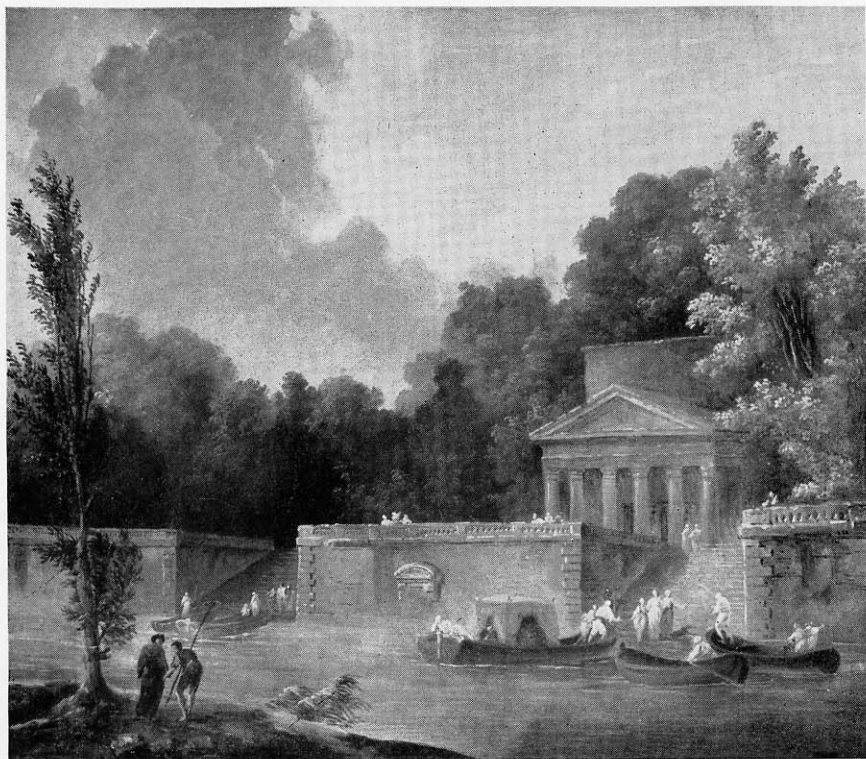


# Bulletin of The Detroit Institute of Arts of the City of Detroit

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No. 1



PARK SCENE  
HUBERT ROBERT  
FRENCH. 1733-1808

## EIGHTEENTH CENTURY FRENCH PAINTINGS

The arrangement of the new building, with its series of small period rooms, has made necessary an adequate representation of the art of many different countries and epochs. While we were in the old building the gaps in the collection, which was strong in some directions and woefully weak in others, were not so apparent, but in the new arrangement they became at once obvious. While many of these vacua have been at least partly filled during the year we have been in the new building, there was one room which has been as yet almost empty: the eighteenth century French room. If it had not been that the room was an exhibit in itself (being a beautifully panelled original room from an old chateau near Amiens), its bareness would have been much more noticeable.

Satisfactory examples of the art of this fascinating period are extremely difficult for an institution with only limited funds at its disposal to secure, owing not only to their rarity but to the fabulous prices which they command. It is finally possible, however, through several fortunate purchases made during the past summer, of paintings and sculpture and objects of decorative art (the latter are discussed in another article in this number of the *Bulletin*), to give to Museum visitors an excellent idea of the grace and beauty that characterized the art of this century in France.

Perhaps in no other period in the art history of this country, which has had so long and unbroken an art tradition, did art assume so spontaneous and original an expression, and become so completely a reflection of the life of the day. In a reaction against the rigid formality and dignity of the reign of Louis Quatorze, all the qualities which we are wont to associate with the French genius; grace, elegance, an instinctive feeling for form, and an unflinching clever craftsmanship, burst into unfettered expression, so that in many ways this art may be called more truly

French than that of any other epoch. The fact, too, that before the close of the century a second reaction set in and that so contrasting a style as the classicism of Louis XVI came so closely upon the heels of the Rococo of Louis XV, adds further interest to the period.

In the three paintings acquired by the Institute, both styles find excellent representation: that of Louis Quinze in the paintings by Lancret and Fragonard, and the classic style of the latter part of the century in a small but beautiful example of the art of Hubert Robert.

