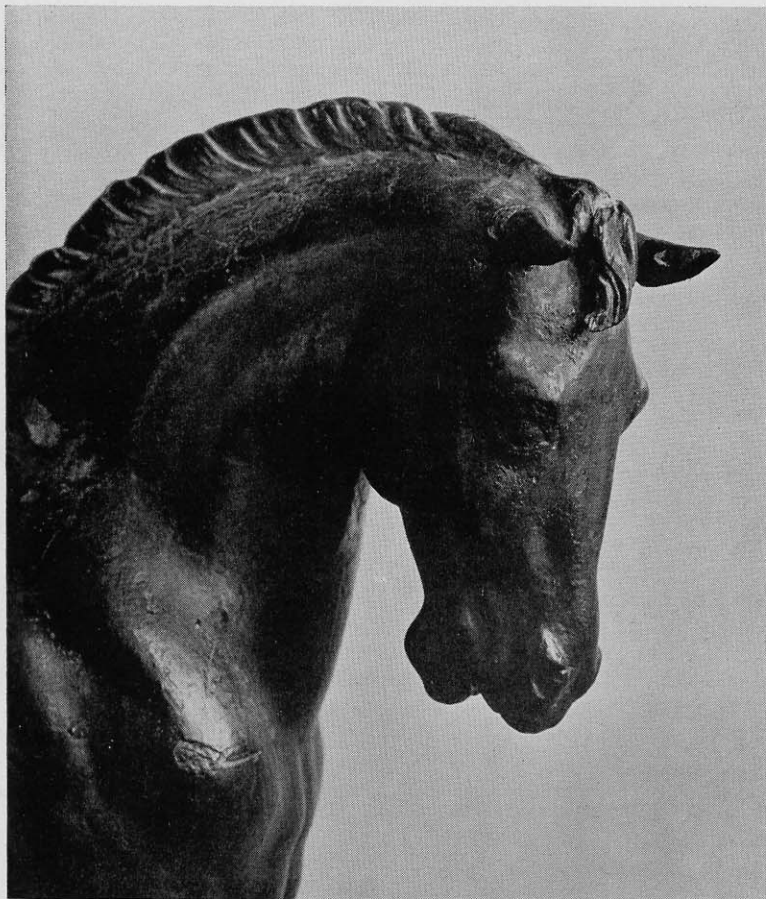


Bulletin of
The Detroit Institute of Arts
of the City of Detroit



DETAIL OF WOODEN MODEL FOR AN EQUESTRIAN STATUE
ITALIAN, XV CENTURY
GIFT OF MR. EDSSEL B. FORD.

EXHIBITION OF ITALIAN SCULPTURE

The exhibition of *Italian Sculpture from 1250 to 1500*, which will open with a reception for the Founders Society on January 7, is in many respects the most interesting of all the long series of Old Master Exhibitions which have been held by this museum. In the past forty years much Italian sculpture has come to America, but there has hitherto been no exhibition to bring together objects from museums and widely scattered private collections in a survey that would indicate what this country now possesses. The fact that, practically without exception, every great personality and even every decade in Italian sculpture is represented in the exhibition, from the end of the Romanesque period to the year 1500, is in itself a revelation. Granted that the largest monuments are still in Italy and that it is for the most part only the smaller and more portable pieces—small domestic altars, Madonna statues intended for private shrines, bust portraits and bronzes—that can be assembled in such an exhibition, here nonetheless is an extraordinary opportunity to see the whole course of Italian sculpture through two and a half centuries of its greatest development.

In 1250, the date of the earliest piece in the exhibition, the serenely noble *Madonna and Child* in polychromed wood from the Art Institute's own collection, the Italian city states had already three centuries of active life and civilization behind them. Since the time that the old Roman towns had rebuilt their walls and reassumed their local government in the ninth century, during the chaos that followed the collapse of Charlemagne's empire, the Italian cities had led the way in erecting a new European order. Their skilled craftsmanship and advanced technical knowledge, their understanding of finance,

their great universities which taught law and medicine to the world, their skilled agriculture for which Italy is still famous, were already old when in the thirteenth century began the cities' great intellectual and artistic flowering. From that time until 1500 Italy was at the head of the advance of European civilization. It is a peculiarity of the arts alone, however, that in art no new achievement cancels an old one. This is not true in practical matters. A new invention, a new discovery in medicine, a new victory in war or politics, renders obsolete everything that went before. But the achievements of the imagination are permanent. Each work of genius is and remains unique, irreplaceable and always fresh for each coming generation. This is the importance for contemporary minds of these exhibits of the art of the past; they represent parts of our mental inheritance, which we, as heirs, can enjoy as living things in our lives as our ancestors did in theirs.

