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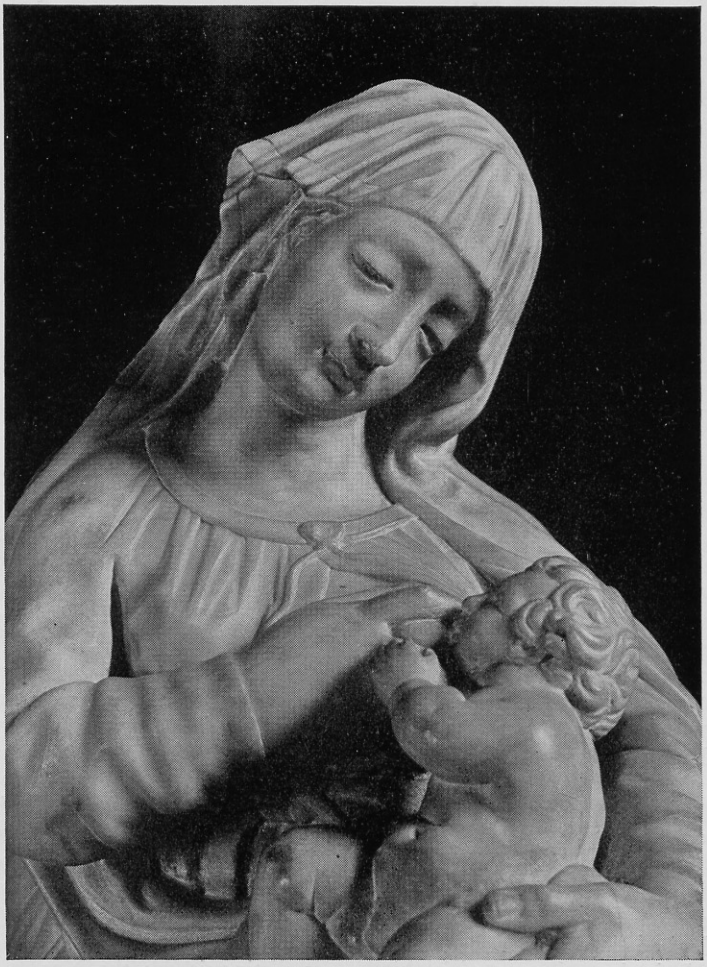

MADONNA AND CHILD (DETAIL)
BY ANTONIO LOMBARDO
ITALIAN, VENETIAN, 1458-1516
GIFT OF THE FOUNDERS SOCIETY

Vol. XIX OCTOBER, 1939 No. 1

GOLD BOWL
CELTIC, BRONZE AGE, 1100-1000 B. C.
GIFT OF THE FOUNDERS SOCIETY
AND K. T. KELLER

A CELTIC GOLD BOWL

A remarkable gold bowl[1] has been acquired by the Detroit Institute of Arts as the gift of the Founders Society, through the General Membership and Donations Fund, and of Mr. K. T. Keller. This bowl is one of a group of prehistoric gold vessels, found only in Middle and Northern Europe, numbering seventy-three pieces from thirty different sites. The vessel now on exhibition at the Institute was found about sixty years ago near Gmünd in Württemberg, Germany. It is the only one of its kind in America, and will probably retain this unique position since all the other finds are in public museums or under legal protection in Europe.

The Detroit bowl, embossed from a thin sheet of gold, has a hemispherical body with a curved shoulder, a short cylindrical neck, and a flat horizontal rim. The lower part is decorated in repoussé with characteristic symbolic patterns. In form and ornament this small bowl, measuring a little over two inches in height and not quite four inches in diameter, is a masterpiece of the metalworker's art, as beautiful today as when it was made some three thousand years ago.

Among the gold bowls two groups are distinguished: the Nordic, including items from Sweden, Denmark, and Northern Germany; and the Southwestern, made up of finds from the Rhine valley in Germany and France. The objects in the Nordic group cover

a span of time from Period III (1300-1100 B. C.) to Period V of the Bronze Age (1000-750 B. C.). The Southwestern group, to which the Detroit bowl belongs, is closely related to the Nordic group, but it is older in its origins, dating back to about 1700 B. C. (Period I of the Bronze Age) and reaching the climax of its development in Period IV of the Bronze Age (1100-1000 B. C.). In this period the newly acquired gold bowl was made as indicated by the relation of its shape and ornamentation to other finds of the period.