Lancret, whose name with Pater's has been so closely associated with that of Watteau that the casual observer finds it hard to distinguish the work of one from another, is really an original and important artist. Though to Watteau must be given the credit of pitching the key, as it were, to the exquisite music of the century, it is, in his hands, music that can scarcely be played on the mundane plane, belonging rather to the world of dreams and fancies, and it is left to Lancret to bring the muse down to earth and to make tangible and real the lovely fancies of the earlier master. Watteau's youths and maidens are of a faery race; it is difficult to say to what country or period they belong. Lancret, on the other hand, gives us an exact picture of the manners and customs of the gay and frivolous age of Louis Quinze. Watteau, too, is nearer to Rubens and the seventeenth century, and there is a more pronounced chiaroscuro in his canvases, and the figures are more plastically modelled and stand out in higher relief. Lancret, who lived twenty years farther on into the century, is much more modern,—more "impressionistic" as it were,—and there is a lighter tonality of color in his paintings and a more atmospheric treatment. Watteau painted creatures of his imagination, Lancret is an accurate portraitist and uses as the actors in his charming *fêtes galantes* the actual



THE REPAST OF THE HUNTING PARTY  
NICOLAS LANCRET  
FRENCH. 1660-1743

men and women of Paris, as they walked beneath the trees of Longchamps or St. Germain in the reign of Louis XV.

Our painting, *The Repast of the Hunting Party*, one of his more sketchy, less highly finished canvases (Lancret worked in three quite distinct manners), in exquisite pastel shades of green, blue, rose and yellow, shows all the qualities of which we have been speaking. It comes from the collection of Baron de Bournonville and had been lost trace of for some time. It is in a handsome original frame of the period, which enhances its charm.

One is apt to be prejudiced in looking at a collection of French paintings of this period and to judge them by the frivolity of their subject matter only. It is well to remember that this frivolity goes no further than the subject, however, and that technically they are quite as serious as

those of other ages and lack none of the qualities that are essential to fine craftsmanship. They are drawn well and with delightful elegance, they are marvelously facile in brush work and their color is extremely sensitive and harmonious.

One of the artists whose subjects have given most concern to purists was Jean Honoré Fragonard, an example of whose work is included in the recent additions to the French Room. The painting is an early work and is not of the type which we are most apt to associate with this artist, but it is interesting in that it shows his early predilection for the Dutch masters. We know that he had a great love for the precision, the realism and the damp and flaky atmosphere of Wynants, Hobbema and Ruisdael, and that he made many drawings after these masters. In our tiny landscape, pitched in a low key,



LANDSCAPE WITH COWHERD  
 JEAN HONORÉ FRAGONARD  
 FRENCH. 1732-1806

with a single brighter color accent of red in the costume of the reclining lad who tends the cow, we see this close affinity with the Dutchmen of the preceding century.

Fragonard was the last of the great decorative painters of the reign of Louis XV, for though he lived past the end of the century, it was impossible for him to adopt the new fashion, and he continued true to his first love. It is fortunate that so fine a performer brought down the curtain on a school which had played its part with such distinction, for thus it suffered no period of decadence and kept to the last its brilliance and vivacity. It was not the weakness of its exponents that brought about its death, but the sudden and complete change in the taste of the fickle public, who, swayed by such writers as Voltaire, Diderot, Rousseau and Montesquieu, now demanded loftier themes and

hailed a return to the classic days of republican Rome.

One of the first of the group of artists to work in the new style was Hubert Robert, who went to Italy at the age of twenty-one, where, caught by the great wave of enthusiasm that the recent excavations at Pompeii and Herculaneum had awakened, he began making drawings from the ancient ruins and from the old monuments and temples in Rome. After spending eleven years in Italy, he returned to Paris almost, it would seem, at the psychological moment, for it was just at this time that the social world, led by Marie Antoinette, was demanding a new art, and that Roman heroes, ancient ruins and classic temples were to replace the laughing *amors* of Boucher and the dainty frivolous maidens with their gay cavaliers, of Watteau, Pater and Lancret.<sup>†</sup> Already known to amateurs from the drawings he

had sent home, Robert immediately won public favor as well as the praise of critics and connoisseurs. Alexander Paillet said of him: "He gives to his pictures an aspect so individual that one can say that he is the creator of a style and that he merits the name of a painter *par excellence* of ruins." And Diderot, in contrasting his work with that of Machy, says: "All the ruins of Machy are modern. Those of Robert, through the debris which time has deposited, preserve a character of mag-

nificance and grandeur which are most impressive."

