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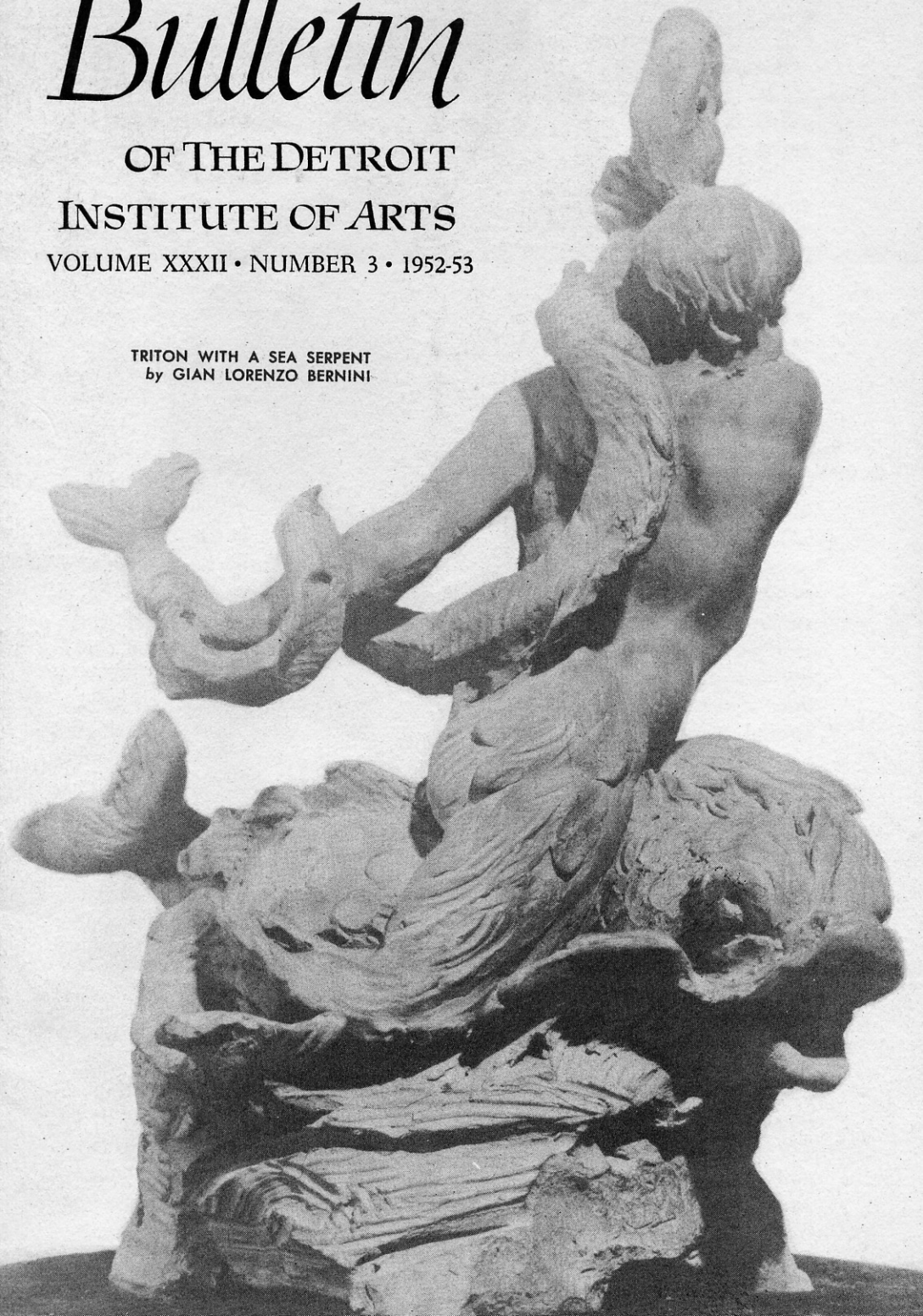


TRITON WITH A SEA SERPENT
by GIAN LORENZO BERNINI

TRITON WITH A SHELL
by GIAN LORENZO BERNINI

TWO BOZZETTI

by GIAN LORENZO BERNINI

Outside of Italy Gian Lorenzo Bernini is one of the rarest of all artists, since his life work was Rome itself and is built into its churches and squares, fountains and sculptured monuments.

In 1917 there appeared in Vienna, in the sale of the Austrian painter Amerling, two terracotta sculptures, called simply Italian seventeenth century. Their notable quality was recognized both by the director of a German museum and a Viennese collector, Rudolf Berl, who was a pioneer in the taste for baroque sculptors' sketches. These two bid against each other and Berl won.[1] Published as Bernini's work by A. S. Brinckmann, first in *Bolletino d'arte* and later in the second volume of his *Barock-Bozzetti,*[2] they became famous; when shown at the exhibition of *Late Renaissance and Baroque bozzetti and modelletti* in Vienna in 1936, they were counted the outstanding pieces.[3] They have now been acquired by the Detroit Institute of Arts from the Ralph H. Booth Fund.[4]

The two fountain sketches from the Berl collection, *Triton Fountain with a Shell* and *Triton Fountain with a Sea Serpent,* are identical in height. In material both are of a warm pinkish-brown terracotta of very fine grain. The animal parts and naturalistic rocks are finished with broad strokes of the ripping-chisel but the human bodies are smoothed with the fingers. The miraculous energy, knowledge and ease of modeling is only partially seen in photographs. These *bozzetti* are little masterpieces of Bernini's sparkling vitality and that peculiar quality of his work I can only describe as exhilaration. Whatever his subject Bernini always seems to work at the full tide of high spirits, energies and inspiration. It was not for him ever to squeeze out thin, anemic works or labored constructions. His work is like Niagara moving over the crest, unflagging and irresistible.