In the field of Italian Gothic art this exhibition is a form of pioneering, for Italian Gothic sculpture has been so little studied that most Americans, although as familiar with the sculpture of the northern Gothic cathedrals as they are with Michelangelo, hardly know that it exists. It does exist, however, and is a magnificent development parallel to French Gothic sculpture. It has also this additional interest—that only in Italy do we know the Gothic artists' names. In the north the names of the cathedral builders and sculptors are lost. In Italy we know who built the cathedrals and did the sculpture, and can not only enjoy the spectacle of a great age, but can follow the personality of the individual artists.

Both Gothic and Renaissance

sculptures, as one sees them in this exhibit, are ideal and epic in form. They deal with type figures—the Madonna, the Christ, the great figures of the Christian story—in which human nature is elevated to ideal form, and human emotions are given a generalized and epic treatment, without, it may be said, losing any of their force or poignancy. If one comes to this exhibition asking for the realism or the subjectivity of modern times, or for the current convention of human beauty, one will not find it; but there is something infinitely satisfying in art so serene and noble in form, so profound yet impersonal in feeling, and so rich in style with the subtleties that come from centuries of an inherited craft-tradition.

The exhibition would not have been possible without the generous cooperation of museums and of many private collectors: Dr. Thomas E. Satterthwaite, Mrs. Herbert L. Straus, Mrs. Henry Goldman, Mr. Samuel H. Kress, Mr. Clarence H. Mackay of New York City; Mrs. Louis Hyde of Glen Falls, New York; Mrs. Marshall Field of Chicago; Mr. Henry G. Dalton of Cleveland; and in Detroit Mr. and Mrs. Edsel B. Ford, Mrs. Lillian Henkel Haass, Mr. and Mrs. Ernest Kanzler, Mr. and Mrs. Edgar B. Whitcomb and Mrs. Ralph H. Booth.

Admission to the exhibition galleries will be free at all times, and gallery talks will be given every afternoon at 3:00 and on Friday evenings at 8:00. In addition to these talks, the Educational Department has arranged a series of lectures to be held in the lecture hall on successive Tuesday evenings at 8:30. The purpose of these illustrated lectures is to present the background for the great period of Italian sculpture which the exhibition so superbly presents. The schedule is as follows:

- January 7, *Introduction and Opening Address*, Dr. Valentiner
 January 11, *The Rise of the Mediaeval Tradition*, Mr. Morse
 January 18, *The Italian Gothic—Pisa and Siena*, Mr. Richardson
 January 25, *The Italian Gothic—Florence and North Italy*, Mr. Richardson
 February 1, *Fifteenth Century Religious Sculpture*, Mr. Rathbone
 February 8, *Fifteenth Century Secular Sculpture*, Mr. Rathbone

A NEW ART MAGAZINE

In January the Institute will begin the publication of a new magazine, THE ART QUARTERLY, to be edited by Dr. Valentiner, and issued four times each year: Winter, Spring, Summer, and Autumn. Mr. Richardson will serve as associate editor, and Mr. Morse as managing editor.

The Institute has begun this publication not as another museum organ, but to fill the need for a national magazine devoted to the scholarship of art. It is hoped that advertisements and subscriptions will make the magazine self-supporting and that the friends of the museum will give it the support of their subscriptions. The price is one dollar per copy and four dollars per year.

THE ART QUARTERLY will be addressed to the connoisseur, the collector and the student of art. It will offer a medium for the authoritative discussion of the arts, principally from the point of view of art in America and of American scholarship, but it will also include contributions from European scholars. The first issue will contain illustrated articles by Dr. Valentiner, Mr. Richardson, and Mrs. Weibel of the Institute staff, and by Signor Lionello Venturi of Paris, Dr. Paul Ganz of Basel, Dr. Max J. Friedlander of Berlin, and Gisela Richter of the Metropolitan Museum of Art.