The painting which the Museum has acquired, though small in size (13½ x 15½ in.), gives the effect of a large canvas by its fine spacing and grouping, its impressive balance of light and shade and its splendid handling of masses. The figures, too, though tiny and but slightly sketched in, by the clever way there are treated, stand out vividly against the contrasting background. JOSEPHINE WALTHER

## BUDDHISTIC HEADS FROM KIZIL

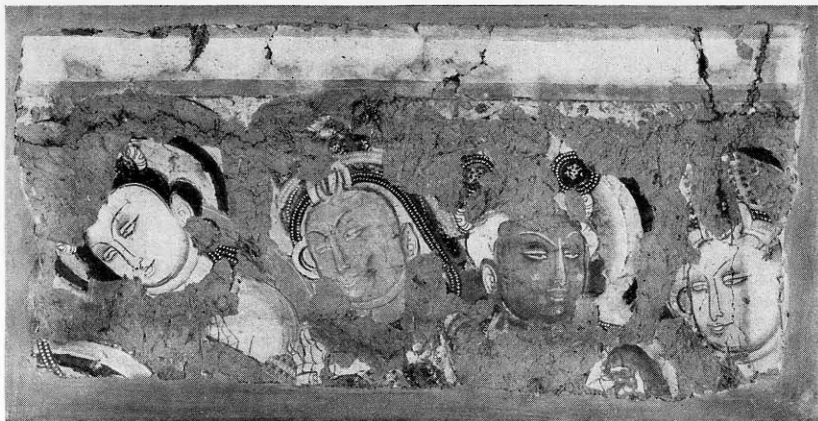
Opposite the fertile Middle West of America, in which Detroit is a center, on the other side of the world, is the great Taklamakan desert of Central Asia, of which the Chinese province of Sinkiang, Chinese or Eastern Turkestan, is chiefly composed. On the northern edge of this desert, not far from the foot of the Tien Shan range, in almost the same latitude as Detroit and as far east of Greenwich as Detroit is west, is the important oasis and town of Kuche (K'u-ch'è, also spelled Kuchā and Kutscha). Here passed the great caravan route that skirted the northern rim of the Tarim basin, and here traveled back and forth the armies, the merchants, the pilgrims, the embassies that brought China into close relation with India, the Near East and the Roman Orient. Here we should expect and do find the remnants of the interplay of mighty artistic forces. Sands of the desert now cover the ruins of flourishing gardens and centers of culture and trade, but European scholars have traced out and excavated many of these ruins. From their findings we can picture something of the life that thrived here in former centuries.

A day's hard journey to the west of Kuche is the little settlement of Kizil (also spelled Kyzil and Qyzil), and south of Kizil a few miles is an extensive series of Buddhist cave temples. These have been intensively studied and reported by Professors Grünwedel and von Le Coq. The

oldest caves of the series date from the fourth and fifth centuries, and none has been found that can be assigned to a later date than A.D. 750. Elaborate mural paintings, sculpture in stone and painted unbaked clay, and other relics have been uncovered here, in which Hellenistic, Iranian, Indian and Chinese influences are oddly mixed and combined. The isolated position of the caves and the dessication of the country have served to preserve much of the original freshness and beauty of the paintings, though damage attributable to the hand of man is not infrequent.

Of particular interest to us is one fragment of mural painting, measuring 9 by 19 inches, recently purchased for the permanent collection of the Institute, and now exhibited in Gallery 25. This is one of the pieces secured by Dr. von Le Coq on his fourth expedition in 1913-1914, and its precise provenience is established by the inscription on the back of the plaster mounting: "IV Reise. M. Ö. Quieszil III Anlage grö. Höhle. Vorhalle, Recht seiten Wand." The specimen is of the type generally called fresco, but actually consisting of painting with water-color pigment on a thin layer of white plaster spread over the wall of mud mixed with chopped straw. Four heads of Buddhist divinities are represented below a blue and white border. The two at the ends are of the color we are pleased to call white when speaking of the peoples of Europe and





VI CENTURY FRESKO FROM CENTRAL ASIA

America. The modelling of the faces is indicated by shadings of orange. Second from the left is a face of a warm gray or mouse-color, and next a face of slate gray with the highlights picked out in white. The left hand of this latter figure, seen against the shoulder, shows the white palm characteristic in the painting of dark-skinned gods here and in the contemporary mural paintings of Ajanta. The figure at the left has hair of the same reddish-brown color that is used for all the outlines in the figures, a blue scarf and a green halo. The other heads have white hair and blue and brown headdresses ornamented with pearls, and the second and fourth have traces of a textile pattern in garments and turbans. The slate-colored god has part of a blue, green and black halo. The background for the heads was once flowery.

As only the faces and fragments of the headdresses and garments remain, it is

difficult to definitely identify the beings represented, but diligent comparison of our painting with other Kizil figures published by Dr. von Le Coq<sup>1</sup> suggests that the figure on the left and the slate-colored one are gods, while the other two are Gandharvas, divine musicians engaged in praise of Buddha, in this case probably feminine. There can be little doubt that our painting was produced in the sixth century.