After the death of Bernini's first great patron, Pope Urban VIII (Barberini) in 1644, the next Pope, Innocent X (Pamphili), turned violently against the Barberini and all their party. Bernini was included in the general disgrace. The succeeding years saw the triumph of all his rivals and were the bitterest period of Bernini's life. In 1647 an antique obelisk was dug out of the Circus of Maxentius and set up in the center of the Piazza Navona,[5] on which stood the Pamphili family palace. Innocent X at first planned to combine it with a fountain by Borromini. But his masterful sister Donna Olimpia Maidalchini, having first given him a very good lunch at her palace, led him into a room where stood Bernini's *bozzetto* for a fountain around the base of the obelisk. The Pope was delighted with it. His pleasure led him not only to give Bernini the commission for the *Fountain of the Four Rivers* (1647-1652) but to restore the sculptor to papal favor. The Pope's admiration and surprise was justified, for Bernini had imagined a new type of fountain design whose endless possibilities are still being explored today. In earlier fountains either the water moved and the sculpture

TRITON WITH A SHELL
Terracotta sketch
for a fountain
by GIAN LORENZO BERNINI
Italian (1593-1680)
Gift of the
Ralph H. Booth Fund, 1952

was still, or vice versa. To replace the earlier architectonic designs of vertical jets of water, smooth horizontal pools and sculpture held firmly within architectural frames, Bernini created a free organic interplay of the movements of sculpture and water, which was one of the most beautiful inventions of his century.

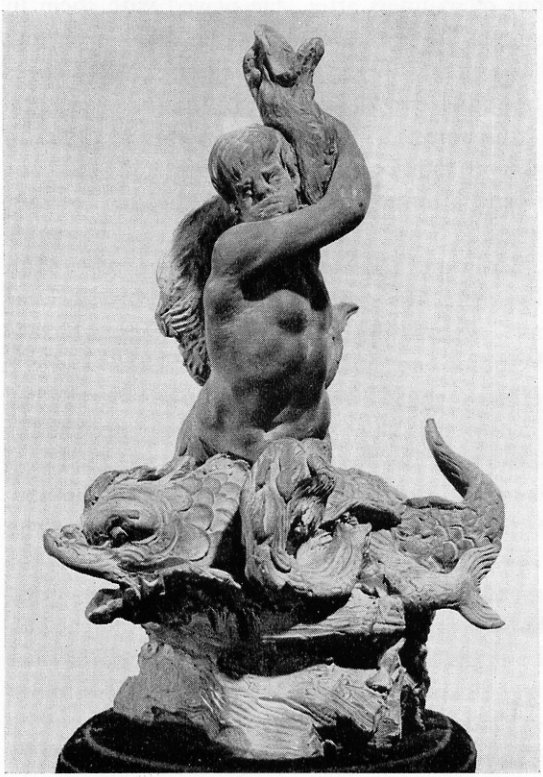
Brinckmann believed that our *bozzetti* were stages in the design of the second fountain Bernini did in this new mode. There was already at the southern end of the Piazza Navona before the Pamphili family palace a fountain of late Renaissance type, dating from about 1590, consisting of four tritons and four masks spouting water (copies of which are still there) and a shell[6]. This was now so belittled by the gigantic, dramatic work just erected in the center of the Piazza that it would no longer do and Bernini was commissioned by the Pope in May, 1653, to do something more magnificent.[7] In June of that year the Pope gave the existing shell to Donna Olimpia and in September, 1654, a sum of money was ordered paid for work on the new fountain "secondo il desegno fattone dal Cavalier Bernini."[8]

Brinckmann believed that our *Triton with a Shell* was Bernini's first idea for a new central figure, in which he played with the idea of re-using the old shell. This was abandoned for the much easier and less cumbersome second stage of the *Triton with the Sea Serpent.* He also published a terracotta head, in the

same scale as these, which he believed to be Bernini's study for the negroid features that gave the completed figures its popular name *Il Moro.*[9]

The stone figure of *Il Moro,* executed by Bernini's assistant Gianantonio Mari, however, differs greatly from the two *bozzetti.* The *bozzetti* are seated tritons whose bodies turn below the waist into scaly, writhing fish-limbs. They sit like racing riders on the backs of their dolphin mounts, which go rushing, open-mouthed and glaring-eyed, through foam and waves. How different is *Il Moro!* He is a heroic male Water God, standing with his two feet planted on a rock carved like a bit of Mother Earth. Poised in this firm stance he swings his powerful body like an athlete about to throw the hammer, but instead of a prosaic piece of modern athletic equipment, his hands grasp an astonished fish by tail and fins – a fish whose face and popping eyes peer from between the Water God's brawny thighs, discharging from open mouth a cascade of water that falls musically into the pool below. The whole absurd, delightful business is an example of Bernini's supreme powers of fantasy.

Is the difference between sketches and existing fountain an example of Bernini's exuberance of invention, which always played with and improved an idea between *bozzetto* and completed work? This was Brinckmann's theory.



TRITON WITH A SEA SERPENT
Terracotta sketch for a fountain,
by GIAN LORENZO BERNINI
Italian (1593-1680)
Gift of the Ralph H. Booth Fund, 1952

One could imagine Bernini deciding that a seated triton would not rise high enough in the Square, and substituting the standing Water God.

Yet the differences are so great that in spite of the authority which attached to Brinckmann's opinions, one must consider if these are not sketches for another fountain, since destroyed, or ideas never executed.