The vessels of the Southwestern group are found in regions once inhabited by Celtic tribes from earliest times. The gold bowl from Gmünd is, therefore, to be attributed to the Celtic Bronze Age. The patterns which decorate the bowl and the circumstances under which other similar bowls have been found—deposited in the earth within a protecting clay urn, in burials or on cult sites—show that such vessels were used for libations in religious rites.

This bowl, an excellent example of the geometric decoration of the Middle European Bronze Age, a rare specimen of Celtic gold work, and a unique object in American collections, greatly enriches the Gallery of Prehistoric Art at the Institute.

GEORGE LECHLER

1 Accession Number 39.600. Height: 2¼ inches; Diameter: $3\frac{13}{16}$ inches. From a German private collection. A more detailed publication will appear in a forthcoming number of *The Art Quarterly*.

TWO LOMBARD SCULPTURES OF THE RENAISSANCE

The marble head of an angel[1] (Fig. 1), despite its fragmentary condition, is a work of great charm, a characteristic and beautiful example in sculpture of the serene spirit of the Italian Renaissance. Although no smile enlivens the face, the soft even features, the full healthy cheeks, dreamy, heavy-lidded eyes and small, finely-curved mouth, all surrounded by a mass of rich curly hair, are quite what we expect of a heavenly youth. The slight inclination of the head adds a touch of sentimentality. The curls which completely cover the head are a masterpiece of design and execution; every lock is precise and elastic in design and skillfully worked out, partly with a series of small drill-holes, so as to produce a shimmering effect of light and shade.

We are reminded of Leonardo's drawings of youths with curly hair which recall Vasari's words that Leonardo was always greatly pleased with youths of singular grace and beauty of person with curled and waving hair. This resemblance is not accidental. The artist who carved our angel head worked in Milan at the same time as Leonardo and was even his friend, if we are right in referring to him a note in Leonardo's writings which mentions the sculptor, Maestro Benedetto.

Benedetto Briosco (active 1483-after 1512) did his outstanding works on the Certosa at Pavia, that miracle of a richly decorated Renaissance facade which is known to all visitors to northern Italy; he designed in particular its triumphal portal with its four columns, all elaborately covered with reliefs representing stories connected with the foundation of the cloister. The Certosa was the church-sepulchre of the dukes of Milan, the favorite project of Lodovico Moro,

FIG. 1: HEAD OF AN ANGEL
BY BENEDETTO BRIOSCO
ITALIAN, LOMBARD, ACTIVE 1483-AFTER 1512
GIFT OF JACOB HEIMANN

who had brought Leonardo to his court. Work on the Certosa continued long after the duke's deposition by the French and many of the best Lombard sculptors were employed, Benedetto Briosco being the leader during the first decade of the sixteenth century. The whole structure and decoration was not finished until 1552.

The note by Leonardo in which he mentions Benedetto, dates from the second of January, 1511, and is worthy of record: "A mile above the Certosa at the foot of Monte Viso is a quarry of flaky stone which is as white as Carrara marble, without a spot and as hard as porphyry or even harder, of which my friend Maestro Benedetto the sculptor has promised to send me a small slab to be used for the colours."[2]

If we study the details of Benedetto's composition on the portals of the Certosa, such as the foundation of the Chartreuse at Grenoble by St. Bruno, or the transfer of the coffin containing the body of the Duke Gian Galeazzo Sforza into the Certosa (Fig. 2), we find types similar to our angel and we can imagine how graceful the elongated limbs of the body must have been. The attribution to Benedetto Briosco is not new. The angel head, which comes from the well known Trivulzio Collection in Milan, has been published under this name by Malaguzzi Valeri in his book on Amadeo, who was the master of Benedetto Briosco.[3]

Most of the important North Italian sculptors in the fourteenth and fifteenth centuries came from the villages near Como and the lake of