While the cave paintings were seldom the works of great masters, a high degree of artistic attainment is evident in the these fragmentary heads which places them among the most charming of all the available pieces from Kizil. And they further provide us with a creditable example of that curiously mixed art that developed between the fourth and the eleventh centuries at one of the greatest cross-roads of the world.

BENJAMIN MARCH.

## TRAVEL NOTES

When a new acquisition is added to the Museum collection and given a name and a place within the general arrangement, when it has been labelled, described in the

Bulletin or Catalogue, or perhaps published in some art magazine, this does not by any means signify that the scholarly study of such an art object is completed.

1. A. von Coq, *Die buddhistische Spätantike in Mittelasien* 5 vols. Berlin, 1922-1923.

In many instances it takes considerable time before we are able to give a newly discovered painting or piece of sculpture a definite location in the school and period to which it belongs, and it may even be necessary to change an attribution after new documentary material has been found or after a detailed study has brought to light a new aspect of a certain artist or school. This can surprise only those who do not believe in the progress of scientific art criticism or who think art scholars infallible.

Those who are familiar with our museum collections, will find when traveling abroad or in this country, visiting other museums or private collections, that from time to time they will run across art objects which will help them to place those at home in the surroundings in which they originally belonged. To an even greater extent, does one who is in daily association with a collection find in traveling that he is able to connect objects in other collections with those in his own custody. Though these finds are often only scraps here and there, seldom worth publishing, they often help to clear up certain points regarding attributions and to increase the interest in the object, showing its artistic value from a different angle.

To illustrate this, I am noting a few observations which I made in Europe during the summer with reference to some of the Dutch and Flemish paintings in the Museum.

I. One of the treasures in our series of Flemish paintings is the portrait of a Genoese lady by Anton Van Dyck, which was acquired at the Castiglione sale at Amsterdam in 1926 and presented to the Institute by Mr. Ralph H. Booth. This painting was originally from the Berlin collection of Mr. James Simon who bought it in Italy with the advice of Dr. Bode. During the past spring another portrait by Van Dyck from his Genoese period, a man in armour, appeared in a German private collection and was soon sold to a New York

art dealer. This painting, having almost the same measurements, and showing likewise a three-quarter-length standing figure, with a corresponding position of the model, seems to me to be the companion piece to our painting. Most of the portraits which Van Dyck painted in Italy as a young man in his early twenties (between 1622 and 1626) are of couples belonging to the Genoese aristocracy, in two corresponding canvases. It was to be assumed that a companion piece belonged originally to the portrait of our lady (who is turned to the right) and that the portrait of her husband would balance the composition by a position to the left. It is interesting to see how the artist gave life to the complete composition by varying the position of the hands in the two portraits, at the same time connecting them by a similar rhythm of movement, and by giving to each figure a different plastic value, the man being stronger in relief in accordance with his more energetic character, while we feel through the contrast, more than before, the distinction and simplicity of the woman in the delicate relief of her slender figure.

The knowledge of this companion portrait unfortunately does not help us any further in identifying the name of our lady, with whom by tradition two Genoese families have been connected, the Durazzo and the Spinola, as the name of the man in armour is not known to us either. But it does help us to date the portrait in our museum more correctly, as it is most probably painted at the same time as the male portrait. The latter is so similar in composition and technique to a portrait in the collection of Mr. J. E. Widener in Philadelphia—that of the Prefect Rafael Racius—painted probably in 1625, that there can be no doubt that the couple represented in the paintings in Detroit and New York were painted in the same year, that is to say at the end of Van Dyck's stay in Italy.

II. Not only were the portrait painters of the Netherlands in the great epoch of the seventeenth century fond of painting companion pieces, but the genre painters

as well, as a study of their art, from Frans Hals and his pupils to Metz, Terborch and Pieter de Hooch, will disclose. People liked to have two paintings of similar size and style, forming, as it were, one composition on their walls, separated in the center by a mantel, a window or a door, as we may see from pictures of Dutch interiors of this period. I happened to see in a collection in England a painting by Philips Wouwermans which proved to be a companion piece to our painting by this artist, called *The Repose of the Hawking Party*, from the Scripps collection, exhibited now in the first Dutch room on the

Watteau, Oudry, Parrocel, etc. Nowadays there seems to be left of this fame only his popular reputation of always painting a white horse somewhere in the center of his compositions. While this is not always true, he certainly was an excellent painter of horses and succeeded better than most Dutch landscape painters, who often had their *staffage* painted by other artists, in composing his figures and animals in a perfect harmony with and proportion to the surrounding landscape. The painting which is a companion piece to our composition was sold in London in May, 1925, from the Countess Carnarvon collection,