Among Bernini's lost works are two fountains of unknown date that were once in the gardens of the Villa Mattei (the modern Villa Celimontana) on the Caelian Hill. One was a fantastic construction in the rustic mode, called the *Fontana dell' Aquila,* which bore no relation to ours. The other was a *Triton Fountain.* Now destroyed, they are known only from engravings by Giovanni Francesco Venturini, at the end of the seventeenth century.[10] The *Fontana del Tritone* consisted of a seated triton who blew a jet of water up through his seashell horn as he rode gaily on a mount of three fantastic sea creatures. He resembles the Barberini *Triton* (1644) but seems to twist his strong body a little more exuberantly – seems, so far as I can read the engraving, a little freer and more advanced in style than the Barberini *Triton.* Our *bozzetti* suggest him quite as much as they resemble *Il Moro.*

But Bernini's imagination teemed with fountain projects in the years after the *Fountain of the Four Rivers.* The possible variations of the interplay of moving figures against moving water evidently fascinated his imagination, as indeed they did whole generations of sculptors after. He played with them in many drawings. One idea was simply the reverse of ours – the dolphin on top, held wriggling on the shoulders of a river god who is perched on fantastic rocks (black chalk drawing in the collection of the Marquis de Talleyrand; workshop copy in the Victoria and Albert Museum, no. CAI 416)[11]. Another idea was to use two intertwined tritons to support four intertwined dolphins (the brilliant drawing at Windsor, no. 5623,[12] and a terracotta *bozzetto* of the two *Tritons,* at one time in Berlin.)[13] There are at least five other drawings of fountains attributed to Bernini in Leipzig, Berlin and the Victoria and Albert, referred to by Wittkower and Voss.[14] Finally, there was a grandiose idea of *Neptune and Amphitrite,* and two great scallop shells, all supported by hippocamps, which is preserved in three drawings at Windsor (no. 5624, recto; 5624, verso; 5627).[15] A *bozzetto* of a *Triton and Sea Horse* (which I have never seen) in Seattle has also been attributed to Bernini, in this magazine, and related to the designs for the *Fontana di Trevi.*[16]

These multiplying fancies show how rich Bernini was in ideas for the new mode of fountain design he had discovered. It may be that the relation of the Detroit *bozzetti* to the *Fontana del Moro,* or to the lost *Fontana del Tritone* of the Villa Mattei, or to another unexecuted project, must always be a moot question. There are, however, two things of which we can be sure: that they belong to the full tide of his work in the High Baroque of the sixteen-fifties; and that they show Bernini's inventive fire and genius with extreme clarity and freshness.

E. P. RICHARDSON

[1] L. Froelich-Bume, "Bozzetti and Modelletti of the late Renaissance and the Baroque," *Burlington Magazine,* LXX (March, 1937), 14-15.

[2] A. E. Brinckmann, *Bolletino d'arte,* XVII (1924), 492-93, and *Barock-Bozzetti,* 1924, II, 491-5, pls. 25, 26, 27.

[3] Vienna, Kunsthistorisches Museum, *Bozzetti und Modelletti der Spätrenaissance und des Barock,* 1936-37, nos. 3 and 4; see also L. Froehlich-Bume, *loc. cit.,* and Wolfgang Born, "Bozzetti and Modelletti," *Connoisseur,* XCIX (April, 1937), 191-2, figs. I & III.

[4] Terracotta statuettes; H. 12⅜ inches; gift of the Ralph H. Booth Fund, 1952. Acc. nos. 52.219 and 52.218.

[5] A drawing by Claude Lorrain, just acquired by the British Museum, shows the obelisk erected on its crude stone base.

[6] Arduino Colasanti, *Le Fontane d'Italia,* 1926, pls. 218, 219.

[7] Brinckmann, *Barock-Bozzetti,* II, 53.

[8] *Ibid.:* Stanislao Fraschetti, *Il Bernini,* 1900, gives the documents. The great polygonal basin is also of Bernini's design, according to G. Delogu, *La Scultura italiana del seicento e del settecento,* 1932, I, 39.

[9] Brinckmann, *op. cit.,* p. 57.

[10] These two engravings by Giovanni Francesco Venturini are part of a series of engravings of Roman fountains begun by Giovanni Battista Falda and continued by Venturini, issued as *Le Fontane di Roma nelle piazze e luoghi pubblici* . . . 1691. They are reproduced by Colasanti, *op. cit.,* pls. 220 and 221.

[11] H. Brauer and R. Wittkower, *Die Zeichnungen des Gian Lorenzo Bernini,* 1931, p. 53 and pls. 34 and 159.

[12] *Ibid.,* p. 53 and pl. 53.

[13] Voss, *loc. cit.,* p. 107; Schottmuller, *Die italienisches und spanisches Bildwerke Kgl. Museum zu Berlin,* 1913, no. 432; Brinckmann, op. cit., I, pl. 41.

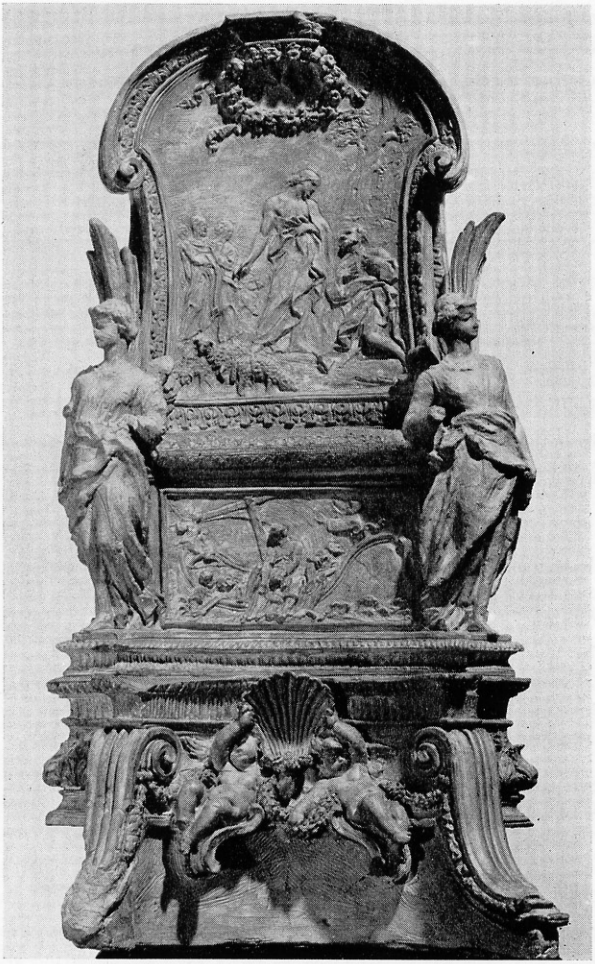
[14] Brauer and Wittkower, *op. cit.,* p. 52, note 2; and Voss, *op. cit.,* p. 51.