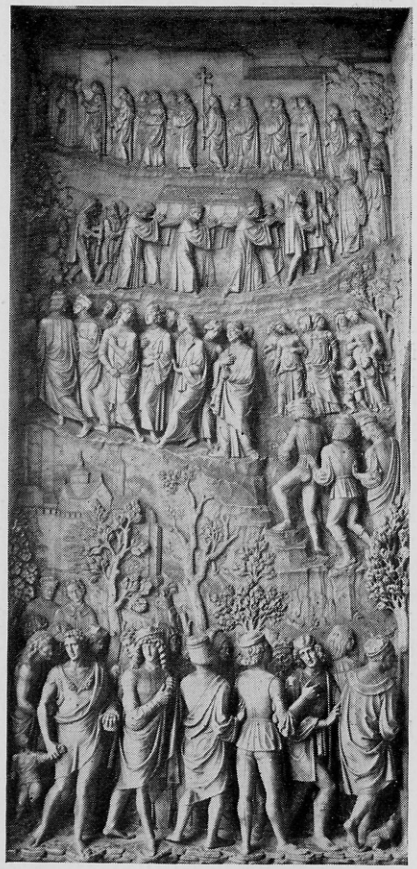

FIG. 2: RELIEF BY BENEDETTO BRIOSCO
ON THE FACADE OF THE CERTOSA AT PAVIA

FIG. 3: MADONNA AND CHILD
BY ANTONIO LOMBARDO
ITALIAN, VENETIAN, 1458-1516
GIFT OF THE FOUNDERS SOCIETY

Lugano where in very early times the marble quarries developed schools of masonry. We find sculptors from this part of Lombardy working not only on the cathedral of Milan and on the Certosa, but also in Genoa and Venice, where they formed the leading schools of sculpture. The Gagini of Genoa came from Bissone; the Lombardi of Venice from Carona on the lake of Lugano. Pietro (Solari) Lombardo took the foremost part in the Renaissance development at Venice during the latter part of the fifteenth century. He and his two sons, Antonio and Tullio Lombardo, became the most important sculptors in this city around 1500.

The museum acquired a few years ago an unusual terracotta relief of the Madonna and Child by Pietro Lombardo.[4] Shortly afterwards it was possible to add to the collections a charming marble statuette representing the enthroned Madonna nursing the Child[5] (Fig. 3 and Cover). There was no definite attribution connected with it, but the classical attitude and attire of the Madonna—so frequently used in Venetian sculpture of the early Renaissance—pointed to Venice as place of origin, although statuettes of the Madonna were not as common in this city as in Florence. A further study made it seem probable that it is a work by Antonio Lombardo (1458-1516), the rarest member of the Lombardi family in Venice and an artist of very unusual qualities.

Antonio has been classified among the Neoclassicists[6] who formed a group of sculptors in North Italy at the

FIG. 4: RELIEF (DETAIL)
BY ANTONIO LOMBARDO
IN THE SANTO AT PADUA

beginning of the Cinquecento, sculptors like Cristoforo Romano, Andrea Riccio, Pier Jacopo Bonacolsi called Antico, Francesco da Sant' Agata, and Maffeo Olivieri. The rediscovery of classical sculptures, the interest of the collectors at Venice and the neighboring courts in Roman antiquities may have had an influence on them and as a result we find that these Neoclassicists of Venice and Lombardy appear to be even greater imitators of Roman sculpture than their contemporary sculptors at Rome.

We know of only three important orders which Antonio Lombardo executed, all within a period of hardly ten years (*c.*1505-1515): a signed marble relief in the Santo at Padua (Fig. 4), the figures and reliefs in bronze in the Capella Zen of San Marco in Venice, and the decorative marble reliefs which he created for the studio of Alfonso d'Este at Ferrara. This great art patron had engaged him to work at the court of Ferrara in 1505 and he stayed here until his death in 1516. The relief in the Santo at Padua, executed before 1505, although representing a Christian legend, shows a row of women in classical drapery with heads of the Hera and Aphrodite type. The reliefs executed for the studio of Alfonso d'Este (between 1506 and 1516), now in the Louvre and in the museum at Leningrad, also represent purely classical forms and ornaments.