A RARE BOOK OF EARLY AMERICAN EXPLORATION

As the gift of Mr. Fred W. Sanders of Detroit, the Institute has acquired an exceedingly well preserved copy of the *Brevis Narratio* by Iacobo LeMoyne, published in 1591, and containing the first detailed description of native life and history of the discovery and settlement of Florida.

The earliest accounts of American exploration, such as this book by Iacobo LeMoyne, are interesting not only from the point of view of white settlement, but also because these descriptions are our main source of knowledge concerning the history of preColumbian times in America. The first writers give us detailed reports of what the natives told them of the past traditions of this strange new land. The authors' own observations of customs and conditions are likewise very enlightening for our picture of aboriginal American culture.

With the year 1504 there began to grow up a literature describing the voyages of discovery in highly interesting fashion. The first pamphlet was published at Venice, and was probably written by Montalbodo.¹ Toward the end of the sixteenth century began a much better kind of compilation of voyages with more scholarly descriptions, such as those contained in the works of the great geographer Richard Hakluyt, and of his friend Theodore De Bry, the publisher of the Institute's new acquisition.

De Bry was an engraver at Frankfurt, Germany, who through his professional work became acquainted with books of travel. Of the famous series which he began, by 1634 (long after De Bry's death) twenty-five volumes had been printed in Latin and twenty-six in German, thirteen

of which deal with America.² The title of this series is: *Collection of Voyages to the East and West Indies*, and volume two is Le Moyne's Florida, the 1591 Latin edition of which is now on exhibition in the Museum.

The full title of Le Moyne's book reads: "*Brevis narratio eorum, quae in Florida Americae provincia Gallis acciderunt, secunda in illam Navigatione, duce Renato de Laudoniere classis perfecto; anno MDLXIII Quae est secunda pars Americae. Additae figurae et Incolarum eicones ibidem ad vivu expressae, brevis item Declaratio Religionis, rituum, vivendique ratione ipsorum. Auctore Iacobo LeMoyne, cui cognomen de Morgues, Laudonierum in ea Navigatione Sequuntur.*"³

What were the historical facts leading to the situation pictured in LeMoyne's book?

The Huguenots had begun to settle Florida in 1562, after the Spaniards had abandoned the Peninsula in 1561, and the King of Spain had declared that no further attempt was to be made to colonize that country. The idea of the French Huguenot settlement was inspired by the reports of the exploration of Florida by the Spaniard Ferdinando de Soto in 1539-40. Prior to this the Spaniard Juan Ponce de Leon, who had accompanied Columbus on his second voyage, landed in 1513 as the official "discoverer" of Florida. The legend says he gave the land the name "Florida because the landfall happened on the Easter Sunday called by the Spaniards *Pascua de Flores o Florida*." However, as early as 1502 the name Florida appears on the Cantino map. The patent of Leon reads "to proceed to discover and settle the Island

1. Justin Winsor; *Narrative and Critical History of America*, Boston, 1889, vol. I, p. 19, vol. IV, p. 12.

2. *Ibid.*, vol. I, p. 32.

3. "Short narrative of the Florida Province in America founded by the French in the second voyage commanded by the Duke Renato de Laudoniere in 1563. Illustrated by images of the inhabitants living there done after life. Also short descriptions of their religion, rites, and manner of life. By Iacobo LeMoyne de Morgues."

Cervorum venatio.

XXV.



INDUSTRIA ad cervos capiendos utuntur Indi, numquam à nobis ante conspecta: maximorum quos capere potuerunt cervorum pelles ita corpori applicare norunt, caput suo capiti accommodantes, ut per oculorum foramina, tanquam per larvam, conspiciere possint: ita compta quam proximè possunt, ad cervos nihil metuentes accedunt, prius tempore observato, quo cervi ad flumen bibendi causa eunt: eos, arcum & sagittam manu tenentes, facile figere possunt, cum frequentes sint admodum in ea regione: arboris tamen cortice sinistrum brachium muniant, ne ab arcus nervo ledantur à natura ita edocti. Pelles vero cervis detractas, non chalybe, sed conchis adeo accuratè parare norunt, ut mirum sit, nec quemquam in universa Europa inveniri existimo, qui tanta arte eas parare queat.