A GENOESE LADY  
ANTON VAN DYCK  
IN THE COLLECTION OF THE  
INSTITUTE



A GENOESE GENTLEMAN  
ANTON VAN DYCK  
IN A NEW YORK PRIVATE  
COLLECTION

upper floor. In the eighteenth and early nineteenth century Wouwermans was one of the most highly regarded of the Dutch artists, his paintings bringing exceptional prices. This can be easily understood when we consider that his art formed a transition from the Dutch art of the seventeenth century to French art of the eighteenth century, and exerted considerable influence on some of the French masters of the period of Louis XIV and XV, like

and has the distinguished pedigree we would expect from a picture by the artist which was already engraved by Moreau in the eighteenth century. (Collection Ormesson du Cheray, 1746; Chevalier Bonnemaison Paris; Bruce White, Esq. Paris; Alfred de Rothschild, London. Described by Hofstede de Groot, *Catalogue Raisonné*, No. 537).

That our painting is the companion piece can be proved by the motif as well as



by the composition of the picture, which corresponds in the reverse outlines to the Rothschild painting, and by the size of the two canvases (19 x 25½"). In the Rothschild picture the trees and building are on the right, in ours on the left side, and the hawking party, which is just about



THE DEPARTURE OF THE HUNTING PARTY  
PHILIPS WOUWERMANS  
ENGLISH PRIVATE COLLECTION

to set out in the Rothchild painting, in ours is in repose. Both pictures belong to the later period of the artist, when the tone of his pictures became silvery, the shadows dark, and the blue of the skies rather hard. (For comparison we may study the other example of the art of

*Hawking Party* no other record than that it was purchased at the Ehrich sale in New York in 1895, we find a description which fits this composition in Smith and Hofstede de Groot's *Catalogue Raisonné*, of a painting which was at the time of Smith (1842) in Lowther Castle, in the



THE REPOSE OF THE HAWKING PARTY  
PHILIPS WOUWERMANS  
IN THE COLLECTION OF THE INSTITUTE

collection of the Earl of Lonsdale. It is described in the following words:

"The park of a mansion, with statues of Charity and three children and of a fighting gladiator and a fountain adorned with cupids and a dolphin near poplar trees. Beside the fountain are huntsmen and horses, one of which is a piebald; near them lies a dead stag. In front a cavalier teases a lady's lap



A RIVER SCENE  
MEINDERT HOBBEEMA  
IN THE COLLECTION OF THE INSTITUTE

Wouwermans in our collection, hanging in the stairway next to the French room, which shows his earlier style.)

While we have for *The Repose of the*



LANDSCAPE WITH POOL  
MEINDERT HOBBEEMA  
IN THE MUSEUM OF GRENOBLE

dog with his hawk. He is surrounded by the company. Two ladies decorate a man's head with a garland as he lies on the ground."

This painting came from the famous Lorimer sale in The Hague, which took

place in 1763; at this sale it was purchased for 900 florins by Sir James Lowther.

In this description we can easily recognize our composition. Whether or not, however, our painting is the one which was seen by Smith in 1842 and by Waagen in 1857 (*cf. Art Treasures in Great Britain*) as belonging to the Earl of Lonsdale, or whether ours is a replica, could only be decided by a visit to Lowther Castle.

III. During the past season the Art

partly too weak for him. We preferred to name it a workshop painting, although it was not possible to say with certainty just how much had been executed by Rembrandt himself and how much by one of his pupils.

While in Brussels this summer, I came across in the private collection of Mr. S. Delmonte, an unquestionable work by Rembrandt, which had thus far been unknown to me but which Dr. Bredius had already ascribed to the master: the por-



HEAD OF AN OLD MAN  
REMBRANDT  
IN THE COLLECTION OF  
MR. S. DELMONTE, BRUSSELS



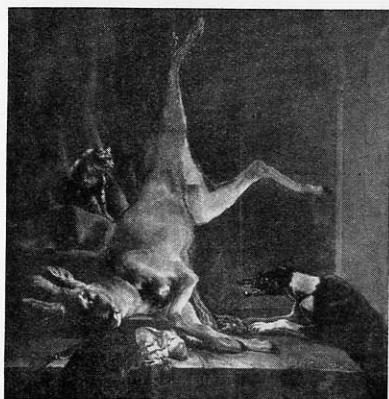
HEAD OF AN OLD MAN  
WORKSHOP OF REMBRANDT  
IN THE COLLECTION OF  
THE INSTITUTE

