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Producer Gil Oden (right) and Director George Latshaw making repairs to "Indian Joe" before Puppeteens' Trip to Cleveland (see pages 88-90)

THE DETROIT INSTITUTE OF ARTS

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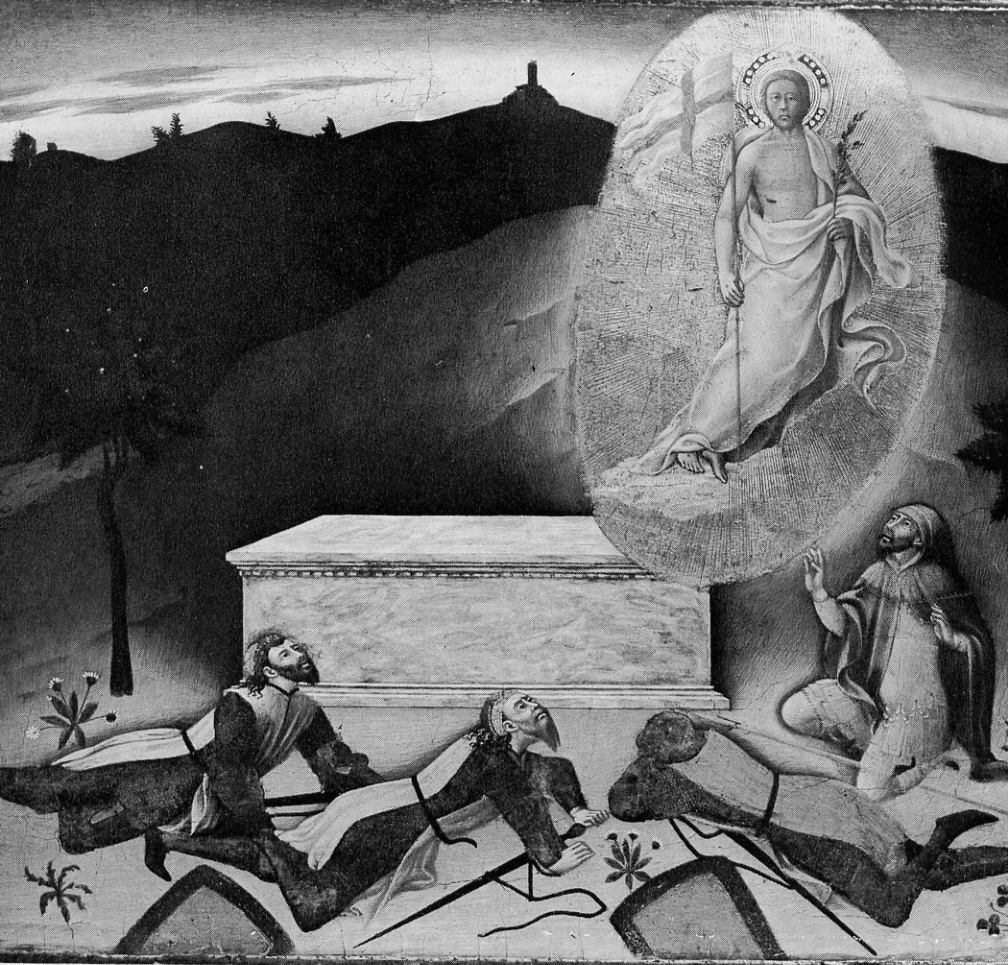
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The Resurrection *By The Master of Osservanza*

THE EMERGENCE of a new and important work of art is always an exciting occurrence. At times, it is touched off almost by happy accident. In 1959, the head of the Roman Catholic Convent of All Saints in Piccadilly, London, asked the manager of Sotheby's in London, if he thought a little picture in the possession of the convent might bring something if put up for auction. Thus was brought to light one of the most interesting discoveries in many years. The picture was recognized as a predella panel forming part of a series representing the *Passion of Christ*. Three other panels from the same series have been known since they appeared a century ago on the art market in Rome. The *Flagellation of Christ* has found its way into the Vatican Gallery. *Christ Carrying the Cross* was acquired by the Earl of Northesk and passed from his possession into the John G. Johnson Collection in Philadelphia. *Christ in Limbo*, also acquired by the Earl of Northesk, came to rest in the Fogg Museum, Cambridge, Massachusetts. The last, and some believe the most beautiful of the series, has now come to rest in the Detroit Institute of Arts.

The Master of Osservanza is a new name in art history. As Enzo Carli, Director of the Pinacoteca of Siena, puts it in his book *Sassetta and the Master of the Osservanza* published in 1957, "It is the merit of recent criticism to have distinguished from the works traditionally attributed to Sassetta a group of paintings, which revealing in absolutely homogeneous stylistic character and quite distinct from the characteristics we consider peculiar to the work of Sassetta, are now assigned to another personality whose identification is an altogether open question: perhaps the most difficult, and certainly the most exciting, in the whole of Sienese 15th century painting."

