

Bulletin

OF THE DETROIT INSTITUTE OF ARTS

VOLUME XXXIV • NUMBER 1 • 1954-55



LADY BEECHEY AND HER BABY

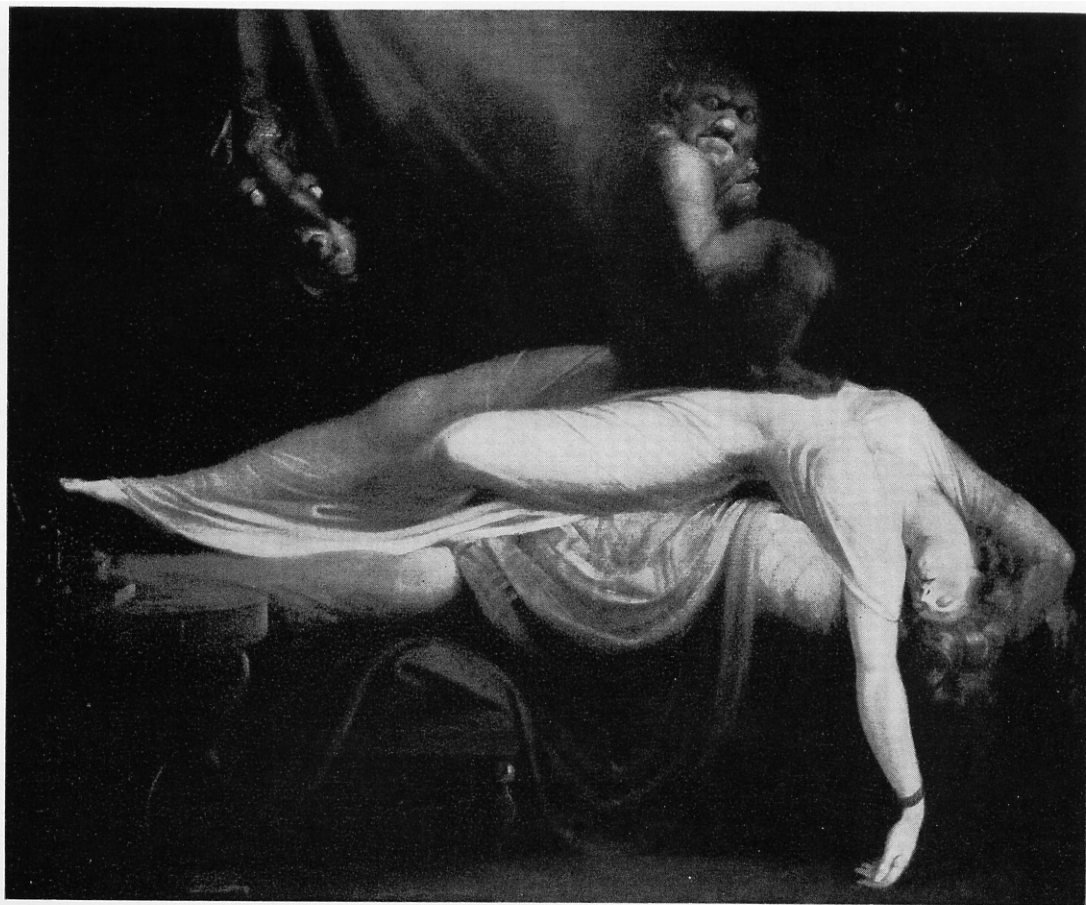
by SIR WILLIAM BEECHEY, English (1753-1839)

Gift of Mr. and Mrs. A. D. Wilkinson, 1953 (see page 13)

THE NIGHTMARE
by HENRI FUSELI
Swiss (active in England)
1741-1825

Cat. No. 1173

*Gift of Mr. and Mrs. Bert L.
Smokler and Mr. and Mrs.
Lawrence A. Fleischman, 1955*



THE NIGHTMARE

by Henri Fuseli, Swiss, 1741-1825

One of the most unexplored regions of art are dreams

This sentence from Fuseli's aphorisms expresses, in a nutshell, the reason for the great interest in Fuseli on the continent and in England today. He is little known as yet in America. This is the first important example of his art in a public collection in the United States.

A hundred and twenty-five years before Freud, a hundred and fifty years before the surrealists, Fuseli was one of the first explorers of the world of the unconscious and of dreams.

The Nightmare, painted in the 1780's, was perhaps his most famous work. Its fame was spread by engravings over the entire continent. It is significant that Freud, in his study in Vienna, had one of the engravings hanging over his desk.