[15] Brauer and Wittkower, pp. 53-54 and pls. 36, 37, 38.

[16] Sherman E. Lee, *The Art Quarterly,* XIV (1951), 66-71.

A TERRACOTTA MODEL OF ST. PETER'S CATTEDRA

In the apse of St. Peter's in Rome there stands in golden magnificence the most ambitious monument of Baroque sculpture, and the most splendid. This is Gian Lorenzo Bernini's *Cattedra,* the gilded bronze throne which serves as a reliquary for the chair of wood and ivory from which by tradition St. Peter himself had preached. Supported by four gigantic figures of Doctors of the Church, framed by the triumphal arch of the *Baldacchino* and pillars of colored marble, aureoled by a glistening *Gloria* of angels and putti, sun rays and clouds, this throne symbolizes the triumph of the Catholic Church and at the same time presents a microcosm of those qualities which made Bernini the main exponent of Baroque art. Strangely enough, if one realizes the amount of preliminary



MODEL FOR
ST. PETER'S *CATTEDRA*

by GIAN LORENZO
BERNINI

Gift of the
Ralph H. Booth Fund, 1952

work involved in the making of this stupendous *"macchina,"* plastic documents connected with the slow elaboration of the *Cattedra* are rare — a few models of angels, some fragments of heads, perhaps a terracotta plaque formerly in Berlin and, rediscovered only a few years ago in a Swiss collection, a large terracotta model of the *Cattedra* itself. Thanks to the Ralph H. Booth Fund, it has been the good fortune of the Institute to obtain this last *bozzetto,* which will represent in our collections the art of Bernini and the counter reformation in its most majestic phase, as the two fountain models described in the preceding pages show the sculptor at his most whimsical.[1]

The *bozzetto* now in Detroit is in reddish-brown terracotta with, as we shall see, several passages executed in stucco. At first glance at least it seems close to the familiar bronze *Cattedra* in St. Peter's. The composition is similar — a throne with a high back, flanked by two angels, and supported by a complex archi-

tectural base in which the taste and knowledge of the artist make themselves evident. In front, occupying the most prominent place, on the back of the throne, is represented the most significant moment of Peter's life, when, beside the Sea of Gennasaret, the Risen Christ ordered Peter: "Feed my sheep . . . feed my lambs . . . follow thou me."[2] Below, under the heavy brocaded seat, is sketched another great scene of Peter's life, the Miraculous Draught of Fishes, just before Jesus said to the frightened apostle: ". . . Fear not; from henceforth thou shalt catch men." Two more reliefs, carved with the same nervous strokes of a blunt instrument, are placed on the slightly curved sides of the chair: on the left is depicted the Delivery of the Keys, on the right the Washing of the Feet.

Thus, before us, is the solution of a difficult and awkward problem – the enclosure, or rather enshrinement, in a Baroque frame of superhuman proportions and splendor, of a crude and, in Bernini's eye, doubtless "Gothic" and unimpressive throne. In spite of its scale our *bozzetto* possesses to a high degree the majesty and monumental power of the golden creation in the apse of St. Peter's, without any of the overstatements of the latter's surroundings. It has a greater compactness, perhaps a greater plastic significance. It has also the freshness, the vital qualities of spontaneity and freedom which characterize the preliminary models executed by great masters for their assistants to enlarge and interpret. These are imposing qualities, which strongly militate in favor of an attribution to the creator of the *Cattedra,* Bernini himself, assisted in details by one or the other of the excellent craftsmen who formed his circle.

The main test of the authorship of Baroque *bozzetti* is the test we apply to drawings, which in their conception and purpose are so closely related to them: the existence, in addition to the *griffe du lion,* of meaningful hesitations and *pentimenti,* decorative elements which evolute or disappear in the final work, apparent weaknesses which are in fact the confessions of great minds in the act of creation. Briefly – too briefly – if such pointers do not appear in what pertains to be a working sketch, it is logical to feel that the *modello* was in fact made from the finished work. In the Detroit *bozzetto,* these characteristics exist in large numbers – in the shape of the terracotta *cattedra,* which does not yet have the slenderness and elegance of the bronze throne and in its proportions reminds one of the rectangular heaviness of the primitive chair – in the modelling of the low reliefs, which in our example possesses a fire and intensity lost later when Bernini's craftsmen executed the bronze – in the designs of the figures, which in the terracotta, have the staccato quality, the feeling for chiaroscuro effects, found in Bernini's best drawings, such as the *St. John Preaching* or the *Predication of Father Oliva.* It would be easy to multiply these examples: they will be studied at greater length in their proper place.[3] But two other points should be mentioned here. The most puzzling problem presented by the *bozzetto* is the appearance of the two angels which flank the throne. They are made of a different material, stucco tinted to blend with the rest of the bozzetto. Are they later repairs, or on the contrary an earlier, and less happy, conception of the artist? In spite of their weakness – a certain marionette-like quality being the most con-

spicuous – I incline to the latter solution. Finally there should be noted another major change: the disappearance in the St. Peter *Cattedra* of the relief of the Miraculous Draught, which was replaced with a Baroque grille.