The Madonna della Scarpa (so-called because of her golden shoe) in San Marco (1504-1505) has, combined with classical details, a warmer religious feeling which has been rightly explained as the expression of the new "sentimento" shown in Venetian paintings at this time, as witness the early Madonnas of Titian.[7]

Our Madonna statuette can be compared with both the relief in the Santo and the Madonna of San Marco. In the marble relief we find similar types, with exactly the same nose—in one line with the forehead and slightly enlarged at the point, the same large full-lipped mouth, the same cheekbones, and the drapery covering in classical manner one shoulder and the knees, while the undergarment in parallel folds is visible on the sandaled feet. In the Madonna della Scarpa we encounter a similar veil falling loosely upon the shoulder and covering the forehead, and a nude child of similar strong and muscular build. But more important, the sentiment in our figure —so strange in a figure of classical type—is of the same sweetness, all the more so as the motif of the mother nursing the child is a more intimate one than that of the enthroned Queen of Heaven. At the same time we feel the spirit of the beginning High Renaissance in the plastic forms of the child, which are influenced by Michelangelo, an influence which was soon to destroy the intimate sentiment which enlivened some of the Venetian paintings and sculpture at the beginning of the Cinquecento. The massive forms of the nude child are placed in such a fashion that they almost completely fill out the space between the knees and the upper part of the Madonna, at the same time giving direction toward the depth. To continue this plastic movement the head of the Virgin is inclined to one side and her right foot is placed forward, stressing the diagonal folds leading from this foot to her left knee. Thus, although we may detect influences from various sides, the excellent plastic conception of the statuette is quite the artist's own and shows him as the remarkable sculptor which Antonio Lombardo really is. For if, perhaps, on account of his late development he did not leave so much work, he is nonetheless more original in invention and finer in execution than the better known members of his family.

The marble head by Briosco is a gift of Mr. Jacob Heimann, the marble statuette by Antonio Lombardo of the Founders Society. Both sculptures are placed on exhibition in the branch museum of the Institute at Alger House in Grosse Pointe.

W. R. VALENTINER.

1 Accession Number 38.57. Height: 10 inches. W. R. Valentiner, *Catalogue of an Exhibition of Italian Gothic and Early Renaissance Sculptures*, Detroit Institute of Arts, 1938, No. 88, ill.
2 J. P. Richter, *The Literary Works of Leonardo da Vinci*, London, 1939, Vol. II, p. 195. The meaning of the last word is not clear. The Italian reads: *una tavoletta per li colori.* Possibly Leonardo wanted to use the slab for mixing colors; it shows how careful he was in selecting a material ("as white as Carrara" and "without a spot") which would not in the slightest degree influence the shades of color he intended to use.
3 F. Malaguzzi Valeri, *Giovanni Antonio Amadeo*, Milan, 1905, p. 278; *idem*, "Benedetto Briosco" in Thieme-Becker, *Lexikon*, Leipzig, 1911, Vol. V, p. 23.
4 *Bulletin of the Detroit Institute of Arts*, Vol. XVI (1936-37), pp. 21-24, ill. p. 17.
5 Accession Number 36.77. Height: 18¾ inches. Illustrated in frontal view in *Bulletin of the Detroit Institute of Arts*, Vol. XVI (1936-37), p. 69.
6 A. Venturi, *Storia dell' Arte Italiana*, Milan, 1935, Vol X, Part I.
7 L. Planiscig, *Venezianische Bildhauer der Renaissance*, Vienna, 1921, p. 221.

EDUCATIONAL OPPORTUNITIES

The educational department announces an expanded program for the coming year. The plan of coöperation with the art and social science departments of the Detroit public schools, which last year brought about 50,000 children into the building for gallery talks and illustrated lectures, has been extended on a smaller scale to Wayne University and to the school systems of Highland Park and Grosse Pointe, and is being continued with Hamtramck. For adults thirty-five gallery talks and lectures have been scheduled before Christmas. A printed program of these events is now available, copies of which have been distributed to schools, libraries, institutions, and the 800 people who have asked to have their names placed on the department's special mailing list. Readers of the *Bulletin* will of course find these events scheduled each month in advance. In addition to these regularly scheduled educational activities the department continues to give special talks and lectures for any group of adults or children requesting them. From September to May these groups average about two per day.