Institute received as a bequest from the late Colonel Frank J. Hecker, a most expressive study of an elderly man attributed to Rembrandt, a welcome addition to our small series of works by Rembrandt and his school. Although this portrait appeared in every way characteristic of the style of the great artist during the late 40's of the seventeenth century, it did not seem advisable to call the work, which so far had not been described in the literature on Rembrandt, an autograph painting by the great master, since the execution seemed

trait of a bearded man with a high fur cap. It is executed with an astonishing breadth of brush work and is rich in nuances of reddish-brown and pale blue tones. This painting represents not only the same model as the Hecker picture, but is unquestionably in the closest stylistic relationship to this interesting work. Since both figures are seen in the same light, with the same silhouette of the face, it is not possible to assume that both could have been painted by the same hand from the model, as the light would have

changed while the artist did his work. It is also not likely that the model sat to two artists who painted him at the same time. In this case the face would have been seen at different angles by the two painters. The only possible explanation is that when one of the two pictures was painted the other already existed and formed the model for part of the face. It can scarcely be doubted that this was the Brussels picture, which shows so much greater a freedom of technique. The weakness of execution in our example is due either to the fact that when Rembrandt painted the composition a second time, although with considerable changes

cause of the name of the artist, which was not quite determined even at the time of its acquisition. For want of a better name, it was attributed to Jan Weenix, and indeed the composition reminded one much of the paintings by this prolific artist in the Wallace collection and elsewhere. However, our painting seemed to have been done by a greater master than this rather laborious worker, with his large, dryly executed decorative panels. The brushwork is freer and the color more fluid than we find with Jan Weenix, the *clair obscure* more finely observed, being in some parts reminiscent even of Rembrandt, so that it would seem as if the painter were



STILL LIFE  
GIOVANNI BATTISTA WEENIX  
IN THE COLLECTION OF  
THE INSTITUTE



STILL LIFE  
GIOVANNI BATTISTA WEENIX  
IN THE RIJKS MUSEUM,  
AMSTERDAM

in the costume, he had lost to some degree his interest in the subject and painted it with less force, especially in the accessories, or that he left the execution partly to a pupil like Karel or Barend Fabritius, Maes, or Hoogstraten, who worked so much in the spirit of the artist, as long as they were in Rembrandt's studio, that it is most difficult to differentiate some of their work from that of their master.

IV. The beautiful still life with the dead swan, hanging in the stairway of the Dutch galleries, was purchased more on account of its excellent qualities than be-

familiar with Rembrandt's self portrait in the Dresden Gallery with the bittern, the bird which occupies such a prominent position in our picture. This also brings our picture nearer to the great period of Dutch art, the last third of the seventeenth century.

When visiting the Rijks Museum at Amsterdam during the summer, I saw for the first time in good light—thanks to the new arrangement of this gallery—the brilliant still life of dead game by Giovanni Battista Weenix, the father of Jan Weenix, and a careful study left no doubt that he

is the artist who painted our picture, an observation which a scholar visiting Detroit last year had already made. Even the small reproductions will show how similar is the treatment of the background and the *clair obscure*, but only the original reveals the similarity of technic, the vividness of design and color, and the lifelike texture of the skin of the animals. There are not many still lives of this type known by Giovanni Battista Weenix, who was a many-sided artist, painting genre scenes of all kinds as well as landscapes and portraits, and rivalling the artists of Italy when he worked in Rome for the pope from 1643 to 1647. We know now where Jan Weenix got the inspiration for some of his most famous compositions, such as the dead swan in the gallery at The Hague, where we find a similar arrangement to that in our picture, or certain motives which we find repeated in the compositions in which are contrasted larger animals with a few small dead partridges and singing birds, and even with the loose feather flying: motives which we find in our painting used it would seem for the first time.

V. Our painting by Hobbema is not a very brilliant expression of his art, and it is to be hoped that some day a work of his great style will be acquired, but it is a picture of much interest as it happens to be the earliest painting known by the artist, painted when he was twenty years of age (Hobbema was born in 1638 and our picture is dated 1658). In an excellent essay on the painter which came out recently, Dr. J. Rosenberg points out that the artist, already in his earliest works, shows a more impressionistic style than Jacob Ruisdael, whose pupil he was. The earliest of his paintings so far known, according to Rosenberg, are dated 1659, such as those in the museums at Frankfurt, Edinburg and Grenoble. There can be no question, however, that Dr. Hofstede de Groot was right when he said that our painting could not have been painted in 1648, as the catalogue stated, but pos-

sibly in 1658. The third figure is indeed unquestionably a 5 and if we compare our painting with the one in Grenoble, dated 1659, which I happened to see this summer, there can be no question that they are painted at about the same time. There exists an interesting document from July 8, 1660, in which Ruisdael testifies in the interest of the young Hobbema, who was called before the court on account of some claim which a certain Valckbaerhoff had against him. Ruisdael declares that Hobbema was his pupil for several years and that this Valckbaerhoff had paid the weekly board to the landlady for Hobbema, and that the young man had used the money lent him only for his food and board, and had not wasted it. This proves how poor Hobbema was at the time and also that he was Ruisdael's pupil prior to 1660. Since Hobbema already signed his works in 1658 (new pupils usually started at the age of sixteen or seventeen and worked three years with their master), he must most likely have been with Ruisdael from 1655 to 57.