Fuseli was a shy, difficult, vain, complex and highly talented personality. He was a writer, a wit and a man of great intellectual powers. His aphorisms were famous in his own time. He edited Pilkington's "Dictionary of Painters" (1805) which in its time was the best-known dictionary of artists in the English language, widely used both in America and England. Several generations of English-speaking artists saw the history of painting through Fuseli's eyes by means of this dictionary.

His wild, fantastic, turbulent genius had a worldwide fame in the Romantic period. Byron admired him immensely. William Blake, that difficult genius, described him in a celebrated epigram—

"The only man that e'er I knew
Who did not make me almost spew
Was Fuseli."

In the sweet, sentimental period of English painting in the second half of the century, his works went out of fashion. His fame has grown great again with the modern interest in the exploration of dreams and the unconscious. There is no painter of the Romantic movement who today arouses such keen interest abroad. It is a great satisfaction to bring this first major work in America to Detroit.

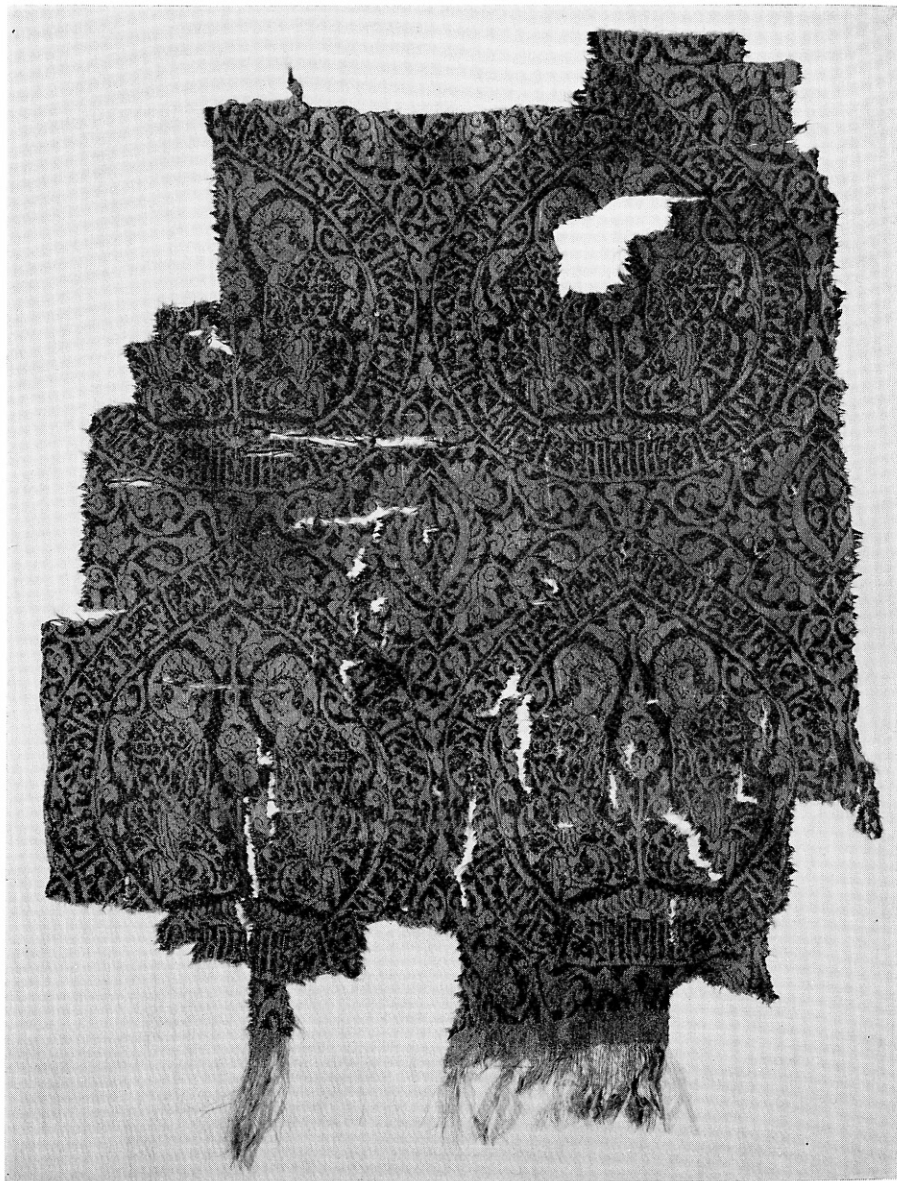
E. P. RICHARDSON

Cat. No. 1173. Canvas. Height, 40 in.; width, 50 in. Gift of Mr. and Mrs. Bert L. Smokler and Mr. and Mrs. Lawrence A. Fleischman, 1955.



MARBLE ARCHITECTURAL RELIEF
(Pilaster, Door Jamb or Lintel)
Height, 53½ in.