No doubt, now that it has become public property, the Detroit *bozzetto* will take its proper place in Berninesque studies. As the only complete model for one of the most significant achievements of Baroque art, its historical importance is very great; as a work of art, complete without being completed, as Focillon said of the drawings of the masters, it helps us to share, in all its impetuosity, the creative experience of a great artist in the throes of creation.

PAUL L. GRIGAUT

[1] Acc. no. 52.220. Height 20 inches; width 11½ inches. Gift of the Ralph H. Booth Fund, 1952. Terracotta, with the exception of the two angels which are sketchily modelled in plaster tinted reddish brown. These figures have been added to the still existing feet (in terracotta), of previous figures. Parts of the architectural back sections, those flanking the two reliefs, are also corrections (or repairs) added in plaster and similarly tinted. The *bozzetto,* or sections of it, may have been gilded: traces of gilt appear on the upper section of the back. The bozzetto was first published in Roberto Battaglia, *La Cattedra Berniniana di S. Pietro,* Rome, 1943, pp. 244-249. It was then in the C. A. de Frey Collection, Luzern, Switzerland. It is said to have belonged previously to "the family of a count Mattei di Pergola (Marche) who had inherited it from his brother, a Cardinal."

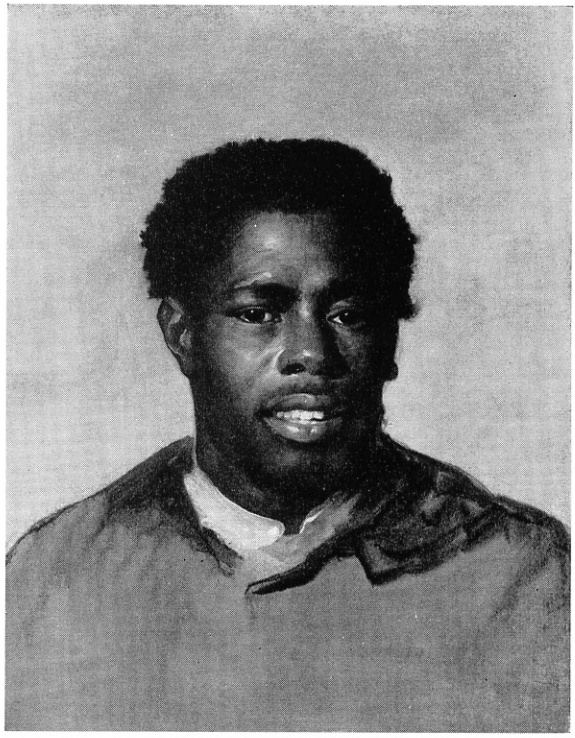
[2] This low relief is based upon the marble relief of the same subject in the narthex of St. Peter's, executed (1633-1646) after Bernini by one of his assistants. The relief on the bronze cattedra differs from both in many details: it is closer in conception to the *Pasces Oves Meas* by G. F. Romanelli in the Galleria delle Carte geografiche in the Vatican (1637) which Luigi Grassi (*Bernini Pittore,* Rome, 1945, p. 47, and figs. 75-76) mentions as being inspired by Bernini's original conception.

[3] In the *Art Quarterly,* Spring 1952.

HEAD OF A NEGRO BOY by JOHN SINGLETON COPLEY

What makes a great portrait painter different from a merely competent face painter? At least three things, I believe, are always present in distinguished portraiture: a quality of eye – sharpness of observation; a quality of feeling – sympathy; and a quality of hand – style.

Without sharpness of observation a painter does not catch the almost imperceptible but all-important nuances that make the flesh express an individual spirit. But there is no penetration without sympathy. This is what makes the profession of the portrait painter so difficult and success so uncertain – for no man is elastic enough to be interested in every stranger that walks into his studio and asks to have his face painted. Every portrait specialist has left a record of his boredom or fatigue in cold or perfunctory works. And finally a work of art is always exactly what those words mean, a construction of skill, taste, invention, sense of ornament, subtlety of touch.



HEAD..OF..A..NEGRO..BOY
by JOHN SINGLETON COPLEY
American (1737-1815)
Gift of the Gibbs-Williams Fund, 1952

A remarkably vivid portrait, *Head of a Negro,* by John Singleton Copley (1738-1815), which has just been purchased from the income of the Gibbs-Williams Fund, set me thinking along these lines, for it gives one an unusual glimpse into Copley's art. Copley is an artist who seldom lets one see him in his shirtsleeves, in the midst of things. He was a true son of the eighteenth century, who never let his works leave the studio until he had given them the high finish, all grace and polish and shimmer, required by the taste of his age. Here is a head which in its *direct sketch* quality seems like a work of the age of Manet, rather than by a contemporary of Gainsborough. It is a triumph of observation and warm sympathy, without any artistic elaboration or superstructure.

It is undoubtedly the canvas described in the sale of the artist's son, Lord Lyndhurst, London, March 5, 1864: "69. Head of a favorite Negro. Very fine – introduced into the picture of 'A Boy saved from a Shark' £ 11-11 s." The same negro is represented in *Watson and the Shark,* where his worried, anguished face forms the apex of the group of rescuers in the rowboat.

There is, then, a double explanation of the surprising informality of this canvas. It was a quick study in preparation for Copley's first large group composition; and it represented a favorite family domestic, with whose likeness no form or ceremony need be taken. So the fine color of the brown face, the unreflective eyes, the gay smile, were put deftly on the canvas. A brushstroke or

two indicated the line of the shoulders and the color. The remaining gray surface of the canvas was left untouched. However, it is a picture without art only in relation to the elaboration we expect of Copley. One should not underestimate the taste shown in the choice of color, the swift energy and sureness of the brushstroke, the largeness of the vision, which are qualities of Copley's art shown in the slightest sketch. Presumably it can be dated in London between Copley's arrival in 1777 and the completion of the large picture in 1778.