E 2

A PAGE FROM THE BREVIS NARRATIO OF IACOBO LEMOYNE. THE INSCRIPTION READS: "THE INDIANS USE A DEVICE FOR TAKING DEER SUCH AS NONE OF US HAD EVER SEEN BEFORE. THEY KNOW HOW TO APPLY TO THEIR OWN BODY THE SKIN OF THE LARGEST DEER WHICH THEY HAVE BEEN ABLE TO TAKE IN SUCH A WAY AS TO ACCOMMODATE ITS HEAD TO THEIR OWN HEAD SO THAT THEY ARE ABLE TO LOOK THROUGH THE OPENINGS OF THE EYES AS THROUGH A MASK. SO DRESSED, AND HAVING OBSERVED BEFOREHAND THE TIME WHEN THE DEER GO TO A RIVER TO DRINK, THEY APPROACH THE DEER, WHO FEAR NOTHING. HOLDING A BOW AND ARROW IN THEIR HANDS, THEY ARE ABLE TO SHOOT THEM EASILY, SINCE THEY ARE COMMON IN THAT REGION. THEY EQUIP THEIR LEFT ARMS WITH THE BARK OF A TREE LEST THEY BE INJURED BY THE STRING OF THE BOW. WHEN THE SKINS OF THE DEER ARE TAKEN OFF, THEY KNOW HOW TO PREPARE THEM NOT WITH IRON, BUT WITH A SEA-SHELL, SO PERFECTLY THAT IT IS A WONDER. NOR DO I THINK ANYONE CAN BE FOUND IN THE WHOLE OF EUROPE WHO CAN PREPARE THEM WITH SUCH ART."

of Bimini" which was the legendary name of Florida at that time.⁴

The first French expedition of Jean Ribaut in 1562 was followed by another in 1564 with Laudonnière as captain. In the very next year, 1565, the Spaniard Menendez de Aviles was sent in command of a fleet by the Spanish king in order to expel the French "heathen" but was not able to capture their settlement, Fort Carolina, at the mouth of St. Johns River. He therefore landed eight miles south of Fort Carolina, founding there in 1565 the oldest city within the bounds of the original United States, giving it the name Augustine. He sighted this harbour early on August 28th, the day dedicated to St. Augustin, the Bishop of Hippo, so he called the place Augustine.⁵

However, Duke René de Laudonnière, who had landed at Fort Carolina one year before these events, was accompanied by Jacques LeMoyne de Morgues, who escaped the eventual destruction of the Huguenot settlement and returned to Europe. He wrote a manuscript some years later, made maps and drawings of natives, and drew scenes with notes describing them. In 1587 the publisher De Bry visited LeMoyne, who was at that time in London in the service of Sir Walter Raleigh, but could not persuade him to let him publish his paper. Then in 1588 after the death of LeMoyne, De Bry bought the manuscript from his widow. Thus the book was published in 1591, as the second volume of his series.

The 42 plates with detailed descriptions of Indian life are most interesting to us today. They show the mouths of different rivers and the

landscape with the predominant kinds of trees and characteristic plants and animals: woodvine, pumpkin, turkeys, deer and alligators, which are called crocodiles in this account. One plate shows the Indian Chief Athore saluting the stone column erected by Laudonnière, bearing the escutcheon of France. Further we see the construction of fortifications, among them a picture of Fort Carolina. The mixture of naturalism and European tradition of art is very amusing. The natives look like figures familiar in French paintings of that time, the tattooing of their bodies contrasting in very strange manner with their Europeanized appearance.

We learn the different ceremonies practiced before war expeditions; we see scalping and dances around trophies. The plates are instructive concerning native medicine, hygiene, and funeral rites. Pictures of the preparation of durable food, of drying meat, cultivation of "Mayzum", and the hunting of alligators or stags are also noteworthy. The page reproduced here shows how the natives used animals skins for a disguise in hunting deer; other pages reveal the structure of native villages, the execution of criminals, stag sacrifices to honor the sun, sacrifice of first born child, ball games, and so on, rounding out the picture of daily life in America before the time of Columbus.

In short, an exceedingly valuable document of early American history has been added to the Art Institute collections, a document which will be especially appreciated by teachers of American history.