Dr. Rosenberg points out rightly that the earliest works (1658-60) of Hobbema are comparatively small compositions painted more or less directly from nature and that it was only after he started to paint large compositions that the influence of Ruisdael becomes more obvious, since for such compositions he found it easier to copy almost directly some of Ruisdael's works: paintings as well as drawings and etchings. It is only after this second epoch that Hobbema developed his own great style (after 1663), to which belong such masterpieces as the beautiful landscape in Mr. Mellon's collection in Washington which we all remember from the Dutch Loan Exhibition in 1924. Of the earliest type, several happen to be in American collections: two in that of Mr. John J. Johnson in Philadelphia, one in the collection of Miss Eleanor Blodgett, New York, one in the William A. Clark collection in Washington, and our own, which is the only one with a date after the name.

W. R. VALENTINER.

## FRENCH FURNITURE AND ART OBJECTS OF THE EIGHTEENTH CENTURY



CARVED CHAIR  
LOUIS XV STYLE  
JEAN BAPTISTE TILLIARD

More than in any other epoch, it is in the eighteenth century that furniture and small objects are really essential to convey the true atmosphere of a room of the period. During the preceding centuries, more architectonic in their spirit, the proportions of a room alone were almost sufficient to express its artistic meaning. This is different in the eighteenth century. In the first decades of that century, the ornament, until then the obedient servant of architecture in the most general sense of the word, emancipates itself more and more from the architectonic form on which it is applied, so that in the Rococo period proper (around 1740) it becomes the very essence of the artistic whole. The servant—but passingly only—dominates the master. We find now quite logically the all-powerful ornament bending and curling the forms of the smaller objects even more

than those of the architecture proper, for which vertical and horizontal planes are unavoidable. We therefore find, for instance, those typical Rococo chests of drawers, curved and *bombé* in all directions, with the top alone a straight plane.<sup>1</sup> Thus, the andirons which have been recently acquired, are virtually pieces of *rocaille* ornament without any trace of the original purpose form of that device. These smaller objects, thus “ornamentalized,” were furthermore, as a rule, designed from the very beginning together with the particular room, or at least for a room of that special type, in order that they might function as important “accents” in the ornamental display of the whole. And thus it is that without console tables and other furniture, mounted china on the mantelpiece, gilded andirons, sconces, etc., rooms of the period, although complete in all of their architectural details, look somewhat despoiled and bare, like butterflies that have lost the multi-colored dust of their wings.



MARQUETRY TABLE  
LOUIS XV STYLE  
MATHIEU CRIAERD

1. Our Museum so far does not own an example of this type.





ORMOLU CLOCK  
FRENCH. ABOUT 1750  
CRONIER

Among the new acquisitions we have a typical Louise XV fauteuil, a signed piece by Jean Baptiste Tilliard (1685-1766), who with his son, Jacques Jean Baptiste, conducted one of the best cabinet maker's workshops in Paris. Both Tilliard the elder and the younger worked a great deal in the service of the French court. Our chair, finely carved with foliage and scrolls, was presumably originally gilded or painted, the coating being later on removed when it had become unsightly. The upholstery is covered with a blue damask of the period. The signature, stamped as usual in the wood with a die, reading TILLIARD, does not reveal whether the father or son did the work. The style, however, distinctly Rococo without any classical trace, indicates the decade of about 1740-50, and therefore the father rather than the son (who became a master only in 1752) as maker.

Very characteristic of the eighteenth century, which virtually created its type, is the small "zebra" table by Mathieu Criaerd (1689-1776), a member of a large family of cabinet makers, who had come to

Paris from Flanders. Mathieu worked for a long time as assistant to Johann Franz Oeben, the famous court cabinet maker of Louis XV, whose intarsia work he imitated. Our table (signed M CRIAERD), with gracefully curved legs and chased and gilded bronze shoes,<sup>1</sup> is entirely covered with intarsia of different woods (mahogany, lemon wood, walnut, etc.) in an intricate pattern of interlaced bands and stripes.