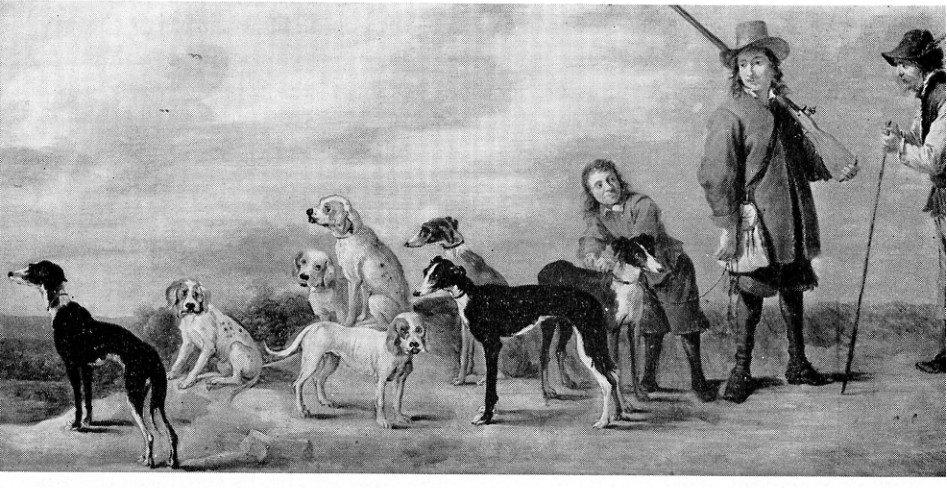
The canvas passed from the Copley family possession at the Lyndhurst sale into private hands and remained out of sight until it turned up at auction in London last spring (1952). In Detroit it will hang beside Copley's small final version of *Watson and the Shark* of 1782.

E. P. RICHARDSON

Cat no. 1064. Canvas. Height 21 inches; width 16¼ inches. Collection: Lord Lyndhurst, London, March 5, 1864, no. 69. References: A. T. Perkins, *A Sketch of the Life of John Singleton Copley,* Boston, 1873, p. 132; Frank W. Bayley, *The Life and Works of John Singleton Copley,* Boston, 1915, p. 184. Acc. no. 52.118. Gift of the Gibbs-Williams Fund, 1952.

A GROUP OF PAINTINGS by DAVID TENIERS THE YOUNGER

Genre painting reached a zenith in the Netherlands during the seventeenth century, bright in the Dutch provinces, obscured in the southern lowlands during the first half of the century by the aristocratic and sumptuous splendor of Rubens and his followers. But it would not be long before one of the most important of all genre painters would be at work, rivaling the popularity of his brilliant predecessor in the highest circles of the Flemish court. He was David Teniers the Younger.



THE ARTIST AND HIS HUNTING DOGS, *by* DAVID TENIERS THE YOUNGER, Flemish (1610-1690)
Gift of Dr. W. R. Valentiner, 1952

Both the "aristocratic" style and genre have distinguished representatives in the collection of the Institute and the latter group has recently been enhanced by Dr. W. R. Valentiner's gift of Teniers' painting, *The Artist and His Hunting Dogs.*[1] It joins four other paintings by this artist in our collection. Taken together, they are a group that is charming to look at and a useful key to the scope of Teniers' work and to some of the details of his personal life.

The work of few painters has been so universal in its appeal and distribution, finding its way easily into merchant collections as well as princely ones. "Téniers a toujours été en faveur, parce qu'il plaît à la fois aux artistes et à la foule," wrote the critic Thoré,[2] over his pseudonym of Bürger, in 1864. The conspicuous favor that this "Master of the Little Masters"[3] enjoyed during most of his life has never seriously waned, except as his place in the history of painting is so much taken for granted that he is seldom the subject of discussion today.

Teniers was baptised on December 15, 1610, at St. Jacques in Antwerp. He studied painting with his father and, at the age of twenty-two, entered the Guild of St. Luke. Although he seems not to have been an immediately successful painter, he allied himself early with distinguished forces when, in 1637, he married Anne Brueghel, daughter of Jan (Velvet) Brueghel and ward of Rubens. By 1644 he was Dean of his Guild. About 1650 he was appointed by the Governor of the Spanish Netherlands, the Archduke Leopold Wilhelm, to be painter to the court, valet-de-chambre and superintendent of the Archduke's collection of art. The first two of these appointments were confirmed and continued by Prince John of Austria who succeeded to the governorship in 1656 and who subsequently became Teniers' pupil in painting.

As a prosperous royal protégé Teniers established himself in a chateau, the Three Towers, at Perck, near the important ecclesiastical seat of Mechlin. Much of his time, however, was spent in Brussels as curator of the royal collections and, later, as a dealer in pictures. His interest and influence insured the founding, in 1663, of the Royal Academy of Art in Antwerp, the first institution of its kind in the country. His very prolific life ended in Brussels on April 25, 1690, and he was buried in the church at Perck.

Teniers painted large numbers of small pictures, often completing one in a single afternoon or in the northern summer daylight hours between supper and bedtime. Teniers himself appears in many of his pictures, escorting guests about his property and the Archduke through his painting gallery, visiting village celebrations; in our newly-acquired picture, he is probably discussing the day's hunting prospects with an older peasant. It is obvious that Teniers relished the gracious life he led and, without being the least supercilious, presented himself always as a quietly distinguished gentleman, here in his coat of a military cut, braided and cuffed, stiff hat and fashionably wrinkled hose, with his greyhounds and beagles. The picture has the light, bright characteristics of the most admired middle period of his life in which he forsook the browner, darker palette of Adriaen Brouwer whose work had first inspired him.

