

Bulletin

OF THE
DETROIT
INSTITUTE
OF ARTS

VOLUME XXXIV

NUMBER 4

1954-55

CLOCK
SÈVRES PORCELAIN AND ORMOLU
French, 3rd Quarter of the 18th Century
Gift of Ernest Kanzler, 1954





CASSOLETTE

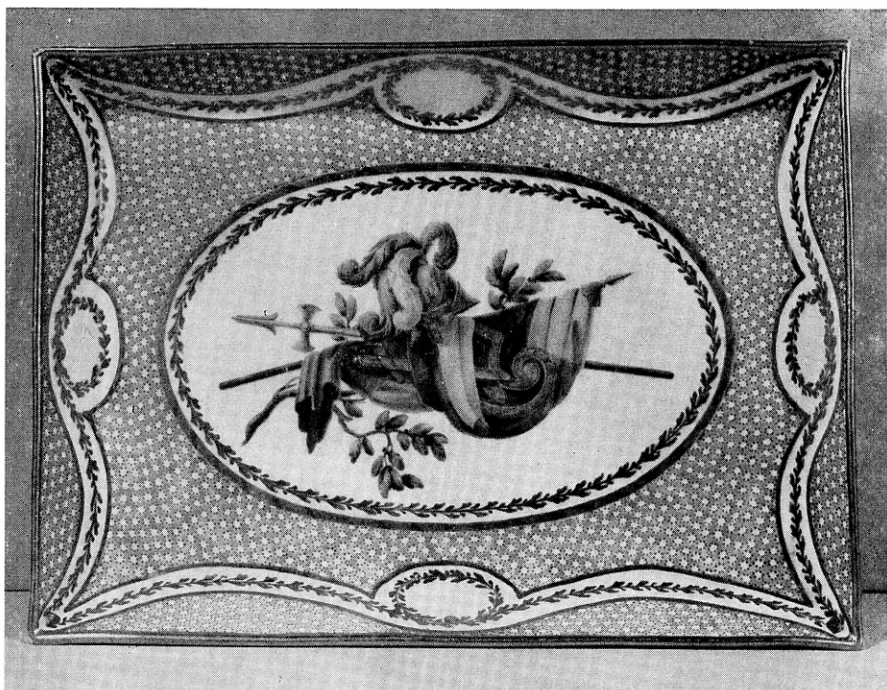
Blue and Gold Porcelain with Ormolu Mounts. Formerly in the Sir Phillip Sassoon Collection
French (Sèvres), dated 1767. Length 12½ in.; height 10 in. Acc. No. 54.476
Gift of Ernest Kanzler, 1954

**A GIFT OF
FRENCH PORCELAIN**

The products of the royal porcelain factory of Sèvres near Paris in the third quarter of the 18th century are without doubt the most graceful, the most French one might say, of all those created in the days of the Pompadour and the du Barry; as has been said, they are the quintessence of every ounce of taste and culture. Thanks to the generosity of Mr. Ernest Kanzler, the Institute has been able to acquire recently an important and representative group of these delicate creations. Executed within a short period, the objects reproduced here illustrate

what we call, rather incorrectly, the Louis XVI style at its best, before it was influenced too strongly by the frozen classical manner fashionable later in the century. In addition to the pieces illustrated here, the group presented by Mr. Kanzler consists of a set of three *jardinières* with turquoise background with the Sèvres date letters for 1769 and 1778 and a pair of plates executed at Vincennes about 1755. Of special importance and beauty is the large clock, formerly in the Lionel and Alfred de Rothschild Collection, reproduced on the cover of this *Bulletin* (Acc. No. 54.475; height 19½ inches). It is marked inside the front opening of the clock with the characteristic interlaced "L"s of Sèvres, enclosing the letter O over a K. The urn supporting the band of the clock is a deep blue, unadorned except for ormolu garlands of roses and scroll handles, while the three plaques are decorated with round medallions in the style of Boucher. These are the work of Dodin (the K mentioned above is his signature), one of the most famous painters employed by the factory, and, logically enough, are concerned with Time, its relation to distance, and with stars and planets.

