



*Bulletin*

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OF THE DETROIT INSTITUTE OF ARTS

## A LATE REMBRANDT FOR THE INSTITUTE

On July 10, 1914, a sale was held at Christie's in London of *The Collection of Lady Pole and others*. Among the offerings from various sources was a small and hitherto unknown picture, modestly listed as "no. 62, School of Rembrandt, *A Woman Weeping*," which aroused great interest. It brought £1470, an enormous figure in the currency of those days, higher than had been fetched by any Rembrandt during the entire preceding year. The purchaser is listed as Smith. Smith was an employee of Christie's who acted as agent for buyers unable to appear in person. The buyer in this case was an art dealer in Berlin named F. W. Lipmann, who sold the picture to the Berlin banker Oskar Huld-schinsky. Huld-schinsky was one of the great private collectors who, under the leadership of Bode, were then making Berlin one of the richest and most discerning centers of art collecting in the world.

Bode had hoped that the Huld-schinsky collection would come one day to the Kaiser-Friedrich Museum. However, the 1914 war, the revolution, the downfall of the Hohenzollern dynasty, the inflation of the twenties, changed many things, including the fate of private art collections. In 1928 the Huld-schinsky pictures, sculpture, bronzes, and furniture were sold at auction. As one looks through the catalogue today, one sees many old friends that now hang in museums all over the civilized world. The little Rembrandt of *A Woman Weeping* was sold to a private collection, however, and has remained there until now. During its stay in the Huld-schinsky collection it entered the standard literature on Rembrandt, written by that great generation of Rembrandt scholars, Bode, Bredius, Hofstede de Groot and Valentiner. Otherwise it has been very little seen and has not been publicly exhibited for thirty years. It is a great pleasure, as a kind of epilogue to the commemorative year, 1956, when the 350th anniversary of the artist's birth was marked by important exhibitions in Amsterdam, Leiden, Rotterdam, and Raleigh, North Carolina, to offer to the public an opportunity to become acquainted with one of the most beautiful little jewels of Rembrandt's art, for *A Woman Weeping* by Rembrandt has now been given to our museum by Mr. and Mrs. Henry Ford II.

When a picture of such importance is found, it takes a little time before students of the subject arrive at agreement on the place it occupies in the artist's work. Bode thought that our picture was a study for the figure of the weeping woman in *Christ and the Woman taken in Adultery*, painted in 1644, now in

(reproduced on the cover)

A WOMAN WEeping

by REMBRANDT, Dutch (1606-1669)

Gift of Mr. and Mrs. Henry Ford II, 1956

the National Gallery of London. This, however, is one of the "Miniature" Rembrandts, like the *Visitation* in Detroit; and as early as 1923 Dr. Valentiner, in a volume on the rediscovered works of Rembrandt, pointed out that Bode's suggestion was contrary to the technique, character and size of our picture. Hofstede de Groot called it simply *Hendrickje Stoffels*, for she is certainly the model. Bredius thought it probably a study for a picture of another New Testament subject, the *Lamentation for Christ*, which was never executed. Dr. Valentiner thought it a study for a large picture of *Christ and the Woman taken in Adultery* from the Rembrandt workshop, in the Walker Art Center, Minneapolis; but after studying this painting once more in the Raleigh exhibition, he has changed his mind.

Both Dr. Valentiner and Professor Rosenberg of Harvard are now agreed that this is a study done by Rembrandt in the middle 50's—at the height of his powers, when by inner force of character he rose above the disasters and disgraces of his outward life to enter his last and greatest period as an artist. This is the period of his portrait of *Jan Six* (1654) and of a series of paintings in which Hendrickje Stoffels served as model—the *Bathsheba* in the Louvre (1654) the *Woman Bathing* (1654-55) in the National Gallery, London; and the beautiful *Hendrickje* in Edinburgh—which have always been considered among his most significant works.

Hendrickje Stoffels, the model for this picture, was a little country girl who entered Rembrandt's employment as serving maid in 1648. After the death of his wife, Saskia, Rembrandt employed a woman to look after the house and care for his motherless boy. When she proved incompetent, Hendrickje Stoffels took her place. Surely it is unnecessary to tell again the story of this girl, who meant so much both to Rembrandt's life and to his art, and whom he could not marry because of the provisions of his wife's will. 1654 was the year, however, in which she bore a child who died in infancy and in which she was twice censured by the elders of the church for her life with Rembrandt.

Rembrandt made of this study of Hendrickje one of those miracles of psychological observation which are his unique artistic achievement. We look through the eyes of genius into a human life: a woman has been crying and is in the act of stopping; it is a portrait of the moment between weeping and not weeping. Nothing could be expressed more delicately, exactly and touchingly than that fleeting instant of life. It is painted, too, with the massive authority of touch; the masterly manipulation of the flow and richness of oil paint; the freshness and luminosity and the miraculously delicate, subtle, yet powerful harmony of tone, which are Rembrandt's gifts as a painter.

I dare say that this little picture (it is only  $8\frac{1}{2}$  by  $6\frac{3}{4}$  inches) is one of the great works of art our museum has acquired and one of the things which visitors of taste and lovers of painting will remember most vividly from our collection when they leave the Detroit Institute of Arts.

Cat. no. 1223. Panel. Height 8½ inches; width 6¾ inches. Collections: London, Christie's, 1914, Lady Pole and others, no. 62; F. W. Lippmann, Berlin; O. Huld-schinsky, Berlin, 1928, no. 25; Seligmann; Rosenberg and Stiebel. References: C. Hofstede de Groot, vol. VI (1916), no. 717a (the history given is incorrect); W. R. Valentiner, *Klassiker der Kunst: Rembrandt. Wiedergefundene Gemälde* (1910-1922), 2nd edition (1923), p. 78 and no. 82, p. xxvi; *Die Sammlung Oscar Huld-schinsky*, Berlin, Paul Cassirer, 1928, no. 25; W. Bredius, *Rembrandt*, Phaidon, 1936, no. 366; Jakob Rosenberg, *Rembrandt*, 1948, p. 245; O. Benesch, *The Drawings of Rembrandt*, London, Phaidon, vol. III (1955), p. 154; W. R. Valentiner, *Rembrandt and his Pupils*, The North Carolina Museum of Art, Raleigh, N. C., 1956; Jakob Rosenberg, letter of November 16, 1956 to the writer. Gift of Mr. and Mrs. Henry Ford II, 1956.