The *Landscape with Castle*[4] is also from this "silvery" period. It shows

Teniers' own chateau which he was fond of including, distantly or in the foreground, in many of his landscapes.

Another, earlier, side of Teniers' work is shown in the remaining three pictures of our group, *Landscape by Moonlight,*[5] *A Tavern Interior,*[6] and *The Inn Kitchen.*[7]

The shadowy tones of the moonlit landscape and *A Tavern Interior,* the smokers and drinkers pictured in the latter, are reminiscent of Brouwer, although to our eyes the men seem less uncouth than the earthy folk enlivening the picture of the elder artist. Teniers has introduced more distinctly "Brouweresque" characters in the portrait sketches represented as tacked to the back walls in our tavern scenes.

The Inn Kitchen is dated 1643. Its rich color and tone are lavished on a splendid Flemish still life of vegetables, fruit, fowl, gleaming copper, seasoned surfaces of wood and earthenware. On the left a young man in hat and coat of a gorgeous red is opening mussels – still an important item in Belgian kitchens. Our lovely panel is a glowing expression of the theme and sentiment that had for centuries been at the heart of all Netherlandish painting: "O Thou who has created little apples, pears and nuts, blessed be Thou for Thy goodness, for meat and fish that taste so good, for bread, for butter, for wine, for beer . . .".[8] This explicit little verse was written by Cornelius Crul in Antwerp in the sixteenth century, as though he, too, were preparing a still-life, or simple genre scene that would celebrate, as Teniers' paintings do, the ordinary affairs and available pleasures of Flemish life.

A. F. PAGE

[1] Cat. no. 1067. Canvas. Height 10 inches; width 25 inches. Acc. no. 52.176. Gift of Dr. W. R. Valentiner, 1952.

[2] *Gazette des Beaux-Arts,* vol. 16 (1864), p. 316.

[3] Léon Lagrange, *Gazette des Beaux-Arts,* vol. 14 (1863), p. 299.

[4] Cat. No. 219. Panel. Height 11½ inches; width 15¾ inches. Acc. no. 25.11. Gift of Paul Bottenweiser, 1925.

[5] Cat. No. 763. Panel. Height 8¼ inches; width 12 inches. Acc. no. 31.341. Gift of Leger and Son, 1931.

[6] Cat. No. 220. Canvas. Height 13¼ inches; width 16¾ inches. Acc. no. 89.65. Gift of James E. Scripps, 1889.

[7] Cat. No. 764. Panel. Height 14½ inches; width 20½ inches. Acc. no. 38.86. Gift of Mr. Stanley M. Carper, 1938.

[8] "Ghij die appelkens, peerkeons, notkens maect
Sijt ghelooft van uwer goeden chyere,
Van vlees, van visch daet zoo wel smaect
Van broot, van botere, van wijne, van biere . . ."
(Quoted from *L'Age d'Or Flamand,* J. van der Elst, La Palme, Paris, 1951, p. 16.)

AN EARLY DETROIT JURIST

An American nineteenth century silhouette[1] of special interest to the people of Detroit was recently given to the museum by Mr. and Mrs. James O. Keene of Birmingham. The likeness of Colonel Elijah J. Roberts, distinguished Detroit jurist during the 1830's and 40's, was cut by Louisa De Hart. The De Hart family was prominent in America from early days, descending from Captain Matthias De Hart, born in New York in 1667 (a son of Margaret Stuyvesant, sister of Governor Peter). Louisa, who apparently never married, painted, drew and composed verse. The Library of Congress contains work by her more famous aunt, Sarah De Hart, of Elizabethtown, New Jersey, who made a silhouette of George Washington. (Colonel Roberts' silhouette is illustrated on the inside back cover.)

During the late eighteenth and early nineteenth centuries, the art of silhouette making was extremely popular in Europe and America. More modest in cost than the painted portrait, these shadow portraits were cut from black paper and mounted on a light ground. Other silhouettes were painted, less skillfully by amateurs, often with great delicacy by professionals, on a card, on plaster, ivory or glass. Advertisements pointed out that silhouettes could be multiplied with greater ease than the large, painted portrait. The copperplate label of an I. Patey, working in London around 1780, ran:[2] "Likenesses in miniature profile taken by I. Patey, London, and reduced on a method intirely new and finished in ye neatest manner. N. B. He keeps ye original shapes and can supply those he has once taken with any number of copies."

Earlier silhouettes were made with classic restraint, limited to stark black against a light ground. Then, above the heads, decorations began to appear, looped and tasselled curtains and backgrounds simulating stone. Early in the nineteenth century, the British John Miers, whose silhouette of George III was reproduced on Worcester and Bristol porcelain, adopted the fashionable method of painting details of hair and dress with gold. Americans took over the style, using gold and opaque paint in pastel colors. Contours have been thus indicated in the De Hart silhouette of Colonel Roberts.

Louisa De Hart, who died in 1868 in her late sixties, was related by marriage to the Roberts family, members of which played an eminent part in Detroit's early history.[3] Although Colonel Elijah Roberts did not live to be fifty, he crowded a full military and judicial career into his life span (1802-1851). Connecticut-born, an early move to New York state resulted in his friendship with General Root. When the War of 1812 broke out, ten year old Elijah accompanied the general as junior orderly; at the close of the war, he studied law in Root's office.

At twenty, Roberts married a Stillwater, New York girl of fifteen, Lydia Smith, whose brother, Joseph Rowe Smith, was a brigadier-general in the United States Army. Descendants of the latter reside in Detroit and Monroe, Michigan. After several years of newspaper editing in New York state, Elijah Roberts came

to Detroit in 1833 and hung out his shingle at 137 Jefferson Avenue. The family home was on Griswold near Larned, where the Buhl block now stands.[4] The able, distinguished-looking and well liked barrister served as justice of the peace and practiced law here for ten years. Not long after the colonel took in young George Griswold as law partner. Griswold (after whom Griswold Street is named) married his daughter, Frances Mary. A son, Horace, rose to the rank of colonel in the Civil War and was killed while leading the First Michigan Infantry against a rebel battery.