PAUL L. GRIGAUT



TRAY

French (Vincennes), about 1750

Width 6¾ in.; length 9-7/16 in. Acc. No. 54.478

Gift of Ernest Kanzler, 1954



CHILDREN IN A PARK

by HENRY INMAN, American (1801-1846)

Height 10 in.; width 8 in. Cat. No. 1185

Gift of the Merrill Fund, 1955

AN EARLY AMERICAN WATER COLOR

A charming water color, *Children in a Park* by Henry Inman (1801-1846), can now represent another facet of his work in our museum collection, already in possession of his *Portrait of John C. Hamilton*. Inman is best-known perhaps for his portraits. At a period when nineteenth century taste was just beginning to adjust to a broader range of subject matter and technique, Inman turned often from portraits in oils to miniatures and to the airy landscapes and figure compositions such as his *Pic-Nic in the Catskill Mountains* (Brooklyn Museum) and *Mumble-the-Peg* (Pennsylvania Academy of Fine Arts); he designed vignettes for bank notes and tried his hand at lithography.

Inman himself deplored what he called the "rage for portraits," despite the wealth and popularity they brought him. "I tell you, sir," Inman said in an oft-quoted comment to Charles E. Lester (whose portrait by Elliott is published on page 82), "the business of a few generations of artists in this country, as in all others, is to prepare the way for their successors; for the time will come when the rage for portraits in America will give way to a higher and purer taste." Inman's versatility was apparent when the First Exhibition of the National Academy of Design (which Inman had helped organize) was opened in New York on May 13, 1826. In *Recollections of an Old Painter*, Thomas Sully recalls how he journeyed up from Philadelphia to view the show, and observed, "All the best things in the exhibition were by him (Inman)—miniatures, portraits, compositions. Besides being an excellent painter, he was a very good fellow."

Children in a Park was painted in 1824, two years prior to the exhibition and following a seven-year apprenticeship under John Wesley Jarvis. The youthful subjects possess a nostalgic sweetness. A dark-haired girl carrying a basket of flowers holds the hand of a blond boy; clear sky-blues accent the cream-white tones of their costumes. In the background a woodland setting is suggested with great delicacy and economy of means. The realism tempering the romanticism of *Children in a Park*, the deft handling of transparent washes of color, the sure drawing, speak well for the rigorous discipline the twenty-three year old Inman had experienced under Jarvis.

During the period Inman painted *Children in a Park*, he worked on illustrations for fiction of the day — for Irving's *Sketch Book* and for Cooper's *Leatherstocking Tales* and *The Last of the Mohicans*. As Oliver Larkin points out in *Art and Life in America*, "New York by the eighteen twenties had become the literary hub of America, and the association of writers like Bryant, Irving and Cooper with painters became intimate. They had their Bread and Cheese Club; Allston and Leslie and Inman drew illustrations for the *Knickerbocker History* and the *Sketch Book* . . . It was through the medium of illustration that many artists of the time established that contact with the authors of a rising American literature which had so many mutual consequences, not the least of them the discovery of the American landscape." Children and landscape blend in Inman's early water color as gracefully as do sensibility and sentiment.

E.H.P.



PORTRAIT OF C. EDWARDS LESTER
by CHARLES LORING ELLIOTT, American (1812-1868)
Bequest of Charles Larned, 1955

TWO NINETEENTH CENTURY PORTRAITS

The exhibition "The World of the Romantic Artist"¹ threw new light upon the artistic development of nineteenth century America. It revealed, among other things, the intense interest in people taken by the romantic artist; portrait painting flourished, with emphasis upon character and human individuality. Other exhibitions and researches during recent years have resulted in a re-evaluation of a number of artistic personalities and their output. Two portraits added to the collection, Shephard A. Mount's *Portrait of William S. Mount*,² and Charles Loring Elliott's *Portrait of C. Edwards Lester*,³ are of considerable interest both for their historical and aesthetic importance.



PORTRAIT OF WILLIAM SIDNEY MOUNT
by SHEPHARD ALONZO MOUNT
American (1804-1868)
Gift of the Merrill Fund, 1954

The Mount brothers formed an extremely gifted trio. Several exhibitions held during the 1940's helped to clarify their individual talents and brought little-known works to light. Of the four sons of Thomas Shephard Mount and his wife, Julia, three turned to painting as a career. Henry, the oldest and least known, started as a painter of signs, but went on to specialize in still life. William Sidney, the youngest and most famous, was one of the first artists to concentrate upon the American social scene. Laughter-loving, he went fishing and played the violin with equal zest. He enjoyed country life, where he could paint actual scenes and real people. Elected to membership in the National Academy of Design at the age of twenty-five (an unusual honor for so young an artist), he contributed to it regularly for the next forty years. Mount's ability to create compositions of great formal beauty and order from humble material is seen in his *Banjo Player* in the museum collection.