#### FOUR LATE GOTHIC ALLEGORICAL TAPESTRIES

Four vast allegorical tapestries were formally presented to the Detroit Institute of Arts by Mrs. William Randolph Hearst, representing the Hearst Foundation, during 1956. Such sumptuous wall-hangings, marvellous for their technique, and interesting for their rich portrayal of an age over four hundred years ago, were often based upon a program, sermon, treatise, or poem of the period. In these elaborate and intricately devised scenes, history was intermingled with allegory, fact with symbol, and abstract ideas were given human form to bring moral teachings before the eyes. Inasmuch as the written program for this series of tapestries has not been discovered, precise understanding of their full meaning is impossible as yet. A number of scholars have referred to the Detroit series, however, over the years; in an article for *The Connoisseur* of June, 1940, Dr. Phyllis Ackerman summarized their interpretations as "the theme of man's lot in life under the opposing influences of the Vices and Virtues."

The tapestries were acquired by the late William Randolph Hearst in 1922 from Baron Félix d'Hunolstein who had inherited them from his mother, Antoinette de Montmorency-Luxembourg. They had belonged to her family, according to tradition, from the time of their manufacture in the early years of the sixteenth century.

The designer was probably Jean de Camp the Elder from Antwerp. He gave to the old theme, the strife between the Virtues and Vices, a new interpretation in the spirit of his time, which tended towards overloading such compositions with allegories.

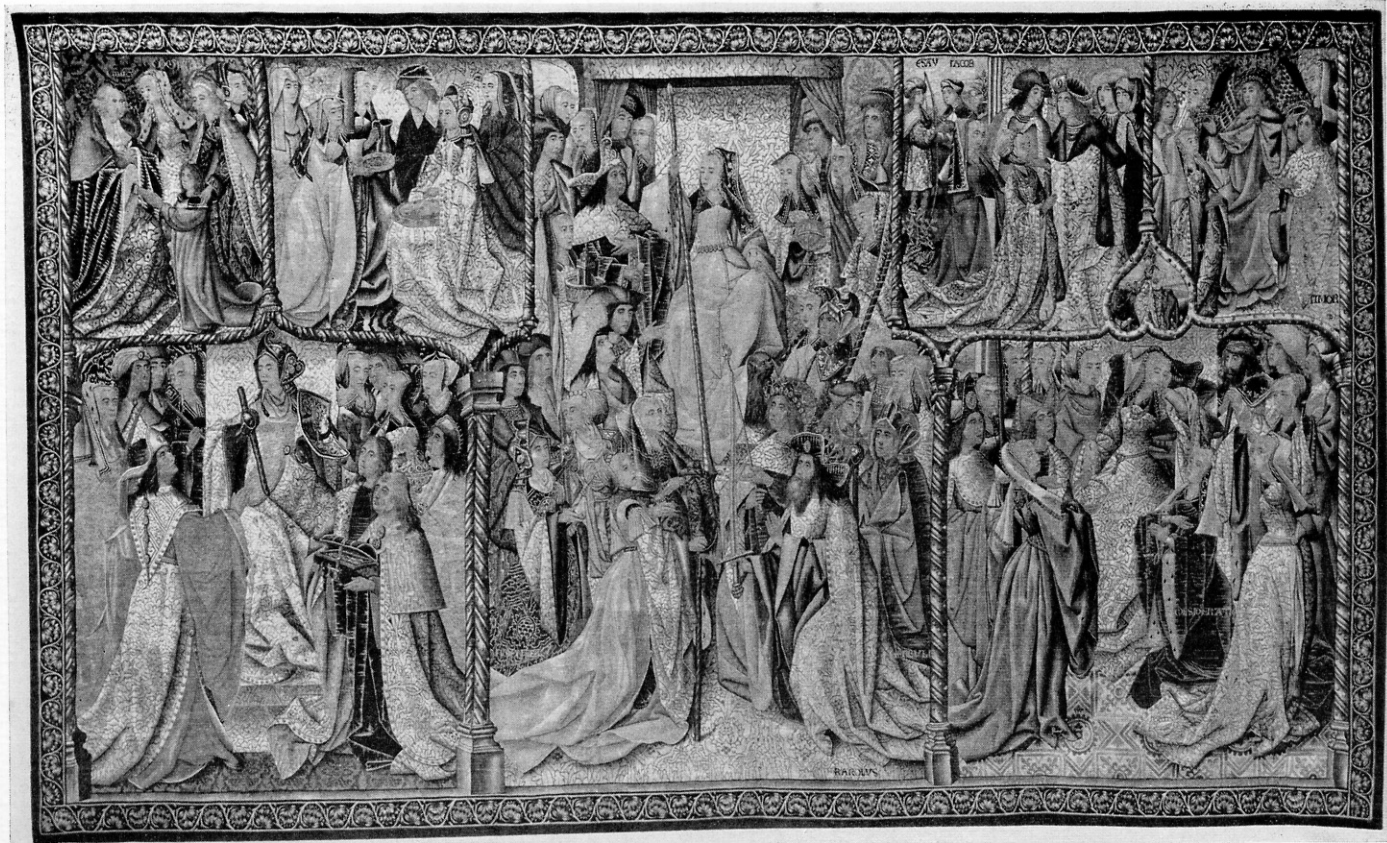
The tapestry weavers of Brussels developed a style of their own, different from the earlier styles of Arras and Tournai. They subdivided the composition with an architectural framework, harkening back to the medieval stage with its subdivisions into a series of "substages," each closed at the back by a curtain. This explains the "backdrops" of the tapestry which consist of rich fabrics, different in design in each case. The center of the stage occupies the full height of the tapestry. It is flanked on each side by one large and two small "boxes." Thus, the designer reserves the most conspicuous place for the principal subject. The Virtue or Vice stands or sits like a king or judge in the upper part of the center