Italo-Byzantine (Vicinity of Ravenna)
6th-7th Century. Acc. No. 54.163
Gift of Mrs. Lillian Henkel Haass, 1954



SILK COMPOUND CLOTH, blue and white. Like the Institute's "Falconer" (Acc. No. 44.143), it belongs to a small group of silks found at Raiy in Mazenderan, woven for adherents of the Zoroastrian creed:

Two Mazdean archangels guard the cypress — symbol of Spenta Mainyu, the Holy Spirit.

Persian, Raiy, 12th century, Acc. No. 54.239. Gift of The Octavia Bates and William H. Yawkey Funds, 1954



EPITAPHIOS SINDON, Georgia (Caucasus), 17th Century. Acc. No. 53.476
 Gift of Mr. and Mrs. James O. Keene, 1953

AN EMBROIDERY OF THE EASTERN ORTHODOX CHURCH

A large embroidered panel, the gift of Mr. and Mrs. James O. Keene, raised a puzzling question. It was an *epitaphios sindon*, a covering for the ceremonial bier of Christ, used in the Eastern Orthodox Church on Good Friday¹. But the inscription was neither Greek nor Russian. Professor André Grabar in Paris recognized the beautiful inscription as Georgian and forwarded our photograph to Canon Professor Maurice Brière who translated the inscription and added thereto much pertinent information. I take this opportunity to thank both these gracious savants for their ready help.

The inscription reads: "With the help of God, I, sinner, Ikakhtha, daughter of King Messire Khosro, Elene having become Ekaterine, wife of Messire Pharsdan of Phanaskert, have undertaken to adorn the Holy Descent from the Cross of Christ, our God, for the ransom of the souls of our family; in order to obtain a long life for her sons and daughters, my daughter the nun Anastasia has designed and embroidered this (Descent). Help and have pity, Holy Christ, Amen."

This inscription is written in the ancient literary Georgian language, in monumental majuscules (*asomthavruli*) of the sacerdotal alphabet (*khutsuri*). Beautifully embroidered in white silk with groups of three dots between the words, it frames the picture of the Lamentation over the dead Christ whose body lies on the bare ground between the standing figures of His Mother and St. John the Evangelist. At either side of Christ's head two angels swing liturgical fans; their motion is clearly indicated by the fluttering of their mantles. Although they belong to the chief representation, they are designed in the reduced scale of the remaining figures. These illustrate the beginning and the end of Christ's life on earth, the Annunciation above, the Ascension below, indicated by an angel seated on the empty tomb and one of the women bringing perfumes. Two more figurines, labeled "Sainte Martha" and "Saint Joseph", are space fillers, possibly introduced as patrons of the donor's family. The symbols of the evan-

gelist fill the corners. The remaining space is occupied in well ordered array, by stars, cherubim and thrones, the winged wheels with many eyes, members of the highest triad of the celestial hierarchy.

The black taffeta of the epitaphios is well preserved, with only a few small breaks. It has been recently mounted on heavy white cotton, and is finished with a dark metallic braid. Metal thread is used lavishly, in couched basket stitch; a nice effect is obtained by alternating lines of gold and silver. The silk threads are ivory white for the fleshparts, two shades of wine red, a light blue and a yellowish green. Chainstitch is used throughout in *boustrophodon*, lines running alternately from right to left and left to right as in ploughing. By following the lines of the design, fairly good modeling is obtained.

When the nun Anastasia designed her epitaphios, four hundred years and more had passed since the day when the emperor Andronikos II Palaeologos presented to the church of Saint Clemens of Ochrida the earliest epitaphios known today.² There the composition was limited to the dead Christ and two angels with liturgical fans. Little by little the theme was enlarged: two more angels were added, in attitudes of mourning, then the Mother of God and the Beloved Disciple; later still the scene of the women bringing spices to the tomb and hearing the angel's message that Christ had risen, brought a climax of gladness to the almost unbearable pathos. That more scenes of Christ's life were added is an anticlimax which is further accentuated by an ever-increasing realism and rigidity. Only the symbols of the evangelists in the corners remained practically unchanged through the passing centuries.

The clarity of the design with its neatly placed uncrowded figures, combined with the inevitable rigidity and a fairly advanced realism, led me to assign a rather late date to the epitaphios, towards the end of the seventeenth century. M. Brière has discovered two Georgian princesses named Helena. One is the mother of king Heraclius I who offered an epitaphios, embroidered by herself between 1652 and 1664, to the church of St. George at Alaverdi.³ The other Helena, from Lazistan, became queen of Persia in 1633 and died in 1638.⁴ The lady from Phanaskert is a third Helena, and she is shrouded in mystery. She seems to have changed her name to Ekaterina, perhaps when she married; but "Ikakhtha" may be a name or a title? She must have been a woman of culture like her daughter Anastasia who obviously had access to many richly illuminated books which enabled her to design the epitaphios of Phanaskert.