William's features have been painted by his older brother, Shephard Alonzo (1804-1868), whose forte was portraiture, and who also contributed to the National Academy throughout his life. This small, freely sketched portrait has both freshness and style. Colors are applied with blunt strokes, with little blending of tone. A few crisp accents point up this early work, which already possesses a directness and distinct individuality.

In 1837, Shepard A. Mount married Elizabeth Hempstead Elliott, the sister of Charles Loring Elliott. She must have found life trying at times, for Shephard was as moody and melancholy as William S. was cheerful. Charles L.

Elliott was one of America's most skillful portrait painters of his time. He studied first under John Trumbull (1834) but, discouraged by Trumbull's pessimistic advice, and finding the drawing of casts at the American Academy too dull, left to work under the more lively John Quidor. The high level of Elliott's work is apparent in this portrait of Lester, probably painted in 1845 or 1848. The head is solidly modelled and the flesh tones are those of living matter; in the painting of Lester's brass-buttoned consular uniform, Elliott finds countless minor incidents of light and form, of textural variation.

The subject, C. Edwards Lester, lived abroad for many years, serving as American consul at Genoa (1842-1847), and later as correspondent of the London Times. Of the several books Lester wrote, one of the most interesting was his *Artists of America* (1846), a critical history which attempted to create an understanding and patronage for American artists of his era. An extremely illuminating article by Mr. Richardson was written about the portrait in the December 1937 Bulletin, when it was first lent to the Museum by Mr. Larned. Of Lester's importance, Mr. Richardson wrote:

"Yet the author (Lester) was a figure of some interest in the great literary activity of his time. The 1840's saw the beginning of a remarkable period of American historical and critical study after the long and rather barren pause in our intellectual life that followed the close of the eighteenth century. While Bancroft, Prescott and Motley were working on a great scale, there were a great number of other historical studies being written; and Longfellow's translations and studies of European literature are the most famous examples of a great effort made in these same years to widen the horizons of American taste. Lester as an author, periodical writer and editor of various magazines and journals, had an honorable part in all this."

The end of the Civil War marked the end of an era in America. The career of Charles L. Elliott ended in 1868, three years after the war, as did those of Shephard A. and William S. Mount. Contacts with Europe quickened; new wealth brought out many a new connoisseur. The portrait, genre or landscape, the parvenu commissioned could be of American origin provided it held its own on his wall with the size and suavity of his French and German canvases. The American public also had a chance to see a vast quantity of European art, imported for the Centennial Exposition at Philadelphia in 1876. Styles and tastes were changing and the work of Elliott, Mount and their contemporaries gradually lost favor. The following century was to see in their paintings new values with a new appreciation.

ELIZABETH H. PAYNE

¹ "The World of the Romantic Artist," Detroit Institute of Arts, Dec. 28, 1944-Jan. 28, 1945

² Cat. No. 1190. Oil on panel. Height 9 in.; width 6 in. Gift of the Merrill Fund, 1954

³ Cat. No. 1189. Oil on canvas. Height 24 in.; width 20 in. Bequest of Charles Larned, 1955

Baltimore May 30. 1825.

Durand Esq

Sir

I have just painted a portrait of the venerable Charles Carroll of Carrollton, and many of his friends have suggested the idea of having it engraved.

The object of this note is to ascertain on what terms you would undertake to do it if you thought it worth undertaking at all.

I propose to have it engraved in line, the plate 7 by 9 inches, with a hand - the portrait in high cut. I should wish it executed in your best style.

As I have not the pleasure of knowing you personally I will refer you to S. H. How of your city. Should you be willing to engage in it, you will oblige me by letting me know your terms, when you could get it out at an address or above.

I am Sir respectfully your obedient servant

Chester Harding

Letter from Chester Harding to Asher B. Durand asking for a quotation on the cost of engraving his portrait of Charles Carroll of Carrollton. We do not know the immediate answer but Durand did make an engraving of the portrait in 1835 for the National Portrait Gallery of Distinguished Americans. The original portrait hangs in the House Wing of the Capitol, Washington, D. C.