Gilded bronzework (ormolu), in which the French artists of the eighteenth century—at least technically speaking—reached an unequalled perfection, is represented by a number of objects, each very good as a type. There is on one of the mantelpieces a bronze clock, the work of Cronier, a watchmaker in Paris of the late eighteenth century, whose masterwork, a large bronze clock with flower plaquettes in Sevres porcelain, is preserved in the Wallace collection in London. Our piece, called *L'amour Guerrier*, shows *Amor* standing upon clouds with a sword at his side,



CHINESE VASES  
K'ANG HSI PERIOD  
MOUNTED IN ORMOLU AFTER DESIGNS  
BY DELAFOSSE

holding a medallion with the bust of Henry IV, the warrior king of France. Other weapons complete the composition. The bronze work is most delicately chased and gilded, the modelling somewhat influenced by Clodian, though not quite of this master's artistic perfection.

1. They are of the period but being somewhat too large might have been substituted since.

Pairs of sconces adorn the narrow panels on either side of the two mantelpieces. They are both of excellent quality. The one pair, with a putto playing a flute as the upper ending, reveals in its fine feathered acanthus foliage, the style of Pierre Gouthiere (1732-1814), the most prominent artist of the period in the craft of bronze chasing and gilding. The delicacy of the chasing might even allow a tentative attribution of the sconces to the master himself; the date would be about 1775-80. The

loving century. The vases themselves are Chinese of the K'ang Hsi period (late seventeenth century) with blue underglaze decoration, obviously, as shape and drawing reveal, made for European customers. The mountings are French (about 1780) done after engraved ornament designs by Jean Charles Delafosse (1734-1789), of whom the heavy laurel and oak garlands are characteristic.

The andirons, already mentioned, each



GILT BRONZE SCNCE  
LOUIS XV STYLE  
1775-80



GILT BRONZE SCNCE  
LOUIS XVI STYLE  
c. 1780

second pair of sconces, somewhat less graceful and elegant in design, though very good in workmanship, is of a little later date (about 1780). So far we have been unable to connect the pieces with the name of any maker.

On the mantelpiece between these wall lights is a set of bronze-mounted china vases, so characteristic of this porcelain-

a conglomerate of curving and crisping *rocailles* with an amusing parrot on top, represent the style of the Caffieri, the well-known family of bronze sculptors and chasers, and indirectly that of Juste Aurèle Meissonier, who virtually was the inventor of most of the formal elements of the Rococo proper.

WALTER HEIL.

## NOTES

A number of new paintings have recently been added to the Institute's collection of modern art shown in the galleries on the second floor. To the French group a charming mother and child by Marie Laurencin, a landscape and a nude by Derain, two landscapes by Segonzac and a landscape by Othon Friesz; to the Italian, two figure subjects by the much talked of Chirico and a still life by Severini. Perhaps no other American museum can boast of so interesting and inclusive a showing of the modern tendencies in painting and sculpture as the Detroit museum.

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Mr. Ralph H. Booth has recently reimbursed the Institute for two excellent modern paintings which were purchased a year or two ago and which have been hanging at the top of the staircase leading to the second floor: the fine large canvas by the most prominent of the modern English artists, Augustus John, called *The Mumpers*, and the *Blessings of the Earth* by Alfred Partikel, an important modern German artist.

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Visitors to the Institute will be pleased to learn that the Tea Room, which had been closed during the summer months, has opened again and is serving luncheon from eleven thirty to two o'clock and tea from three to four thirty.

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The Museum's large collection of historical blue Staffordshire, which was presented a number of years ago by Mrs. Gustavus D. Pope, and only a small portion of which had been on exhibition in the new building, has recently been installed in its entirety in new cases in the corridor in front of Whitby Hall.

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An exhibition of contemporary graphic art will hang in the Print Rooms from

October 1 to 30. It is an exhibition assembled by a new society formed by twelve artists with the object of eliminating the jury system. The arrangement permits each of the committee to invite two artists to show four prints of their own selection. The society is known as the American Print Makers and includes the names of all the well-known contemporary artists.

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The Institute's Seventh Loan Exhibition will be held during the month of November, in the form of a collection of French Gothic art. It will include sculpture and the decorative arts of ivory carving, miniatures, enamels and tapestries, which played so important a role in the art expression of the Middle Ages.

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The work of the educational department, which has more than doubled since moving into the new building, promises to be even more active during the coming year. Gallery talks for school classes have already begun, and the formal lecture course will start in November. This will consist of a series of lectures each Tuesday evening until April by well-known American and European art authorities and members of the Museum staff. A series of lectures on the history and appreciation of some of the more important museum objects will be given by members of the staff on Wednesday mornings for members of the Founders Society and to others upon payment of a small fee. On Saturday mornings the "Chronicles of America" photo plays, given last year, will be shown again by request to school children and their parents. Musical programs will be given as last year on Friday evenings and Sunday afternoons. Appointments for school and special study groups should be made with Miss Harvey, the Museum Instructor, at least two weeks in advance.