DETAIL OF TAPESTRY OF WRATH (IRA). Flemish (Brussels), early sixteenth century.  
 Gift of The Hearst Foundation, 1955. Acc. No. 55.522. H. 12 ft. 5 in.; w. 22 ft.

where he is surrounded by his courtiers. On the six substages are represented scenes and personages illustrating the character of the subject. The divisions are indicated by slender, jeweled columns. This type of staging was found so satisfactory that it survived well into the sixteenth century. It explains why these tapestries, woven in Brussels between 1510 and 1520, still have a late Gothic look, although the figures are clothed in the rich fabrics of the early Renaissance.

The tapestry here pictured shows *Fortitudo* (Courage), armed with a long spear, symbolic of her strength. Around her is a crowd of personages, some recognizable by their attributes, others by inscriptions. Thus, on the left *Temperantia* (Temperance) holds a golden table fountain in the form of a castle; on the right it is probably *Fides* (Faith) who holds the orb and cross. In the foreground to the left, only *Fidentia* (Boldness), wearing a helmet, and her opponent, *Gula* (Gluttony), are named. To the right there is a group of valorous heroes, the *Preux* (Worthies) of the Middle Ages; the youthful King David, with crown and scepter; the mature Hercules (*Herculis*) in the armor of a medieval knight, and Charlemagne (*Karolus*), the elderly emperor, kneeling and presenting his sword. Drawn from three great epochs of the world's history, the Old Testament,



COURAGE (FORTITUDO), ONE OF THE VIRTUES, Tapestry, Flemish (Brussels), early sixteenth century  
 Gift of The Hearst Foundation, 1955. Acc. No. 55.521. H. 12 ft. 8 in.; w. 21 ft. 8 in.

the Pagan World and Christendom, they signify also the three ages of man.

On the left side below, *Avaritia* (Greed) sits on a throne, in full armor which is partly hidden beneath a long robe. Before her appear *Consilium* (Good Counsel) and opposite him *Achab* (Ahab), offering a casket full of coins. The implication is that greed impelled the King of Israel to do "evil in the sight of the Lord above all that were before him."

In the extreme left box above, a boy is presented to an old man, perhaps Samuel and Eli, by two women labeled *Intellectus* (Understanding) and *Cognitio* (Knowledge). In the next box *Gula* (Gluttony) is seated, cutting a cake upon her lap. *Scurrilitas* (Buffoonery) and an unlabeled companion bring food and drink.

In the large box at the right side *Accidia* (Sloth), another of the Seven deadly Sins, lolls distractedly on soft pillows. She is shown again above in a heart-shaped compartment of the framework, this time riding on an ass. In front of her *Desideratio* (Desire) toys with her girdle, and *Pusillanimitas* (Cowardice) throws up both hands in surrender to some difficult circumstance. *Fortitudo* (Courage) approaches from the left.

In the upper box towards the center Judith kneels before Holofernes, who caresses her face; through an open door behind Judith's maid, Esau, marked by a long bow as the "cunning hunter," meets his brother Jacob, who gives him a bowl of pottage. In the box at the extreme right *Sanctus Spiritus* (The Holy Ghost) crowns the kneeling *Pietas* (Piety) and *Timor* (Fear of God).

The principal subject of these four tapestries are Wrath (*Ira*) and Pride (*Superbia*), two of the Vices, Courage (*Fortitudo*) and Charity (*Caritas*), two of the Virtues. A booklet illustrating all of them has been published by the museum. Only one and part of another are reproduced here.

In this set of tapestries, we are enabled to see the beginnings of the industry of tapestry weaving in Brussels, which city was to dominate the great craft for two hundred years to come.

ADELE C. WEIBEL AND  
FRANCIS W. ROBINSON

## TWO GREAT PRINTS

Two examples of graphic art, of equal importance yet poles apart in other respects, have been recently added to the Institute's collection. The earlier, *A Lady Taking Tea*, engraved by Filloeuil after Chardin, is at first sight just another of these incredibly charming prints which made the eighteenth century in France the golden age of reproductive engraving. But it is far more than that. An apparently unique proof, it is in what is known as the "pure etching" state — that is to say, still in outline form, before it was completed by the heavier process of the burin. Such prints are more than curiosities for sophisticated collectors, and this one is no exception. In its silvery quality, it possesses an immediacy and



LADY DRINKING TEA by PIERRE FILLOEUL after Jean-Baptiste Chardin, French, 18th century  
Gift of the Hal H. Smith Fund, 1957