ARCHIVES OF AMERICAN ART

One of the main aims of the Archives of American Art is to collect original source material, the most precious and intimate of which are letters by and to American artists. One of our first acquisitions in that field was an extremely interesting series of some two hundred letters presented to the Archives by a generous donor.

The letters have been carefully laid in two volumes and were bound apparently some thirty years ago. They are entitled, perhaps a little pompously: "The History of Art in America as Told in a Remarkable Collection of Autograph Letters and Documents of Celebrated American Artists." The letters are arranged in alphabetical order; the first is a note by Thomas Anshutz, the last a long letter written from New Orleans to John Trumbull by Benjamin West's son concerning West's *Christ Rejected*. In date the manuscripts range from a document signed by John Watson in 1731 to a letter of 1912 by Thomas Eakins.

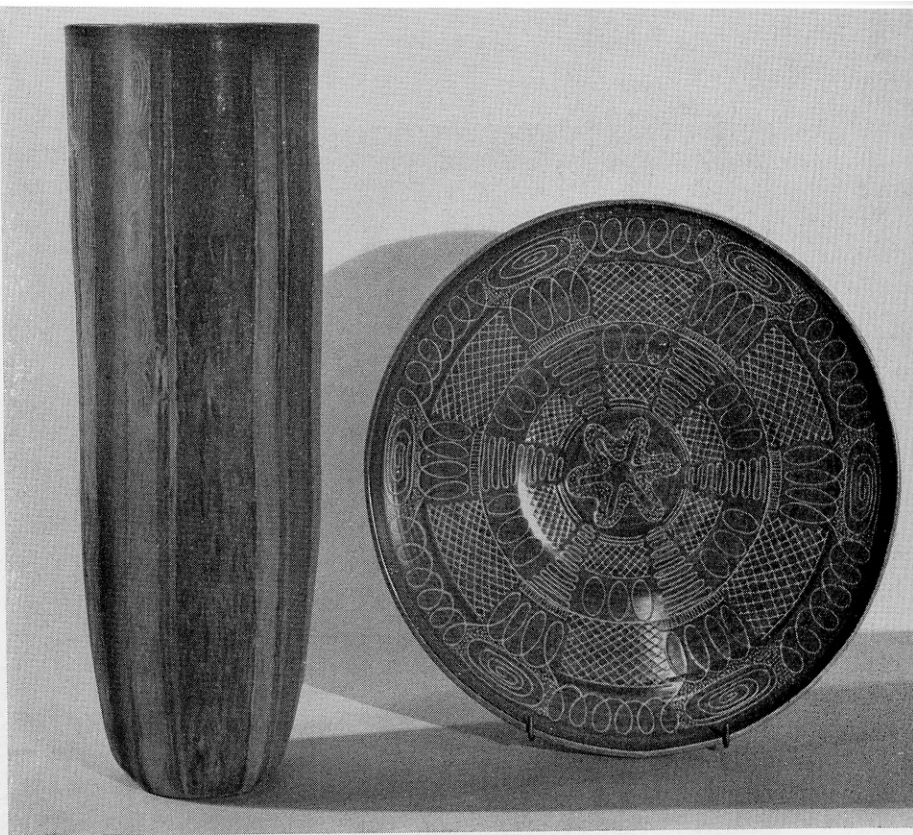
Fortunately these letters are more than autographs; almost every one gives an insight into the lives and struggles and hopes of American artists, and the whole forms an impressive record of two centuries of American culture.



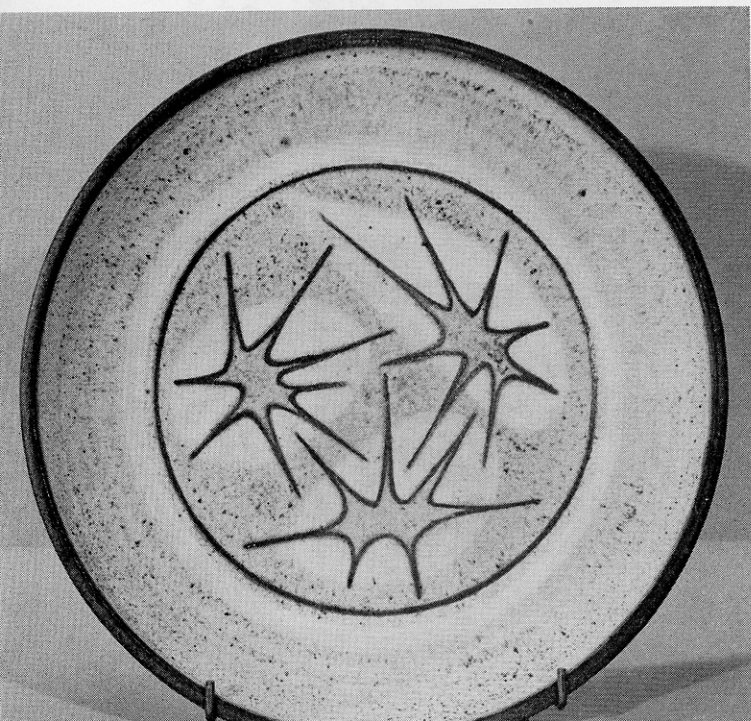
BOWL
by CLYDE BURT. Acc. No. 55.220
Sidney F. Heavenrich Purchase Prize