ADELE COULIN WEIBEL

¹ Acc. No. 53.476. Length, 6 feet 3½ inches; width, 3 feet 9 inches. *Gift of Mr. and Mrs. James O. Keene, 1953.*

² Andronikos II Palaeologos, born 1260, ruled 1282-1328, died 1332.

³ M. Tamarati, "L'Eglise géorgienne des origines à nos jours." Rome, 1910, p. 26, N. 1.

⁴ *Ibid.*, pp. 534-536.

RECENT ACQUISITIONS

An Album



FIRE
by AUGUSTE RENOIR, French (1841-1919)
Height, 12¾ in. Acc. No. 54.497
*Gift of The Founders Society
General Membership Fund, 1954*

RENOIR'S later works in sculpture form a fascinating chapter of the great painter's life. Conceived by Renoir when he was already suffering from arthritis and had partly lost the use of his hands, they were in fact executed under Renoir's close supervision, by young sculptors such as Guino, a young Catalan artist who had studied for a time under Maillol. Yet, in conception and in general appearance, they remain, as has been said, among Renoir's most personal works: they have the eloquent *joie de vivre*, the classical solidity of his painted figures.

THE FORD AND THE
HALT OF THE TRAVELERS

by JAN BOTH
Dutch (ab. 1610-1652)

Height, 41½ in.; width, 52½ in.

Cat. No. 1174

*Gift of Mrs. William D. Vogel,
in memory of her father,
Ralph Harman Booth,*

1954



JAN BOTH was a 17th century Dutch painter of the Utrecht School who spent much of his life in Italy and in France and was greatly influenced by Claude Lorrain. A favorite painter of the Dutch upper middle class, he is best known for his mountainous, Italianate landscapes. *The Ford and the Halt of the Travelers*, recently presented to the Institute by Mrs. William D. Vogel in memory of her father, Ralph Harman Booth, is an early work of about 1650. As often happened in Dutch landscape painting, the figures were very probably executed by another hand, in this case Nicholas Berchem. This extremely important example of Both's art has a distinguished pedigree. It was in the late 18th century in the collection of Noel Desenfans, a French dealer, who was instrumental in forming some of the great English collections, and later passed into the Martin Collection at Ham Court, England, where it remained for more than a century, until it was acquired by Ralph Booth of Detroit. When in the Martin Collection it was described by the well-known art critic, Dr. Waagen, as being "finely and poetically composed, rich in details, of singular power, transparency and freshness of colouring, and of admirable touch."



THE HOLY FAMILY (*The Roccatagliata Madonna*)
by NICOLAS POUSSIN, French (1594-1664)
Height, 27 in.; width, 17½ in. Cat. No. 1130
Gift of Mr. and Mrs. A. D. Wilkinson, 1954

POUSSIN'S ROCCATAGLIATA MADONNA

This *Holy Family* by Nicolas Poussin has justly been called one of the most intimate works of a great master. Painted in Paris shortly after Poussin's first return from Rome, it was the first representation of the subject executed by this famous exponent of Classicism. Influenced by Raphael, and the great Venetians, the painting nevertheless is unmistakably French, and French of the time of Pascal and Descartes. Its early history is known. It was painted (in 1641) for Giovanni Stefano Roccagliata, later belonged to a well-known French collector living in Rome, the Bailly de Breteuil, and was purchased in 1771 by the first Lord Melbourne. The gift of Mr. and Mrs. Wilkinson, it was in the collection of Mr. and Mrs. Edgar B. Whitcomb for many years.

LADY BEECHEY AND HER BABY

(See cover)

This charming work by Sir William Beechey, glowing in color and infinitely tender, represents Beechey's second wife, with one of their fifteen children. It is probably the portrait mentioned in *Public Characters*, 1800-1801, as follows: "A Portrait of Lady Beechey with the youngest of her children in her arms . . ., a strong example of the manner in which an artist succeeds, when he paints *con amore*; in point of drawing, resemblance, colouring, character, it is a *chef-d'œuvre*."

Cat. No. 1128. Height, 29½ in.; width, 24½ in. Gift of Mr. and Mrs. A. D. Wilkinson, 1953.