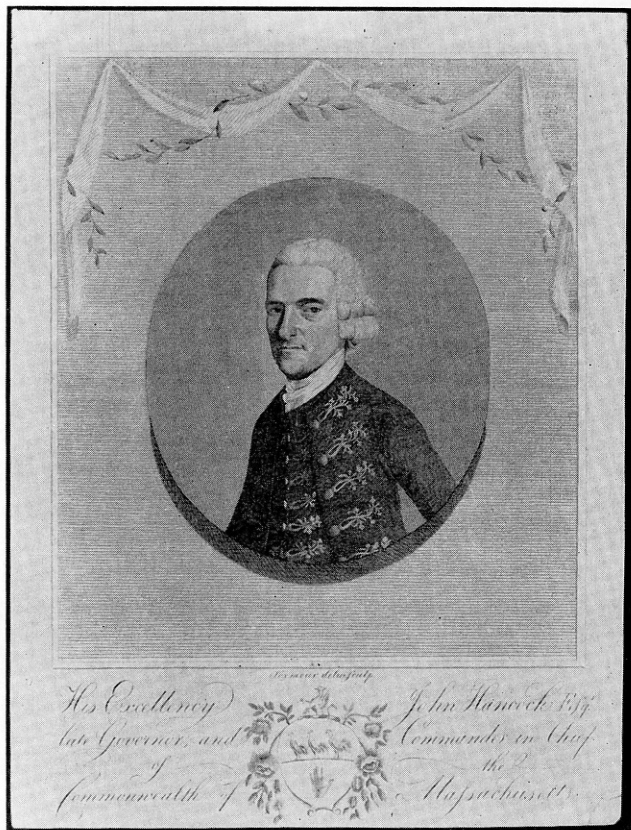
freshness which the finished print cannot have. In addition, and this too is dear to collectors, the print was in two well-known collections, that of the Goncourt brothers (who in the second half of the 19th century did so much to rehabilitate the arts of the preceding century) and of Julius Model, probably the greatest collector of French 18th century graphic art, whose collection was dispersed in Leipzig in 1929.<sup>1</sup>

The other print illustrated here is equally fascinating for different reasons. One of the few large portraits engraved in America in the 18th century, it is the work of Joseph Seymour, who was active in Worcester, Massachusetts, in the late 18th century and the first decades of the next. As the title states, it represents, in a charming engraved frame of draperies and leaves, "His Excellency John Hancock Esq., late Governor and Commander in Chief of the Commonwealth of Massachusetts," with his *armes parlantes*, three roosters and one hand.<sup>2</sup> From an advertisement in a Worcester newspaper, we know that the engraving was executed in 1794, and was sold for the rather high price of seven shillings, six pence. Although little known, probably because of its rarity, John Hancock's



JOHN HANCOCK  
by JOSEPH H. SEYMOUR  
American (active 1791-1822)

Gift of the Elizabeth P.  
Kirby Fund, 1957



portrait (the only portrait executed by Seymour) is a delightful work, and quite different from the ponderous and heavy mezzotints of the earlier colonial period. All portraits, André Malraux said, are biographies; in this study in character we can imagine without difficulty what John Hancock was—shrewd, strong-willed and unbending. Chardin's *Lady Taking Tea* is a graceful vision of 18th century France. Joseph Seymour's *Hancock* is the epitome of the New Englander soon after the Revolution.

PAUL L. GRIGAUT

<sup>1</sup> Acc. No. 57.90. Etching. Proof before letters, undescribed in the Bocher catalogue (the completed print is listed under No. 13). In addition to the two collections mentioned above the print is listed in the Model catalogue (No. 194) as having been in the Kuhn collection. The painting was exhibited at the Louvre in 1739; it is apparently the painting now in the Hunter Museum, University of Glasgow, owned by William Hunter (1718-1783) (cf. Georges Wildenstein, *Chardin* [1937], No. 50). Gift of the Hal H. Smith Fund, 1957.

<sup>2</sup> Acc. No. 57.91. Line engraving. Stauffer 2871. Gift of Elizabeth P. Kirby Fund, 1957.

## TWO PIECES FROM THE MEISSEN "SWAN SERVICE"

Of all the creations of the Meissen porcelain factory none is more impressive, both in bulk and artistic importance, than the famous "Swan Service" of some eighteen hundred pieces which, until not long ago, remained in the possession of the original owner's descendants in a German castle. "The most fabulous tableware conceived in porcelain," as it has been called, the Swan Service was executed between 1737 and 1741, for Count Brühl, then just appointed, after much intrigue, director of the Meissen factory. It included, of course, the hundreds of plates and platters of all sizes which a princely table demanded. But, in addition to these necessarily subdued examples of the potter's art, Count Brühl had made numberless groups of tazzas, jardinières, sugar shakers, tea pots of all kinds, figures which have the easy grace of the sugar figures, the *Schauessen* which, in an earlier period, had been a favored table decoration, and in which the modellers could give free rein to their rococo imaginations.

Yet the entire service had a single theme; as W. B. Honey described it so well in his *Dresden China*, "the whole service was conceived as a play upon the idea of water, symbolized by the swan motive which appears in low relief on the plates, dishes and beakers, and in the round in the form of shells. Nereids, dolphins and tritons support the smaller vessels—here the style has definitely broken away from the silver, and the work is pure porcelain of the most wanton, capricious fragility."

Two characteristic pieces from the service, thanks to Mr. and Mrs. Henry Ford II, and Mr. and Mrs. James S. Whitcomb, have recently been added to our collections, and more graceful and whimsical objects than these it is hard to imagine.

Both pieces complement each other. The large platter<sup>1</sup> (presented by Mr. and Mrs. Whitcomb) is restrained in shape and as functional as any ware produced today. A subdued gold border, a few twigs and flowers carefully placed on the rim, and of course the large arms of Count Brühl, complete with all their heraldic trappings, supply the only chords of color. The two swans which gave its name to the service are there, with a few aquatic birds, all strongly moulded after the designs by the genius of the factory, J. J. Kaendler, and his very talented assistant, J. F. Eberlein.

The other piece, the gift of Mr. and Mrs. Henry Ford II, is a standing plate<sup>2</sup>, or "tazza," to give it its Italian name, made more beautiful still by the addition of an ormolu band at the foot and of another, all but invisible, under the plate itself. The instinctive sense of proportion, the genius for form which characterize the large platter, are also found here, with a happy solution to the always difficult problem of the plastic relationship between ormolu and porcelain.