The 10th Annual Exhibition for Michigan Artist-Craftsmen presented a striking picture of the growth of this state as one of the leading centers of hand-craft production in America. During the past ten years this annual survey has greatly increased in size and in the number of Michigan communities represented. But more encouraging for us has been the continuing improvement in the quality of work submitted and the broadening range of style and technique. The most impressive section of the 1955 Exhibition was the ceramic group. From this outstanding group the Museum acquired six pieces for the permanent collection. The Founders Society Purchase Prize was awarded to Murray A. Douglas for three pieces of decorated stoneware; a handsome porcelain and black sand plate by Maija Grotell was purchased with the Mr. and Mrs. Lawrence A. Fleischman Prize; and two stoneware bowls by Clyde E. Burt were acquired through the Sidney F. Heavenrich Purchase Prize.

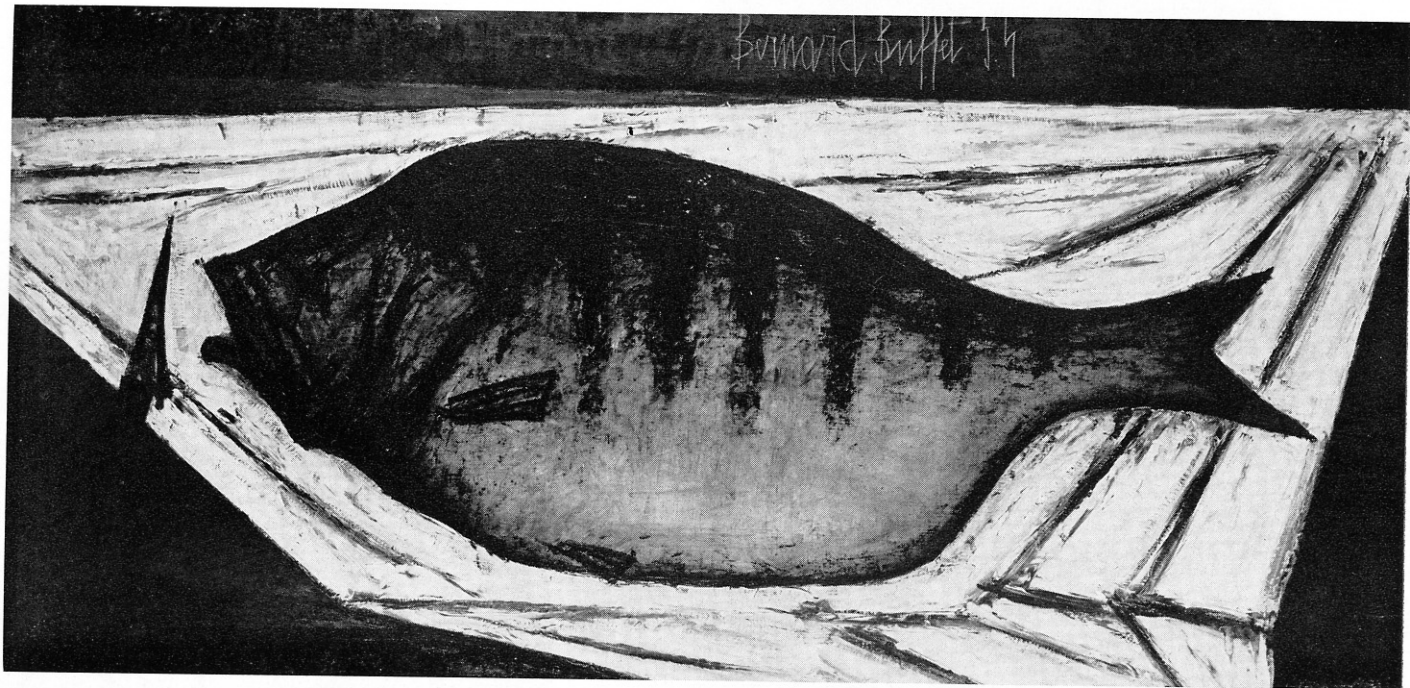
WILLIAM E. WOOLFENDEN



JAR AND BOWL
by MURRAY DOUGLAS. Acc. Nos. 55.216-217
Founders Society Purchase Prize



BOWL
by
MAIJA GROTELL
Acc. No. 55.215
*Mr. and Mrs.
Lawrence Fleischman
Purchase Prize*



STILL LIFE WITH FISH

by BERNARD BUFFET, French (1928-)

Canvas. Height 38 in.; width 76½ in. Cat. No. 1191

Gift of John Poses, New York City



WEED GLIDES (1954)
by MATTA, Chilean (1912-)
Canvas. Height 24 in., width 29 in. Cat. No. 1187
Gift of W. Hawkins Ferry

Roberto Matta Echaurren was born in Chile in 1912. He has spent considerable time in the United States but now lives mainly in Rome and Paris. At one time he remarked, "Modern art has grown enough as to take a try at bigger aims than hanging on a wall." This at least partially explains his tendency towards a combusive way of painting. The molten magmas that flow across his canvases, and the anomalous shapes they carry, suggest a sort of primeval reality. In the minds of various observers, Matta has been linked with both the surrealists and the abstract expressionists, but the organic vitality of his paintings—more real than super-real—would seem to ally him securely with the latter and with the visual energy and power they expound.

A. FRANKLIN PAGE



Covered with a blue smock, this three-year old chose a paint brush for his work at a session of the Institute's pre-school workshop program (Detroit News Photo)

THE INSTITUTE'S PRE-SCHOOL WORKSHOP PROGRAM

An innovation in Museum programs which started as an experiment and now promises to become a tradition is the series of pre-school workshops. Since 1946 Museum workshops have been an important aid and stimulus in familiarizing young people from the first grade through high school with the Museum collections, and now this special series fills a need for boys and girls aged three to five.