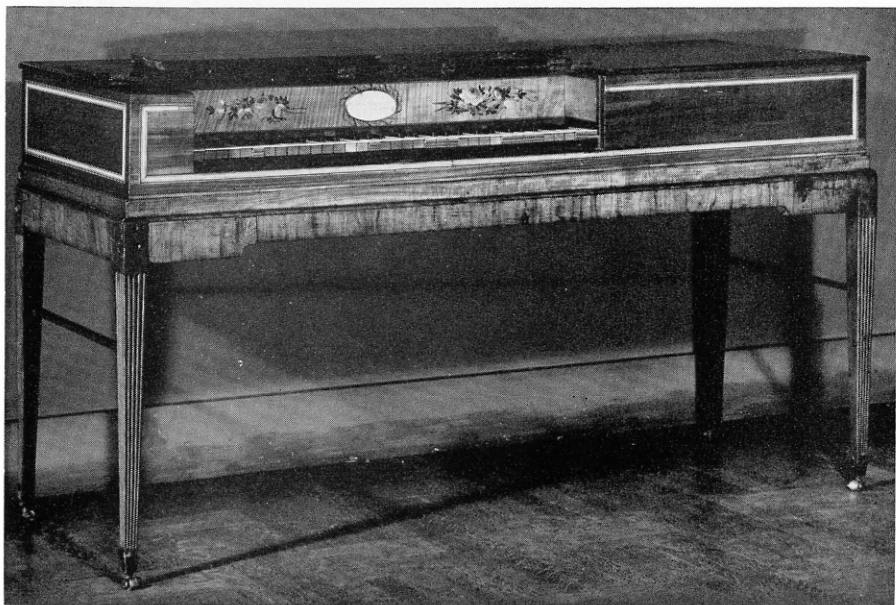


MAJOR DAVID VAN HORNE by WILLIAM DUNLAP, American (1766-1839)
Height, 30¼ in.; width, 24¼ in. Cat. No. 1132
Gift of D. M. Ferry, Jr., 1954

DUNLAP'S PORTRAIT OF MAJOR DAVID Van HORNE

William Dunlap was one of the most talented of the young American painters who came up in the early years of the Republic. He was not only a gifted painter but also our first important native playwright and one of the key figures in the development of the American theater. He is perhaps best known, however, for two volumes of lasting interest, *The History of the American Theater* (1832) and *The History of the Arts of Design* (1834).

Major David Van Horne, Mr. Frederick P. Todd states, was commissioned from New York as a Captain in a Continental Regiment in 1777, resigning his commission two years later. After the war, he was made a Major and later a Lieutenant-Colonel in the New York City Brigade of Militia; in 1793, Adjutant General of the State. The figures in the lower right of the painting must be the German Grenadiers, a New York City corps. The uniform is of the late 1780's or 1790's, so the portrait may commemorate either his appointment as adjutant or his participation in Washington's inaugural parade in 1789.



PIANOFORTE

by BRODERIP AND WILKINSON, English, ab. 1800. Acc. No. 52.97

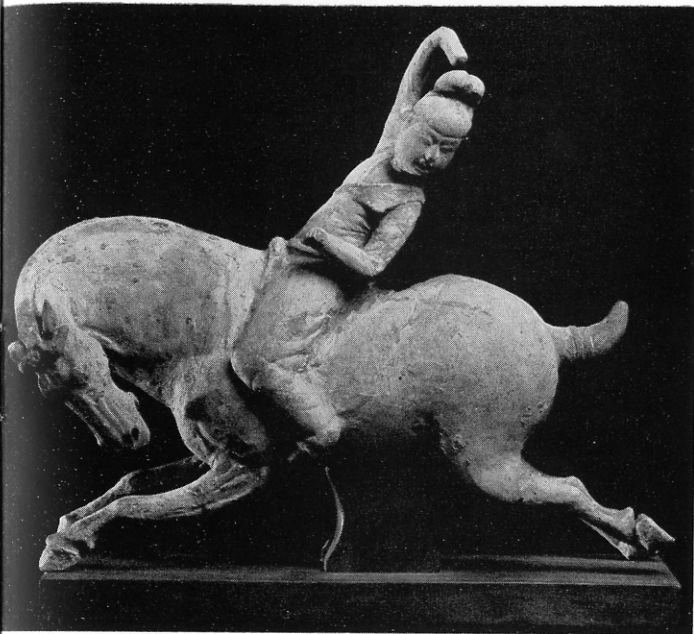
Gift of Mrs. Michael W. Freeman, 1952

The pianoforte illustrated here is a characteristic and excellent example of the Hepplewhite style which flourished in England in the last years of the 18th century. It is known to have been in the possession of Thomas Reynolds, a British officer stationed in Detroit from about 1780 to 1796 and then at Amherstburg until his death there in 1810. Since it was made in London by Broderip and Wilkinson, a firm active from 1798 to 1811, it cannot have been in the Reynolds home in Detroit; yet its early associations with Bellevue, the Reynolds home down river, are of great historical interest to us.