PAUL L. CRIGAUT

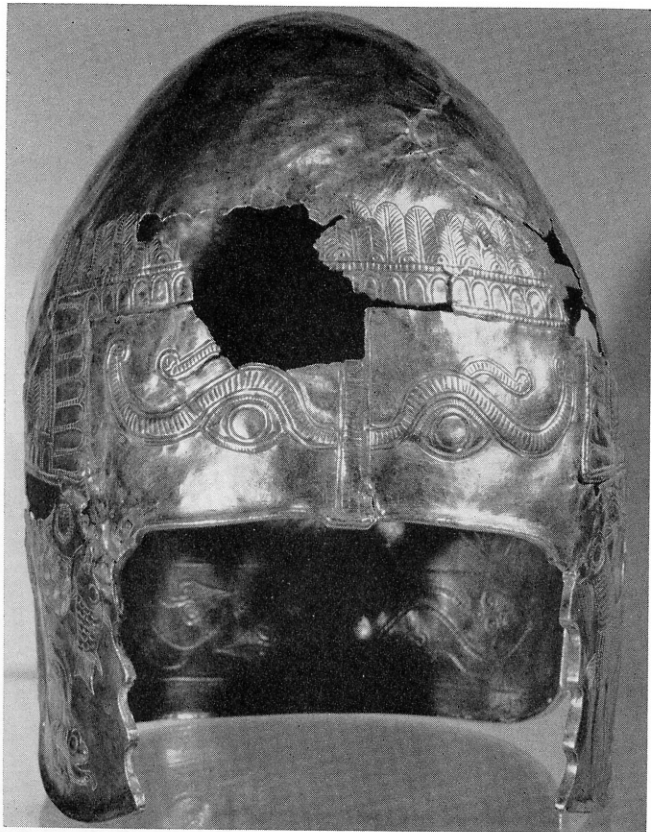
PLATTER from the "Swan Service."  
German (Meissen), 1737/41  
Gift of Mr. and Mrs. James S.  
Whitcomb, 1957



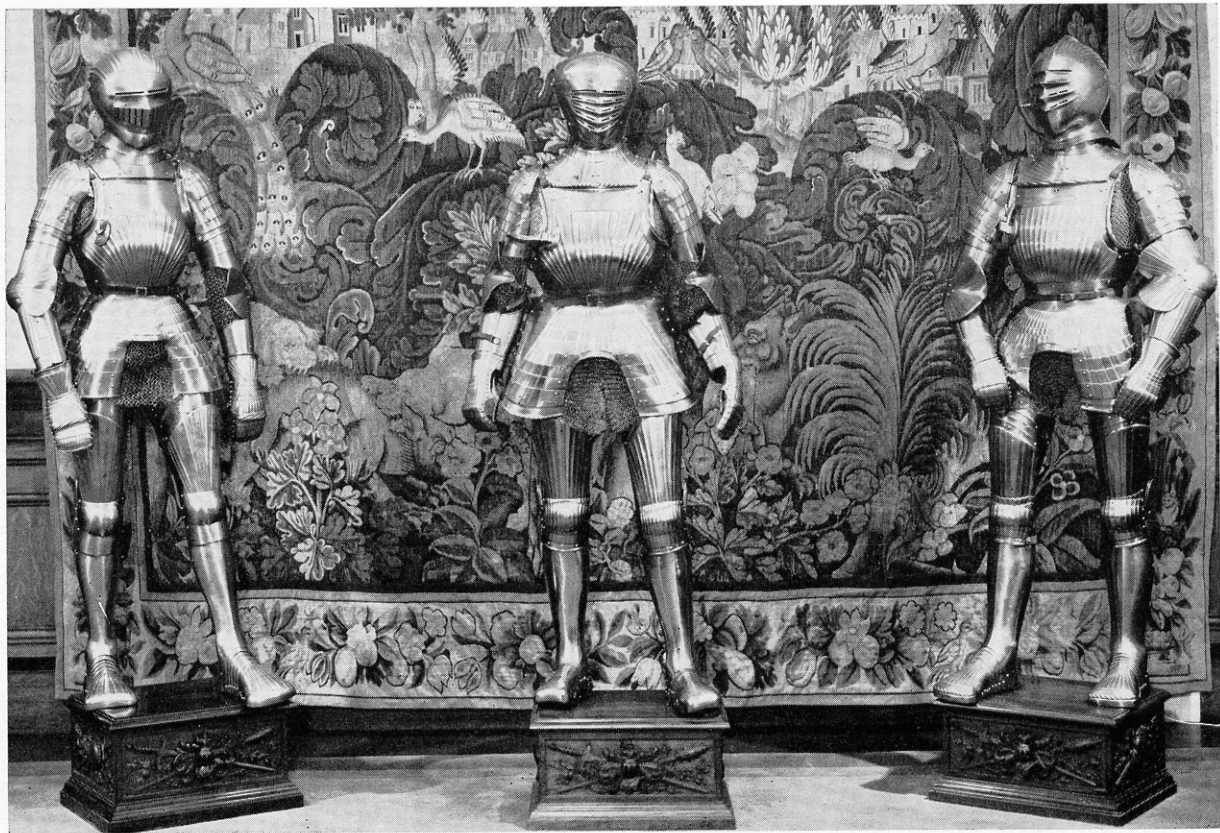
TAZZA from the "Swan Service." German (Meissen), 1737/41  
Gift of Mr. and Mrs. Henry Ford II, 1957

<sup>1</sup> Acc. No. 57.29. Diameter 15 inches. Cross sword mark in underglaze blue. Gift of Mr. and Mrs. James S. Whitcomb, 1957.

<sup>2</sup> Acc. No. 57.39. Diameter 11¼ inches. Gift of Mr. and Mrs. Henry Ford II, 1957.



SILVER HELMET FOR PARADE WEAR (front and side views), Thraco-Scythian, second half 4th century B.C. Gift of the Sarah Bacon Hill Fund, 1956. Acc. No. 56.18. H. 9½ inches. Said to have been found in the Danube River at the Iron Gates between Jugoslavia and Roumania, like a silver beaker of the same period and related decoration in the Metropolitan Museum of Art, New York. F.W.R.