The worlds of fact and fantasy become one in these most recent programs

which include music, stories, games, films, painting and other art media in four weekly sessions. Mothers accompany their children and are enthusiastic participants in all phases of the activities offered.

The springboard for each session is enjoyment of painting and sculpture in the Museum collections selected especially for these young gallery visitors. Paintings suggesting the animal kingdom such as *The Barnyard* by Hondecoeter, *Orpheus Charming the Animals* by Savery, *A Red-Faced Goose, Deer and Racoons* by Culver and sculpture including Flannagan's *Frog and Elephant*, a *Hippo* by Brun and the Lombard *Lions* are but a few of those to be found in the Museum "Zoo." A painting of a *Side Wheeler* by Feininger and another of *Freight Cars* by Burchfield as well as suits of armor from the Middle Ages suggest things that move and make sounds which are immediate sources of fascination for pre-school children. A special interest in fantasy and the world of make-believe is vividly brought to mind by the fifteenth century Russian panel painting of *St. George and the Dragon*, the Babylonian relief sculpture of the *Dragon of Bel-Marduk* and the Chinese *Guardian Lion*. Paintings showing children and adults having a happy time include *The Village Piper* by Le Nain and Bruegel's *Wedding Dance*.

Stories concerning animals on the farm or in the jungle as well as nursery rhymes and tales of fantasy and adventure are told each week to correlate with works of art used as stimuli. Often stories such as *This is the Way the Animals Walk* and *Shapes* and musical recordings like *Three Little Trains - Chugger, Tooter and Ringer*, and *The Nutcracker Suite* suggest games which not only provide fun and entertainment for pre-school children, but also provide an easy way to learn the first lessons in group cooperation.

Included in each session is a short film which again relates to the theme of the particular workshop session. Movies serve to open a special door to adventure and drama and to broaden the horizons of young people by bringing seemingly candid experiences before their eyes. Carefully selected films open up new fields for creative effort in the visual arts as well as afford relaxation and enjoyment. Some of the films presented to the pre-school audience have been *Adventuring Pups*, *Farmyard Animals*, *Rhythm is Everywhere* and *The Little Tug That Tried*.