LIBATION CUP (*Chüeh*)
Chinese, Early Chou Dynasty
(1122-249 B.C.)
Acc. No. 53.169
City Purchase, 1953



MASK
Bronze and Turquoise Inlay
Chinese, Early Chou Dynasty
Acc. No. 53.171
City Purchase, 1953



LADY ON HORSEBACK

Chinese, T'ang Dynasty
(618-906 A.D.)

Height, 11½ in.

Acc. No. 53.323

*Gift of Mrs. Gilmore G.
Scranton, 1953*

GALLOPING HORSE AND RIDER

Chinese, T'ang Dynasty
(618-906 A.D.)

Height, 15½ in. Acc. No. 53.91

Gift of Robert H. Tannahill, 1953



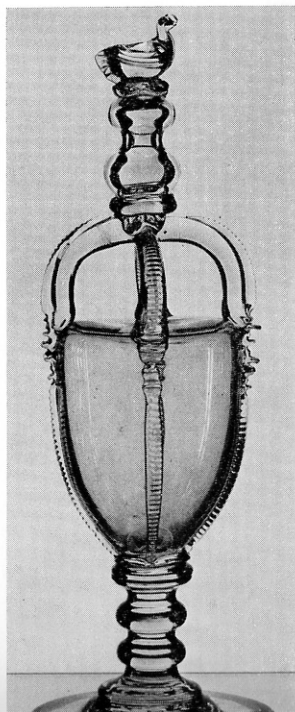
PAIR OF DOUBLE-HANDLED
VASES. American,
probably New England
ab. 1815-1830
Height, 7 $\frac{1}{8}$ in.
Acc. Nos. 53.346-53.347
*Gift of The Gibbs-Williams
Fund, 1953*

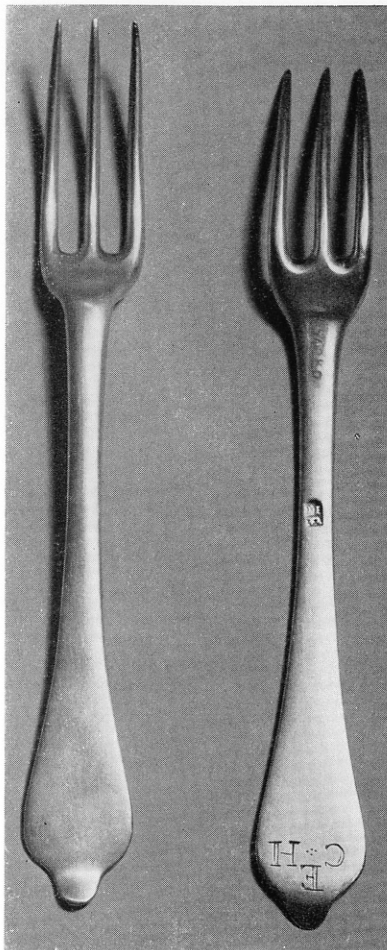


This pair of clear flint glass vases is a recent acquisition of the Department of Decorative Arts. In the hollow knop of each is a silver Spanish coin dated 1780. Such blown glass vases are quite rare. Mr. McKearin, the foremost authority on American glass, suggests that they are of New England origin.

Another rarity is the blown glass bank reproduced here, with its whimsical, yet restrained, decoration. A small number of similar banks are known; they are attributed both to the Boston and Sandwich Glass Works and the New England Glass Works.

BANK, AMERICAN, NEW ENGLAND, ab. 1820-1850
Height, 14 $\frac{1}{2}$ in. Acc. No. 52.26
Gift of The Gibbs-Williams Fund, 1952



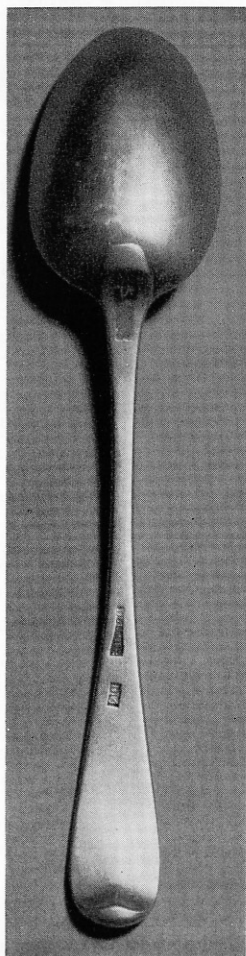


PAIR OF FORKS

by **JOSEPH GOLDTHWAITE**
American (Boston), 1706-1780

Acc. Nos. 54.280-54.281

Gift of The Gibbs-Williams Fund, 1954



SPOON

by **FRANÇOIS PAUL MALCHER**
American (Active in Detroit), 1751-1810

Acc. No. 54.283

Gift of The Gibbs-Williams Fund, 1954



MARIONETTES MADE AND USED BY DANIEL MEADER

Left to right: *Minstrel*, *Pat and Bidly*, *Clown on Stilts*, *Clowns*, *Punch*. The figures are made of carved wood and measure on the average 42 inches in height. Meader learned his trade with the McDonough and Earnshaw Royal Marionette troupe in San Francisco. In 1882, he made his own marionettes, formed a company and toured the West Coast until 1898. The puppets were preserved by his wife until 1932 when they were purchased by Perry Dilley. The Museum in turn purchased them from Mr. Dilley in the Spring of 1954. Gift of the Paul McPharlin Memorial Fund.