Colonel Roberts himself was active in our state militia; he also drew up a code of laws for the new state of Michigan. A popular leader, he served in both the House and the Senate until his health failed in 1851. Louisa De Hart has captured much of the easy authority of the man in her erect, fine-featured likeness. Nineteenth century America produced a number of well-known professional shadow-portraitists, yet our silhouette of Colonel Roberts by an amateur is of unique interest in several respects. Historically, it is one of the earliest works of art created in the Detroit area, and concerns a person and family of considerable importance in the city's early period. Aesthetically, the delicacy and sureness with which the portrait has been cut, give it genuine merit as a work of art.

ELIZABETH H. PAYNE

[1] Acc. no. 52.194. Height 12⅝ inches; width 8 inches. Gift of Mr. and Mrs. James O. Keene, 1952.

[2] *The Connoisseur,* Vol. CXXIII, March 1949, pp. 37-38; *Fresh Light on Silhouette,* by Jack A. Pollock.

[3] Robert B. Ross, *The Early Bench and Bar of Detroit from 1805 to 1850,* Detroit, 1907, pp. 167-169. Other information given in family papers in the Burton Historical Collection of the Detroit Public Library.

[4] Detroit City Directories of 1837 and 1846.

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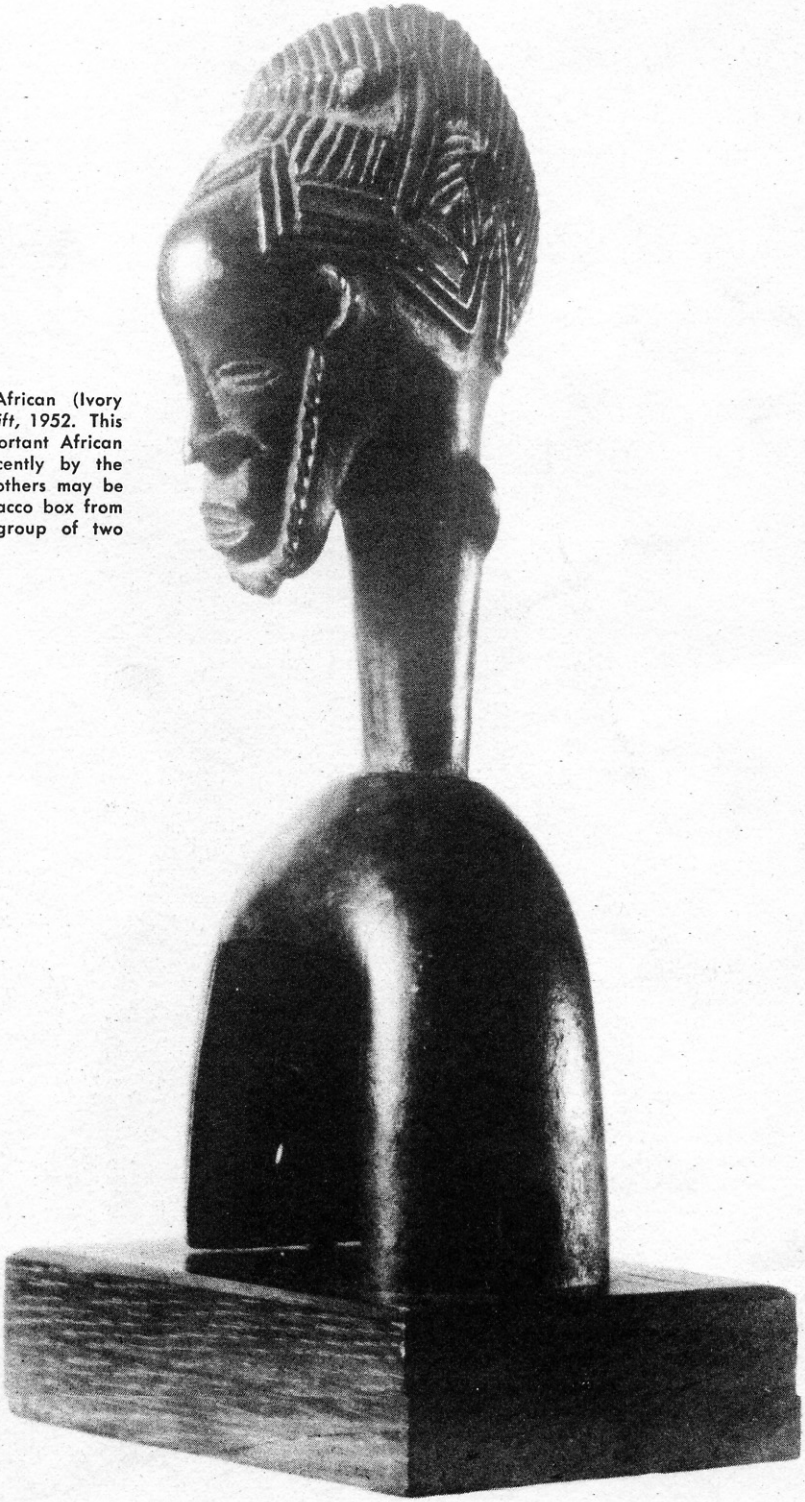
(Opposite)
COLONEL ELIJAH J. ROBERTS
by LOUISA de HART
American (died 1868)
Gift of Mr. and Mrs. James O. Keene, 1952
(see p. 73)



WEAVER'S SPOOL, African (Ivory Coast). *Anonymous Gift,* 1952. This is one of several important African carvings acquired recently by the Institute; among the others may be mentioned a rare tobacco box from Madagascar and a group of two figures from Gabun.