed for the Farther East.

In the sixteenth century the art began to be practiced in Venice chiefly by Oriental workmen whose style, while influencing, was also modified by, the spirit of the Italian Renaissance.

A brief account of the process whereby the beautiful results of the Saracenic metal inlayer were achieved is perhaps the most important part of this paper.

No soldering was employed, in the best period, but the original surface was cut away in planes deepening towards the edges, which were slightly undercut. The silver was then forced into the cavity as nearly as possible to a level with the brass base and the rebated edges burnished down over it. The inlaying of the finer lines, where there was not room for undercutting was achieved by punching a series of notches with an oblong headed instrument, into which notches the silver was pressed with a burnisher of jade or agate.

The earliest work was never accomplished by stippling the surface of the cavities with little triangular notches which serve as teeth to hold the inlaid plates down; this process was only used in later times and in Venice when the art spread in the sixteenth century to that semi-oriental city. The modern method is to roughen, either by notches or crosshatching, the entire surface and then to press into these with a burnisher the very thin plates of the precious metals which are cut into the desired shape and subsequently touched up with a graver. A small amount of heat is used to make the gold and silver adhere closely. This is the way in which the modern Russian, Persian, Indian and



BRASS, ENGRAVED AND INLAID WITH SILVER.  
(93-112)



INDIAN.  
IRON, INLAID WITH SILVER.  
(99-357)



PERSIAN.  
BRASS, ENGRAVED AND INLAID WITH SILVER.  
(92-700)



Spanish "Damascening," so called, is done; as may be gathered, it is not inlaying at all, but what I prefer to call encrusting.\*

The inlaying having been completed, the artist then proceeded to complete, with a graver, every detail of his design, faces and dress of the men, feathers and fur of beasts and birds and every detail of floral and other ornament was delicately and minutely chased on the silver. Everything, except the smooth faces of the letters of the inscriptions in Mamlūk work, was engraved. No portion of the work was slurred over even if it was not likely to be often seen.

Stanley Lane-Poole tells an illuminating story of Mahmūd El-Kurdy, a Saracen artist established in Venice in the sixteenth century, who, when he made use of the stippling process, described above, stippled his notches in graceful scrolls although he knew that they would be immediately concealed by the silver plates they were designed to hold. The accidental loosening of some of these has betrayed the artist's honest work.

Nos. 99-758 and 99-357 in the Bloomfield Moore collection and Nos. 93-112 and 92-700 give us some idea of the process I have described though none of them is of the highest excellence and all much later than the best period.

While urging the revival of this exquisite art I would not be understood as advising a slavish imitation of Saracenic ornament in the use of the process. It can be adapted to any style of design and the student must remember, that although the chefs-d'oeuvre of the technique are Saracen, no art is truly living unless it strives to express the spirit of the age in which the artist finds himself.

Besides the examples of this art in the Pennsylvania Museum, there are there and in the School Museum several admirable reproductions of famous pieces from European collections, and at the present time some exceptionally fine specimens on loan in the Museum of the University of Pennsylvania.

H. B.

\* Our lax use of the words Damascene and encrust has been adopted from the French, in which language *Damasquiner* means to make incisions in steel and fill them with gold or silver wire. *Incruster*, meaning literally to encrust, has come to signify any sort of inlay, an obvious perversion of the plain sense of the word, since to encrust is to cover over, while to inlay is to insert into.

The *Encyclopædia Britannica* gives the same definition of Damascening or Damaskeening, admitting that it is sometimes applied to the production of Damask (i. e. "watered") steel. But, in so defining, it speaks of it as "the art of encrusting gold, silver or copper wire on the surface of iron, steel or bronze," giving then an elaborate description of the process of inlaying. It repeats this misuse of this word in describing Inlaying which it defines as a method of encrusting or otherwise inserting in one material a substance differing therefrom in color or nature. This is a correct description of inlaying but is in no sense encrusting, as has been stated.

The *New English* and the *Century Dictionaries* give both "watered" steel and "the art of ornamenting the surface of one metal by inlaying with another" as definitions of Damascening or Damaskeening. The *Century* quite correctly informs us that in incrustated work in metal the surface is decorated by attaching to it ornaments also in metal.

A new and clearer set of terms is obviously needed to describe these various processes of decorating one metal with another.

It is always dangerous to try to replace traditional terms, even if incorrectly used by those which more accurately describe the subject under discussion, otherwise I should be disposed to suggest that Damascening be limited to the production of laminated or watered steel, since that is described by no other single word: the Inlaying of metal in metal is lucidly definite.

Encrusting could then be reserved for the process of applying one metal on another without inlay, and Plating would continue to express the entire covering of one surface with another. In this way the present confusion would be relieved by an accurate definition of the processes involved.