THREE SUITS OF MAXIMILIAN ARMOR, German (Nuremberg), circa 1515  
*Gift of Mr. and Mrs. Eugene H. Welker, 1956*

## RECENT GIFTS FROM THE FRIENDS OF MODERN ART

The growth of the Museum's collection of contemporary painting and sculpture during the past seven years has depended heavily upon the annual gifts of the Friends of Modern Art. Since its organization in 1951, this group of patrons, numbering now about eighty, has each year contributed funds for the purchase of modern American and European works selected by themselves from an exhibition arranged for this purpose. Because of their interest it has been possible to add to the permanent collection important paintings or sculptures by Matisse, Giacometti, Nicholson, Shahn, Ferber, Baziotés,<sup>1</sup> and many others. From their Seventh Annual Exhibition, the Friends of Modern Art purchased sculptures by Barbara Hepworth and Reg Butler, and a painting by Theodoros Stamos.

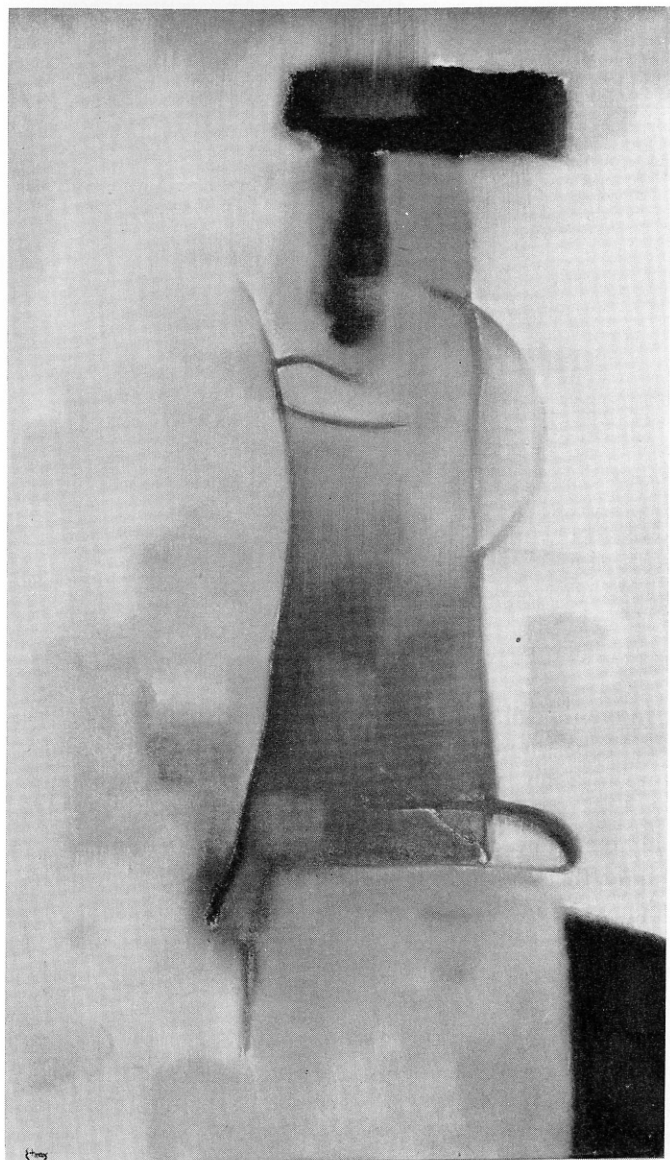
Reg Butler was born in Hertfordshire, England, where he still lives. He received international attention in 1953 when he was awarded first prize in the competition for the Monument to the Unknown Political Prisoner. Before 1950 he was a practising architect and engineer, with a deep interest in sculptural projects; since that time sculpture has occupied him fully. Many of his recent compositions have a strong architectural and structural bias, but the human figure is the vital core of most of his work. These figures invariably seem to be projectiles, some already ripping through space, some poised as though on a catapult. Never are they firmly based on earth.

*Cassandra*<sup>2</sup> is the second of three casts of this subject made in 1953 by the sculptor himself. It is a shell bronze, the pliant, protuberant forms distended to enclose the hollow interior cavities of the body. One cannot escape the sense of supple organic energy these forms suggest, nor the despairing thrust of Cassandra's head above the multitude who will not believe her prophecies.

Barbara Hepworth was born in Yorkshire, the native county of Henry Moore, whose work has been the strongest influence in the development of her own style. Where Butler has cast metal into his expressive and descriptive forms, Hepworth begins with the material, accommodating her ideas to its character. Generally working in wood and stone, she has carved with the most remarkable craftsmanship and elegance of form, while preserving implications of organic life and the same magic presence and personality that has made primitive sculpture an impelling force in modern art.

*Curved Form with String*,<sup>3</sup> one of Hepworth's most recent works, is a new departure for her in the use of metal. The string lacing inside the brass curve enhances the tensile arcs of sheet metal, and its shadows cast an intricate play of pattern against the light, corroded, interior surface. What might have been simply an ingenious design has become a swift, soaring birdlike thing that exploits, in a strong and direct way, the essential character of metal and tension.