THE DETROIT PUPPET THEATER

Ever since the acquisition of the Paul McPharlin Collection of puppetry, theater arts and related material in 1952 (gift of Mr. and Mrs. W. H. McPharlin and Marjorie Batchelder McPharlin), the Detroit Institute of Arts has become an increasingly important research center for this kind of information. Now this area of the museum collection has received new impetus. In June, 1954, The Detroit News made a grant of \$10,000 for the purpose of activating the puppetry material. The program is known as The Detroit Puppet Theater, co-sponsored by The Detroit Institute of Arts and The Detroit News.

A Department of Theater Arts has been established to oversee the collection and the activities which it fosters. Under this project, monthly puppet shows by puppeteers of local and national reputation are presented in the lecture hall. For invalid or underprivileged children who cannot attend these performances, the Theater sends out local puppeteers to perform free of charge in children's hospitals and other institutions for the care of children. The Department presents exhibitions of puppets, designs for the puppet and human theater and related material at various times during the year. The first of these exhibitions, *Punch Presents*, ran from late October through December. The illustration above shows a corner of the gallery.

In order to broaden community participation in the art of puppetry, the Theater sponsors workshops in simple puppet making and manipulation. Enrollment is open to adult leaders of children's groups who in turn pass on their knowledge and experience to large numbers of youngsters. In the Spring, the Theater will sponsor a competition for a puppet script based on a folktale suggested by an object in the museum collection. After a script has been selected, a local designer and musician will be commissioned to design and score the show, which will then be built and produced by a group of puppeteers.

The Department serves also as a clearing house for ideas and information concerning all phases of the art of puppetry and design for settings and costumes for the human theater. Extensive files of clippings, photographs, playbills, programs, an excellent theater arts library and original puppets and theater designs are available for study in the museum library and the departmental study room. The McPharlin Collection serves as the nucleus for this study material; and in the last two years important objects and fugitive material have been acquired from other sources. Marionettes used by Daniel Meader (active 1876-1898) and Walter Deaves (active 1874-1919), both of San Francisco, were purchased with income from the Paul McPharlin Memorial Fund. Three of the giant rod and string puppets designed by Robert Edmund Jones and constructed by Remo Bufano for the League of Composers' production of *Oedipus Rex* in 1931 were the gift of Mr. and Mrs. Cedric Head in memory of Mabel Kingsland Head. Mr. and Mrs. Head also gave an important group of documents concerning the career of Tony Sarg. Future issues of the *Bulletin* will contain items of interest regarding other gifts to the theater arts collection.

Thanks to the interest and generosity of The Detroit News, the museum can now offer an important contribution in a new field of endeavor; and that contribution is unique in this country. On one hand we can provide research material of primary importance and on the other we can bring the subject to life with actual performances in the theater.

ADOLPH S. CAVALLO

DETROIT MUSEUM OF ART FOUNDERS SOCIETY

NEW BENEFACTORS

FROM JUNE 16, 1954 TO DECEMBER 15, 1954

Douglas F. Roby

American Metal Products Company

NEW GOVERNING MEMBERS

Mrs. Wilson W. Mills

Mr. and Mrs. John Owen, III

Mrs. Isadore Levin

Mr. and Mrs. Bert Smokler

Mr. and Mrs. Robert P. Scherer

NEW CONTRIBUTING, SUSTAINING, COMMERCIAL AND
ANNUAL MEMBERS

From June 16, 1954 to December 15, 1954

Mr. and Mrs. Herbert D. Allee, Jr.

Mr. L. E. Dickinson

Mr. and Mrs. J. D. Allen

Mr. and Mrs. Peter Donchian

Dr. and Mrs. W. H. van Almsick

Mr. and Mrs. Tom Downs

Miss Anne D. Applebaum

Mr. Anderson Duggar, Jr.