## SCHOOL NOTES

The fifth Summer Session of the School opened July 8th and closed August 2d. The enrolment of forty-eight included (besides those from Pennsylvania) supervisors of drawing from Wisconsin, North Carolina, Virginia, Maine, District of Columbia and New York; ten students preparing themselves for drafting positions with the government; and one young man who made an especial study of color theory to direct men camouflaging the ships of the Emergency Fleet.

Poster design and rendering was especially emphasized to enable the drawing teachers to obtain this coming year more effective patriotic posters. Interesting and successful experiments were made in tied and dyed work.

The session closed with an exhibit of the work done.

Fourteen will be awarded the Summer School Certificate.

The lectures on Patriotic Training Work for Teachers given in co-operation with the National Security League, had an average attendance of 56. The principals and teachers enrolled had in their charge last year over 21,000 pupils. This course has beyond doubt enlightened them as to the causes and issues of the war, and inspired them to spread a proper propaganda through the children to the homes. Mr. Dougherty Reese, a well-known lecturer, delivered two supplementary talks on Russia and Italy, and their relation to peace adjustments.

An important feature of the Summer Session is the attendance of teachers who received their appointment to positions while pupils of the regular daily course of study here, and had never been able to complete their records for the diploma. Several, by the credits obtained in the Summer Class, in the few seasons it has been operating, have completed the requirements and received the diploma.

There is of course some uncertainty as to the exact conditions for the coming regular School session. Changes all through the country have interfered with the enrolment of students coming from a distance. The great demand for all kinds of skilled drafting, wood, and metal working, has absorbed practically all the students qualified, and they are serving as heads of mechanical drawing rooms, pattern shops, casting and other processes, and many are working in the ranks of ships, locomotive and other mechanical operations. The Camouflage Corps, both here and abroad, have naturally received many of our graduates, and the Medical Museum, and other war record-keeping divisions of the army and navy, have engaged our illustrators and modelers.

Mr. Henry C. Pitz, the instructor in nature study, and the decorative interpretations of this subject in practical illustration, has been drafted and gone into the service, which has absorbed so many of our younger men. Mrs. Isabelle Wildermuth Bailey may resume her former charge of at least a portion of these subjects, which will enable the School to maintain the same standard of observation and expression.

The Students' Committee has organized for the Fourth Liberty Loan Campaign. Robert Paul Marenzana, the chairman of this body in its very successful drive for the Third Liberty Loan, goes into the navy service the

date set for the opening of the School, but will conduct the work the previous week and it is expected his inauguration of the activities will give the impetus to carry it far forward.

It was natural that through the Summer, much poster work, particularly of a patriotic character, should be done, both in prize competitions and as regular employment. Frederick C. Knight has carried off the most honors in the Normal Class, and has also filled an important position during vacation. His "Good Health" prize poster for the Anti-Tuberculosis Campaign in Pennsylvania, attracted much attention. In this competition all the prizes went to pupils of the School—Miss Mildred Buckley winning the first; Mr. Knight the second; Miss Helen Connor the third.

The most important single work service upon which the School has yet entered is the part it will take in the conducting of the School of Occupational Therapy which opens October 2d. The suggestions from Washington are to make the Philadelphia course more comprehensive than any other given in the United States, as the scale of which operation has been planned here, is larger than elsewhere, and the government desires that at least one of the established schools shall include the work necessary for all the types of war-affected men. As the conditions range from partial to almost total physical disability from mere stupor to actual mental overthrow, the list of necessary elements is large. By the co-operation of all the educational institutions and the hospitals, adequate resources are assured and it gives Philadelphia this first opportunity to unite such organizations in mutual aid, and "curing by occupations" will become a more essential feature of the civil hospitals, as its effect upon war patients is noted.

It is interesting and instructive to recall that the number of students already trained in the School have been handicapped by various defective physical conditions, but attained success in their own lines of work. There are instances here of students deprived of the use of one or both legs, either by amputation or paralysis, one arm, one eye, various fingers, deformed backs, and of course deafness. In no instance has any one of these defects prevented perfectly normal training, and execution of the subjects of design and craft work taught here as professions.

Since the last report, the School has received the following gifts:

From Mrs. W. W. Gibbs—Fourteen volumes of miscellaneous subjects, illustrated.

From Mrs. Albert B. Weimer—One full year's set of copies of *The Mentor* (magazine).

From Miss Bachman—A coin cabinet in oak.

From Mrs. James Mifflin—Italian hair and neck ornaments.