Theodoros Stamos was born in New York City of Greek parents. He has brought a luminous, personal quality to abstract expressionism that has made

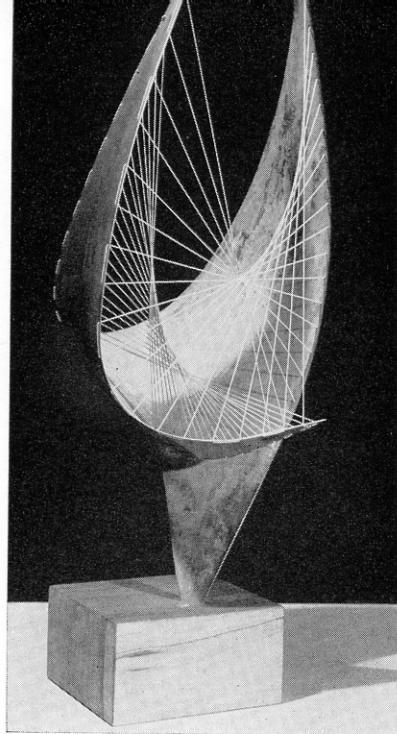


THE EMPEROR PLOUGHS THE FIELDS  
by THEODOROS STAMOS, American contemporary  
*Gift of The Friends of Modern Art, 1957*

CASSANDRA  
by REG BUTLER, English contemporary  
*Gift of The Friends of Modern Art, 1957*



CURVED FORM WITH STRING  
by BARBARA HEPWORTH, English contemporary  
Gift of The Friends of Modern Art, 1957



him one of the most interesting of the younger American painters. *The Emperor Ploughs the Fields*<sup>4</sup> is based on an ancient Chinese legend which attributes the origin of agriculture to Shen Nung, an emperor of the Third Millennium. The emperor encouraged his people by going himself each spring to his fields to begin the annual ploughing. The large vertical form in the painting is a free adaptation of the figure of the emperor, his hands on the plough, drawn from a Shang bone inscription. The moist, vaporous color, evoking the mountainous Chinese landscape, was suggested by the misty valleys and mountains of North Carolina, where Stamos was teaching at Black Mountain College in 1950 when he painted the picture.

*The Emperor Ploughs the Fields* is a crucial painting in Stamos' development. In it he worked through the problems of application and design that have been established in his present style. It, with the work of two of the most significant British sculptors, has made the Museum's collection of modern art still more rewarding and enjoyable.

A. FRANKLIN PAGE

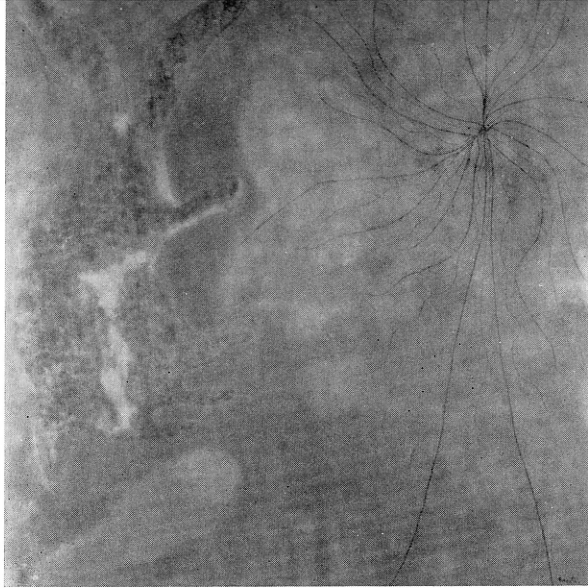
<sup>1</sup> See article on page 73.

<sup>2</sup> Acc. No. 57.41. Height 27 inches. Gift of the Friends of Modern Art, 1957.

<sup>3</sup> Acc. No. 57.42. Height 24 inches. Gift of the Friends of Modern Art, 1957.

<sup>4</sup> Cat. No. 1241. Oil on canvas. Height 54 inches; width 31 inches.  
Acc. No. 57.43. Gift of the Friends of Modern Art, 1957.





THE POND  
by WILLIAM BAZIOTES  
American contemporary  
*Gift of The Friends  
of Modern Art, 1956*

**"THE POND" by WILLIAM BAZIOTES**

William Baziotes is a young American painter, born in Pennsylvania in 1912, of Greek parentage.

A painting with qualities that are apparently so remote from those we see about us daily is bound to raise questions in the mind. A great deal has been said about the wish of many modern painters and sculptors to restore to their art something of the magic and powerful presence of primitive art — prehistoric cave paintings, African and pre-Columbian sculpture, for example. The magical has little to do with the usual, the ordinary and familiar. It has been so long since our culture has felt the real impact and power of the magic of the imagination and emotions that it is difficult for us to feel it now. It is often worth the effort. It certainly puts us in touch with a vital force and one of the best offices of art is to renew our contacts with forces that may have become obscured by contemporary life and its forms.

And there is the question of size. Should a painter monopolize so much space to create something that seems to be only for effect? Baziotes has said that he is interested primarily in creating a mood, to bewitch us back into our imagination. Small things tend to become precious and delectable. Baziotes wishes to envelop us in his mood, perhaps to create a world big enough to receive one who would enter. It is, at least, here — however misty and indefinite — as a fantasy may well be.

Baziotes decides on his titles after the painting is finished. In relating his magic to our experience, it is easy to feel the cool limpidity of *The Pond*, to enjoy the suggestion of floating tendrils.

A. F. P.

Cat. no. 1216. Oil on canvas. Height 72 inches; width 66 inches.  
Acc. No. 56.53. Gift of The Friends of Modern Art, 1956.

ANIMALS  
IN A LANDSCAPE  
by FRANZ MARC  
German (1880-1916)  
Gift of Robert H.  
Tannahill, 1956



### **"ANIMALS IN A LANDSCAPE" by FRANZ MARC**

One of the most gifted of twentieth century German painters was Franz Marc. Thoroughly trained in the Academy of his native city of Munich, he rebelled against academic repression, just as did so many artists during the early years of this century, the *Fauves* in France, the *Eight* in America. A search for the inner meaning rather than the outward form of nature and of man absorbed those dedicated, high-spirited young artists. They explored the possibilities of abstraction and distortion less for the intellectual stimulus of organizing formal elements, with its culmination in Cubism under Picasso and Braque, than to achieve greater feeling and emotional intensity. Their aim was to create a highly personal vision, not to record the familiar world.