Mr. and Mrs. J. H. Bailey

Mr. Justine E. Enss

Mr. and Mrs. W. F. Barkley

Mr. and Mrs. Wilhelm Fabricius

Mr. Nicholas G. Barsa

Miss Anne Farbman

Mr. and Mrs. Jean Beliard

Dr. A. A. Farbman

Mr. and Mrs. George T. Bentley

Mr. and Mrs. Louis E. Farkas

Mrs. Gloria Bishop

Mr. and Mrs. Byron E. Farwell

Mrs. E. C. Bowen

Mrs. Martin Fern

Mr. and Mrs. Arthur E. Boyea

Mr. and Mrs. John M. Fisher

Mr. and Mrs. Phillip Brodax

Mr. William A. Fixel

Mr. James Calder

Mrs. Gloria W. Freiwald

Dr. and Mrs. Meyer O. Cantor

Mr. and Mrs. Bernard Goldman

Mr. and Mrs. Antonio Carloni

Mr. Albert J. Goodman

Mr. and Mrs. Joseph Clegg

Mrs. Aubrey Gooze

Mrs. Theodosia W. Conklin

Mr. and Mrs. D. J. Graybrook

Miss Sallie Conley

Dr. and Mrs. Jack R. Greenberg

Mrs. Edmund W. Cooper

Mrs. Arthur S. Greiner

Mr. and Mrs. Andrew Court

Mr. and Mrs. Lester Gruber

Miss Emily R. Crowell

Mr. Robert Hamilton

Mr. and Mrs. Harold K. Daniels

Hart and Cockeran

Mr. and Mrs. Roy L. Davis

Miss Anginette Hatch

Mr. and Mrs. Robert Dewar

Mrs. Eugene P. Hawkins

Mrs. Thomas P. Henry
Miss Winona Hepler
Dr. and Mrs. D. W. Hesselschwerdt
Mr. and Mrs. Colin C. Hoffman
Mr. and Mrs. Louis Huck
Mrs. Eleanor B. Jackson
Mr. George J. Jay
Mrs. Doris C. Johnson
Mr. and Mrs. Forman S. Johnston
Mr. and Mrs. John Leland Jones
Miss Mary Patricia Kelly
Mr. Robert G. Lackey
Mrs. Henry Ladendorf
Mr. and Mrs. Walter C. Laidlaw
Mrs. Wilbur E. Landis
Mrs. Helen B. Landrum
Miss Stephanie Laske
Mr. and Mrs. Wilfrid R. Laurie
Dr. Ilse Lehiste
Mrs. Howard F. Lichterman
Mrs. Elle Linder
Mrs. L. G. Lock
Mrs. H. J. McCarty
Mrs. Stuart C. McCombs
Reverend Russell H. McConnell
Mrs. Bernardine S. McEvoy
Mrs. Ronald F. Macduff
Mrs. John MacKay
Dr. and Mrs. Jerome Mark
Mrs. Marjorie D. Maxon
Mrs. Gloria Meyer
Mrs. Nancy Mikesch
Mr. Samuel Anderson Miller
Mr. and Mrs. Robert A. Moffatt
Mrs. Dorothy R. Myers
Mr. and Mrs. C. B. Nairn
Mrs. Hugh Neale
Mr. and Mrs. James M. Nestor

Mr. Raymond Obremski
Miss Katherine Ogden
Miss Mary Pajot
Mrs. Aurelia Peralta
Miss Ruth Petty
Miss F. Latitia Pierce
Mrs. John Popplestone
Mrs. Roland Postel
Mr. François Prevot
Miss Jeannette L. Reaume
Mr. and Mrs. Richmond Roberts
Dr. Marie Salutsky-Tatellis
Mrs. Saul Saulson
Mrs. G. S. Schurman
Mrs. Beatrice Selvaggio
Mr. and Mrs. William M. Sheahan
Mr. Paul Shiloff
Miss Eleanor Sizer
Mrs. George M. Slocum
Mr. Donald H. Smith
Mrs. Edna M. Smith
Mrs. D. D. Spellman
Mr. Jack Spoehr
Mr. Antonine Stica
Mrs. Lucille Wallace Stock
Mr. and Mrs. Roy E. Stringer
Miss Helen Svarath
Miss Etna Tansley
Mr. and Mrs. Bruce N. Tappan
Mrs. Donald K. Tyler
Prof. and Mrs. Ferenc Varga
Mr. and Mrs. M. J. Vechler
Mr. and Mrs. Clarence Wachner
Mrs. Barbara G. Walbridge
Mrs. R. G. Waylett
Mrs. Ruth Webb
Dr. Milton Weiss
Mr. and Mrs. G. H. West
Miss Mae Wieneke
Mrs. Paul F. Witte



FIGURE
Wood, carved and painted
New Guinea (Sepik River area)
Height, 67 in. Acc. No. 53.269
Gift of the Frederick Stearns
Collection, 1953