Friends of the Museum will be interested to know the results of two innovations tried out during the summer and early fall. For the first time gallery talks were offered each week day for six weeks during the summer, and the average attendance of thirty-five people well warrants their continuance in the future. During September, as an introduction to the regular Tuesday Evening Lectures, three talks were presented for new museum visitors and anyone beginning the study of art, and the average attendance of about three hundred people assures the continuance of these talks also.

Allied educational activities of the Institute will continue this year as formerly. Both graduate and undergraduate courses in art history and archæology are conducted daily in the building by Wayne University and by the Extension Division of the University of Michigan. The collections are of course studied constantly by students of private art schools. Art instruction in the building is under the direction of the Board of Education and the Department of Recreation of the City of Detroit, the former conducting the Saturday morning class for talented children of the public schools, and the latter offering a life drawing class each Friday evening which is open to everyone on payment of a nominal fee.

CALENDAR FOR OCTOBER

EXHIBITIONS

Oct. 3 to 29: Exhibition of Pre-Columbian Arts.
Oct. 15 to 31: Engravings by Master E S and Schongauer.
Nov. 14 to Dec. 17: Annual Exhibition for Michigan Artists.
(Entry blanks may be obtained from the Institute.
All entries must be in by Saturday, October 28)
Alger House, Oct. 1 to 31: The Graphic Art of Albrecht Dürer.

TUESDAY EVENING LECTURES

Given by the museum staff in coöperation with the Archæological Society of Detroit and the Detroit Chapter of the American Institute of Architects, Tuesday evenings at 8:30 in the lecture hall of the Institute.

Oct. 3: *An Expedition to Yucatan,* by Frans Blom, Tulane University. Opening, Exhibition of Pre-Columbian Arts.
Oct. 10: *The Art of Middle America,* by George Lechler.
Oct. 17: *The Art of Old Peru,* by Adèle Coulin Weibel.
Oct. 24: *Industrial Architecture,* by Albert Kahn, Detroit.
Oct. 31: *Early Islamic Art and Its Origin,* by Richard Ettinghausen, University of Michigan.
Nov. 7: *The Small House Problem,* by Clair W. Ditchy, Regional Director, American Institute of Architects.

LECTURES IN THE GALLERIES

A survey of the history of art as represented in the collections by members of the educational department, Thursday afternoons at 3:00; Sunday afternoons at 2:30. Chairs are provided.

Oct. 5 and 8: *The Art of the Cave Dwellers.*
Oct. 12 and 15: *Egypt and Mesopotamia.*
Oct. 19 and 22: *The Gallery of Greek Art.*
Oct. 26 and 29: *The Art of the Near East.*
Nov. 2 and 5: *Far Eastern Art: China.*

GALLERY TALKS BY THE CURATORS

Friday afternoons at 3:00 in the galleries, where chairs are provided.

Oct. 6: *The Pre-Columbian Exhibition: Peru,* by Adèle Coulin Weibel.
Oct. 13: *The Pre-Columbian Exhibition: Middle America,* by George Lechler.
Oct. 20: *Two Early German Print Makers — Master E S and Schongauer,* by Isabel Weadock.
Oct. 27: *The Early Middle Ages in Italy,* by Francis Waring Robinson.
Nov. 3: *The Bellini Room,* by E. P. Richardson.

HOURS OF ADMISSION

The Detroit Institute of Arts is open free daily except Mondays and Christmas day. Visiting hours are: Tuesday, Thursday, and Friday, 1 to 5 and 7 to 10; Wednesday, 1 to 5; Saturday 9 to 5; Sunday, 2 to 6. The Russell A. Alger House, 32 Lake Shore Road, Grosse Pointe, is open free each day except Monday from 1 to 5.

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