This new approach began to be referred to as "Expressionism." The term was first used in Munich around 1911 by the members of *der Blaue Reiter* group of which Franz Marc was a leader, as a battle cry against "Impressionism." Of the various members of the *Blaue Reiter*, Kandinsky's art developed into complete

abstraction, Paul Klee's into a highly personal style of great inventiveness and fantasy; Campendonk found stimulus in peasant art.

Franz Marc painted brilliantly decorative compositions using animals as motives; early in life he found man "ugly" and animals "purer." Fully aware of the creative potentialities of Cubism, Marc eschewed realistic drawing for an interplay of arbitrary angles and straight lines in his *Animals in a Landscape*. The "unnatural" scarlets, greens and orange of the cattle in their landscape setting swirl together in a kaleidoscopic pattern of line and color. Marc sought to penetrate into the very spirit of the animals. He wrote:

"Is there a more mysterious idea for an artist than the conception of how nature is mirrored in the eyes of an animal? How does a horse see the world, or an eagle, or a doe, or a dog? How wretched and how soulless, is our convention of placing animals in a landscape which belongs to our eyes, instead of sinking ourselves in the soul of the animal in order to imagine his perceptions."

Franz Marc was killed in action at Verdun in 1916, at the age of thirty-six. The gift of this canvas adds another highly significant work to our group of German Expressionist paintings.

ELIZABETH H. PAYNE

Cat. No. 1221. Oil on canvas, dated on back 1914. Height 43 $\frac{3}{8}$  inches; width 39 $\frac{1}{4}$  inches. Acc. No. 56.144. Gift of Robert H. Tannahill, 1956.

## NEW CERAMIC ACCESSIONS

The modern ceramist is continually seeking a high standard of excellence in design that couples a love and respect for his medium with an esthetic of form and function. The Twelfth Annual Exhibition for Michigan Artist-Craftsmen held in March was characterized by the expression of this search. Outstanding among the works submitted to the exhibition was a ceramic group entry by Nancy C. Manes, now of Mills College in Oakland, California. Four of these pieces, all of stoneware and employing reduction glazes, received the Mr. and Mrs. Lawrence A. Fleischman Purchase Prize.<sup>1</sup>

It is interesting to note that many of the finely designed ceramic products in the exhibition were marked *Not for Sale*, which fact seems to indicate a certain failure to complete the implications inherent in an attitude of creation which is closely linked with functionalism. Miss Manes' group was exceptional in this respect also; all pieces were for sale, and at reasonable prices. The craftsmanship revealed by the pots is superb, and reminds one of the traditional attitude of New England and Japanese potters, who also combined fine handling with useful forms for sale. The teapot and cups are of a dark stoneware body glazed with a rich, plum-colored glaze shot through with an apple green. The reduction firing of the pieces has allowed tiny flecks of the metallic oxides color-

ing the body to show through the glaze as speckles of rust red. The weight of the set is proper, and the pots feel substantial, being of a dense, highly fired stoneware. The function of the teapot is carefully regarded, and it holds adequately four cups of tea and pours well.

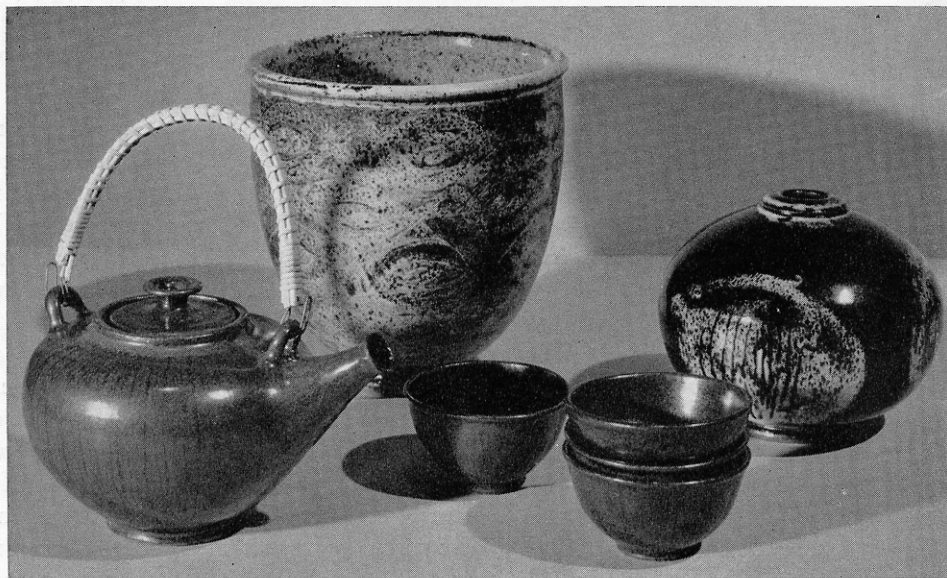
The vase and bottle were both designed for holding flowers and the densely fired stoneware medium is excellent for the function because it does not sweat. The same love and care for the medium and the glaze in reduction is exhibited by these two forms. The bottle is a deep, lustrous black with ovals of superimposed white glaze, which have been sgraffitoed through to reveal the black glaze underneath. These ovals echo the ovoid shape of the pot. Again the clay of the body is allowed to reflect itself in areas of rust red that show beneath the black glaze, highlighting it richly and creating a subtle bond between body and glaze. The large vase has been glazed with a simple gray which assumes interest and richness by means of the same technique, allowing flecks of the body oxides to show through it, and concentrate in heavier layers around the incised surface pattern cut into the outside of the form. The group as a whole is a fine representative of the best taste and craftsmanship in modern ceramics and is a welcome addition to the Institute's collection.

CHARLES E. MEYER

<sup>1</sup> Acc. No. 57.55. Teapot and cups.

Acc. No. 57.54. Vase.

Acc. No. 57.53. Bottle.



GROUP OF POTTERY

by NANCY MANES, American contemporary

Winner of the Mr. and Mrs. Lawrence A. Fleischman Purchase Prize, 1957