Miss Margaret Baugh having left as a memorial to Doctor Edwin Barber, former Curator of the Museum, the sum of \$50,000, "to be used to revive, carry on and develop" the kind of pottery formerly made in Pennsylvania, which so interested both Doctor Barber and Miss Baugh, it is hoped that the School may now be able to advance its work begun along those lines more than thirty-five years ago, and which within the last few years has made many strides forward. At various times the effort has been directed to the slip and sgraffito decorative pottery, but not sustained, owing, both to the lack of funds and to

the necessity of giving up the workers at the end of their diploma course. The establishment of foreign scholarships in 1914 enabled the Director to select pupils of special subjects, and take them abroad for advanced study, and among those who benefited by this opportunity, was Leon W. Corson, a Pennsylvania student, directly interested in this ware, and particularly well acquainted with its former production in his own neighborhood. His study of the examples existing in Holland and Italy, was most satisfactory, and he returned to America to carry on the production and reproduction of this type. He was prevented by the failure of his health, and his death soon afterward cut short what promised to be a brilliant career. The School possesses good examples of his work, both completed and in process, and many renderings in color which he made from early historical examples, which he studied in the Italian museums and at the Cantagalli studios in Florence.

The collection of native pieces of this pottery at the Museum in Memorial Hall is undoubtedly the best in the world, and offers all the inspiration which can be locally obtained. Such scattered examples of this ware produced in other countries as may be found in various places in America, will serve their part in the revival and establishment of this pottery, but the real quickening power is in the design which the simple process and composition inspired for the over-lay of the two-colored clays, the ease of execution and the natural features in the manipulation of the medium, all tend to suggest various plays of thought and fancy, not offered by the more subtle and difficult forms of pottery making.

The early Pennsylvania settlers were practical folk, and the aim of their potters was to supply the actual needs of an unimaginative people, but those who undertake "to revive, carry on and develop" this ware now have a much greater altitude and a richer field of purpose and result.



### CATALOGUES OF THE J. PIERPONT MORGAN COLLECTIONS

Mr. J. Pierpont Morgan has generously added to the Catalogues of his Father's collection of Chinese Porcelains and of Watches, which that great collector presented to the Museum Library several years ago, no less than seven more of these famous Catalogues, making seventeen splendid volumes in all, containing the records of nine departments of the Morgan collection.

The new volumes comprise the Catalogue of the Collection of Paintings at Princes Gate and Dover House, London, in three large folios, profusely illustrated, some of the plates being in color. The introduction is by Humphrey Ward.

There are four volumes of the Catalogue of a Collection of Drawings by the Old Masters formed by C. Fairfax Murray and purchased in its entirety by Mr. Morgan.

Four handsome volumes of the Catalogue of the famous Morgan Collection of Miniatures by C. G. Williamson contain a very complete history of this art, illustrated by numerous examples of the work of its most distinguished professors.



This is also true of the Catalogue of the Bronzes of the Renaissance which was written by Mr. Wilhelm Bode and is the last word by that authority on this important and interesting subject.

The Catalogue of Twenty Renaissance Tapestries by Seymour de Ricci is, equally with the two last, more than a mere chronicling of an individual collection, it is an authoritative work on the subject. One about which too little has been written with real scholarship.

The Catalogue of Old Plate is likewise the work of a recognized authority on the subject, having been prepared by E. Alfred Jones whose "Old Silver of American Churches" is one of the standard books on the silversmith's craft.

The last of these beautiful volumes is of greater interest to the student than to the layman, being the Catalogue of Cylinders and other Ancient Oriental Seals made by William Hayes Ward.

Besides being of great value to the student the majority of these volumes well merit the epithet sumptuous. They are all exceptionally well printed and "made," on the very finest papers with illustrations in the most modern and perfect processes, varied with the varying demands of the objects to be reproduced. A large portion of them are bound in full morocco, silk lined and tooled with appropriate and tasteful ornament, the work of the best bookbinders of today.

They are in every sense a monument to the liberality and fine taste of the greatest of American collectors and the Pennsylvania Museum is to be congratulated on being the recipient of Mr. Morgan's enlightened munificence.



### RECENT BEQUESTS

During the summer the Museum has obtained by bequest:—

From Miss Mary K. Bent a portrait in oil signed and dated 1843 by Rembrandt Peale of a "Boy in a Red Jacket;" a horse, by Buenessen, of Royal Copenhagen Porcelain; a small collection of Chantilly lace and a number of books on art subjects.

An interesting collection of works of industrial art has been presented to us by Mrs. Albert P. Brubaker in memory of Frederick J. Kimball and Helen Kimball Grafflin.

Although Mrs. Kimball, by her second marriage to Mr. William H. Grafflin, became in later life a resident of Baltimore she and her first husband were prominent and loyal Philadelphians who resided at Red Gate, Germantown, and it was in fulfilment of Mrs. Grafflin's expressed wishes that Mrs. Brubaker, who inherited the contents of her house at Glencoe, Maryland, bestowed the following objects in the Pennsylvania Museum.