GEORGE LECHLER

4. C. M. Breward; *A History of Florida*, 2 vol., 1924, 1925.

5. Lowery Woodbury; *The Spanish Settlements Within the Present Limits of the United States*, 1905, vol. II, Florida.

SCHEDULE OF GALLERY TALKS AND LECTURES

The Institute's second series of free gallery talks, to be given by various members of the staff, will begin on January 12 with a talk on the exhibition of Italian sculpture, and will continue through February and March, following the chronological development of European and American art as it is represented in the collections. The talks will be given on Wednesday afternoons at 3:30, and will be repeated Thursday evenings at 7:45. Chairs will be provided in the galleries.

The complete list of talks is as follows:

January	12-13	Italian Gothic and Renaissance Sculpture
	19-20	The Gothic Tradition in Flemish Painting
	26-27	The Gothic Tradition in Italian Painting
February	2- 3	The High Renaissance in Italy
	9-10	Baroque Painters of the 17th Century
	16-17	Holland Paints Her Own Portrait
	23-24	The Eighteenth Century in France
March	2- 3	Prints and Textiles
	9-10	Colonial America and Georgian England
	16-17	Nineteenth Century Europe
	23-24	Nineteenth Century America
	30-31	Twentieth Century Painting and Sculpture
April	6- 7	Twentieth Century Frescoes

For April and May the Educational Department is planning a series of free, illustrated lectures on "What to See in American Museums," designed to acquaint Detroiters with the art treasures of America which they may see during their summer travels. The plan and schedule of the talks will be announced later.

Also in April and May Mr. Richardson will offer another series of illustrated lectures on twentieth century painters and some of their predecessors, beginning April 5, and continuing in the lecture hall for five successive Tuesday evenings. Admission will be free, and each lecture will begin promptly at 8:30.

CALENDAR FOR JANUARY

EXHIBITIONS

Exhibition Galleries: ITALIAN SCULPTURE 1250-1500, January 7-February 20. (Gallery talks will be given on this exhibition every afternoon at 3:00 and on Friday evenings at 8:00. Admission is free at all times.)

Print Galleries: LITHOGRAPHS BY HONORÉ DAUMIER, until January 15.

Alger House: EXHIBITION OF OLD PORTRAITS FROM DETROIT, January.

EVENTS

Friday	7	8:30	Formal Opening of the Exhibition of Italian Sculpture. <i>Introduction and Opening Address</i> , Dr. Valentiner.
Saturday	8	10:15	Motion Picture for Schools: <i>Daniel Boone</i> .
Sunday	9	2:15	Radio Talk (Station CBW): <i>Italian Gothic and Renaissance Sculpture</i> , Mr. Morse.
Tuesday	11	8:30	Lecture: <i>The Rise of the Mediaeval Tradition</i> , Mr. Morse.
Wednesday	12	3:30	Gallery Talk: <i>Italian Gothic and Renaissance Sculpture</i> .
Thursday	13	7:45	Gallery Talk: Repeated.
Saturday	15	10:15	Motion Picture for Schools: <i>Frontier Woman</i> .
Sunday	16	2:15	Radio Talk (Station CBW): <i>Italian Gothic and Renaissance Sculpture</i> , Mr. Morse.
Tuesday	18	8:30	Lecture: <i>The Italian Gothic—Pisa and Siena</i> , Mr. Richardson.
Wednesday	19	3:30	Gallery Talk: <i>The Gothic Tradition in Flemish Painting</i> .
Thursday	20	7:45	Gallery Talk: Repeated.
Saturday	22	10:15	Motion Picture for Schools: <i>Alexander Hamilton</i> .
Sunday	23	2:15	Radio Talk (Station CBW): <i>Italian Gothic and Renaissance Sculpture</i> , Mr. Morse.
Tuesday	25	8:30	Lecture: <i>The Italian Gothic—Florence and North Italy</i> , Mr. Richardson.
Wednesday	26	3:30	Gallery Talk: <i>The Gothic Tradition in Italian Painting</i> .
Thursday	27	7:45	Gallery Talk: Repeated.
Saturday	29	10:15	Motion Picture for Schools: <i>Dixie</i> .
Sunday	30	2:15	Radio Talk: <i>Italian Gothic and Renaissance Sculpture</i> , Mr. Morse.