The validity of the Museum's approach to the integration of the arts with related experiences can be easily noted by observing the directness and vitality with which the child approaches the materials used in workshop sessions. Bright colors, large, free painting techniques and general spontaneity in all media point out the pre-schoolers' pleasure and enthusiasm gained from their own Museum workshop.

An art museum is indeed a community treasure house offering a great deal of enjoyment as well as a liberal education in the appreciation and understanding of the Museum collections and the techniques and materials of the artist.

DETROIT MUSEUM OF ART FOUNDERS SOCIETY

MARCH 1, 1955 TO JULY 1, 1955

NEW BENEFACTORS

Mr. James S. Whitcomb

Mrs. James S. Whitcomb

NEW GOVERNING MEMBERS

Mr. John Poses

Mr. Edward E. Rothman

NEW CONTRIBUTING, SUSTAINING, ANNUAL, TEACHER,
ARTIST AND STUDENT MEMBERS

Acanthus Art Club	Miss J. de Lavoye, A.R.M.S.
Mr. and Mrs. Charles F. Adams	Mr. and Mrs. Harry G. Lienau
Mrs. Seleda Alvis	Mrs. Gunnar Lindh
Art League	Mrs. Arthur Liska
Art Study Club	Dr. and Mrs. William Lyon Lowrie
Miss Laura S. Askey	Mrs. R. E. Mahoney
Associated Gallery of Art	Mrs. R. E. Markusen
Dr. and Mrs. B. Barenholtz	Dr. Robert W. McClure
Mrs. John D. Bayne	Mr. George R. McMullen
Blakely Brothers	Mr. and Mrs. George J. Monfort
Miss Helen E. Boose	Miss Mae L. Morris
Mr. and Mrs. Jay Bowen	Mr. and Mrs. James S. Morrison
Mr. John F. Bowen	Mrs. Jack Neal
Miss Bessie C. Brown	Mrs. H. T. O'Connor
Mrs. Harold B. Brown	Mr. Gordon Orear
Mr. and Mrs. Wilson Bryce	Mrs. Lawrence C. Pace
Cle Clark, Inc.	Dr. Frank H. Parcels
Mr. and Mrs. Harold L. Cohn	Mrs. John C. Plassey
Mr. and Mrs. John S. Coleman	Mr. Robert Polly
Mr. and Mrs. Guy C. Curtiss	Mr. William Poplack
Mrs. W. P. Curtiss	Mr. and Mrs. Hugh R. Purdy
Mr. Ralph W. Dwight	Mr. David B. Rank
Dr. and Mrs. Joseph Fischhoff	Miss Jean A. Reed
Mr. C. J. Fiting	Mr. LaVerne Renaud
Mrs. Mildred Fox	Miss Sharon Rich
Miss Violet Frazho	Miss Mary Richards
Mrs. Stanley B. Friedman	Mrs. C. Dean Robb
Dr. and Mrs. Nicholas S. Gimbel	Doctors D. G. Ross and N. M. Taylor
Mr. and Mrs. John G. Graham	Miss Loretta G. Sanders
Mr. and Mrs. Kenneth A. Graham	Dr. and Mrs. Robert F. Sly
Dr. and Mrs. John N. Grekin	Dr. and Mrs. Richard E. Straith
Mrs. Lorene Grossman	Mr. and Mrs. Leopold T. Szady
Mrs. Mabel L. Hammond	Miss Jessica C. Tanner
Mr. and Mrs. Edgar C. Howbert	Mrs. Richard Thoma
Mrs. Charles H. Hutchinson	Miss Violet Toth
Mr. Howard E. Jackson	Mr. Sunner B. Twiss
Mr. Irving I. Katz	Mrs. Stanislaw Uniechowski
Mr. and Mrs. Charles E. Keaton, Jr.	Mr. and Mrs. Morley Warren
Mr. and Mrs. Seymour Kent	Mr. and Mrs. Edward W. Wilberding
Mr. and Mrs. William J. Kirby	Mr. and Mrs. W. P. Woodside, Jr.
Mr. and Mrs. E. C. Kolon	Mr. John G. Zimmerman
Miss Eugenia P. Konopka	Mrs. John S. M. Zimmerman