Chief among them is a valuable addition to our collection of Delft ware, most of the fine pieces of which, at present exhibited, being loans. A set of twelve plates of this ware are marked as the production of the well known "De Porceleynse Bijl, Porcelain Axe" factory; they are decorated with figure subjects, following



the avocations appropriate to each of the twelve months; the costumes are of about the year 1700. With these are six large plates, several of them very good, and a garniture of four covered vases of blue and white Delft decorated in the Chinese manner.

There are also two large Chinese "Powdered-Blue" jars, with covers, mounted in ormolu of the period of Louis Sixteenth, and a Chinese Celadon jar with engraved decoration under the glaze, likewise mounted in ormolu.

Two black basalte jugs, one for wine and one for water, designed by Flaxman the sculptor and made by Josiah Wedgwood, c. 1763, a Meissen (Dresden) porcelain box and an English luster bowl inscribed to the honor of "Jack Crawford, The Hero of the Constitution, October 11, 1797," complete the list of ceramics.

There is a bronze statuette of "Icarus" by a French sculptor, Ferrat, signed and dated 1849 and a reproduction in bronze of the well known antique group of "The Boxers."

A gold, enameled and jeweled watch and chain, with Turkish numerals, made by George Prior, London, c. 1825.

An old harpsichord in a gilt and painted-gesso covered case, and a curious old dulcimer in a painted case of eighteenth century design, are the most important pieces of furniture in the collection; there are besides two large pieces of inlaid furniture, with ormolu mountings, in Louis Fifteenth style and a Korean chest with heavy brass mountings.

The furniture is displayed in the appropriate alcoves of the galleries devoted to that purpose, while the smaller objects are now on temporary exhibition in a case in the Rotunda, previous to their permanent installation.

## ACCESSIONS

July-September, 1918

CLASS	OBJECT	HOW ACQUIRED
Ceramics	Figure of Horse, Copenhagen Ware.	Bequest of Miss Mary K. Bent.
	Garniture of 4 Delft Vases.	
	2 Powdered Blue Vases, Chinese.	Given by Mrs. Albert P. Brubaker. (The Frederick J. Kimball and Helen Kimball Grafflin Memorial Collection.)
	Celadon Vase, Chinese.	
	2 Black Basaltes Ewers, by Wedgwood, c. 1763	
	12 Delft Plates, "The Porcelain Axe Pottery," c. 1700.	
	6 Delft Plaques.	
	Luster Bowl, England.	
	Jewel Box, Meissen, Late Eighteenth Century	
	Worcester Teapot, c. 1812.	
Furniture	Spinet, Italian.	Given by Mrs. Albert P. Brubaker. (The Frederick J. Kimball and Helen Kimball Grafflin Memorial Collection.)
	Dulcimer, Italian.	
	Comode, French, Louis XV Style.	
	Bahut, French, Louis XV Style.	
	Chest, Korean.	
Jewelry, Enamels, Etc.	Watch and Chain, Enamel and Gold, by George Prior, London, c. 1825.	Given by Mrs. Albert P. Brubaker. (The Frederick J. Kimball and Helen Kimball Grafflin Memorial Collection.)
Laces	Chantilly Black Lace Flouncing.	Bequest of Miss Mary K. Bent.
	Chantilly Black Lace Shawl	
	Collar made of Tatting	Given by Mrs. Lucy Whitfield Harper.
2 Pairs of Lace Mitts.		
Metalwork	Bronze Figure, "Icarus".	Given by Mrs. Albert P. Brubaker. (The Frederick J. Kimball and Helen Kimball Grafflin Memorial Collection.)
	Bronze Group, "The Boxers".	
	Fire Insurance Plate, "F. I. Co"	
	Circular Tin Bathtub.	
Paintings	"A Portrait of a Boy," by Rembrandt Peale, 1843.	Bequest of Miss Mary E. Bent.
Silversmith's Work	6 "Teaspoons, by Fisher Bros.	Lent by Mrs. Lucy Whitfield Harper.
	Creamer, by Christian Wiltberger, Philadelphia, 1793-1819.	
	Tablespoon, by Stockman & Pepper, Philadelphia, 1831.	Given by Dr. E. S. Vanderslice.
	3 Teaspoons.	
Textiles	Sampler, made in 1819	Given by Mr. John H. Willar.
Miscellaneous	Saddle and Bridle, Mexican	Lent by Dr. Bernard Berens.
	Crystal Ball Supported by Carved Ivory Elephant	Given by Mr. Edwin F. Keen.

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