The Osservanza is a convent, about twenty minutes walk outside the north gate of Siena, founded by St. Bernardino of Siena in the 1420's. The convent received as a gift in the next decade a large and beautiful Gothic altarpiece, dated 1436 but not signed. Some twenty-two works, formerly attributed to Sassetta, are now grouped in Carli's book around this altarpiece and called the work of the Master of Osservanza. This artist, though unidentified by name, is nonetheless very popular today for a series of remarkable paintings of the *Life of St. Anthony*, now distributed between the museums of Berlin, Washington, Yale University and the private collection of Mr. Robert Lehman, of New York City. Although art historians argue, and probably will continue to argue over the identity of this artist, and over his relation to Sassetta, there is no question in any one's mind that the works attributed to him are among the most beautiful products of 15th century Sienese painting. They spring from the life of Siena at a moment when artistic skill was at its highest; when the religious feeling inspired by St. Bernardino and St. Catherine of Siena was at its most lofty and inspired point.



THE RESURRECTION

by THE MASTER OF OSSERVANZA, Italian, Siena, 15th century

Gift of Mr. and Mrs. Henry Ford II, 1960

The subject of the Resurrection is a relatively rare one in the history of art. It represents imaginative difficulties which discourage most artists. This picture, showing the figure of Christ in a golden mandorla soaring above the closed tomb, while three soldiers lie prostrated in the foreground, another kneels to the right, his hands raised in wonder, is surely one of the most strikingly poetic treatments of the theme. The scene takes place against a background of dark hills over which breaks the cold white and red light of dawn. The foreground is illuminated however, not by the dawn but

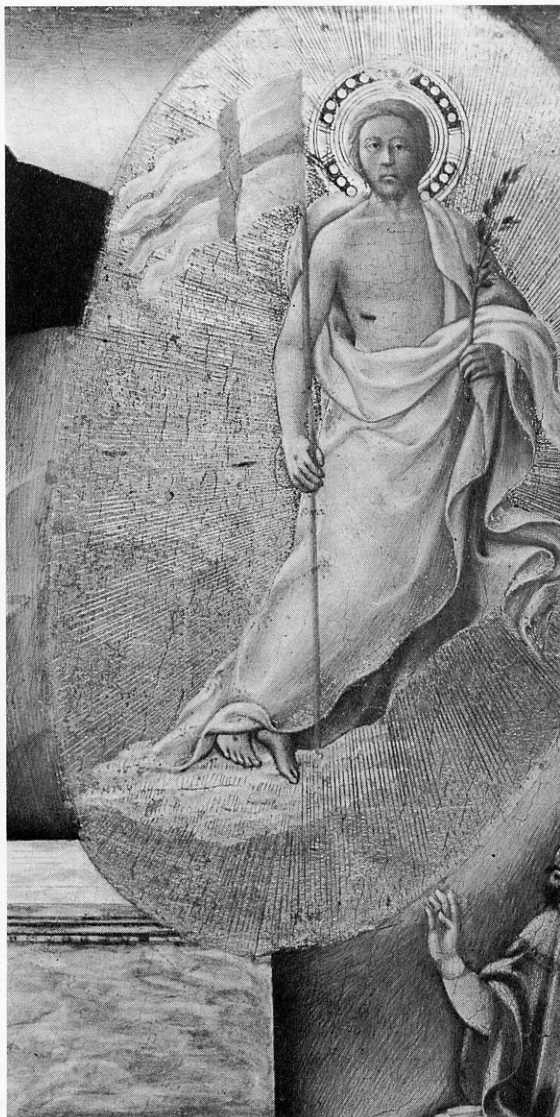
by the glow of light from the soaring figure of the risen Christ. It is an astonishing, imaginative creation of the artist in its power to suggest the unearthly; a scene of wonder but not of fear. It will no doubt become one of the most famous pictures in the Detroit Institute of Arts.

E. P. RICHARDSON

Cat. No. 1345. Panel. Height 14¼ inches; width 17⅞ inches. Ex. Coll.: Convent of All Saints, London. Gift of Mr. and Mrs. Henry Ford II, 1960.

In a fragmentary *Resurrected Christ* in Cologne, we have a composition by Sano di Pietro in direct imitation of the Detroit picture, but in the characteristic style of Sano.

CHRIST IN A MANDORLA
a detail of *The Resurrection*



Late Eighteenth Century French Silver in the Elizabeth Parke Firestone Collection

THE ELIZABETH PARKE FIRESTONE COLLECTION of Early French Silver,¹ composed of carefully chosen examples presented since 1953 to the Detroit Institute of Arts by Mrs. Harvey S. Firestone, Jr., forms one of the most impressive assemblages of its kind in America. Mrs. Firestone's first gifts to the collection consisted of objects made in the first half of the eighteenth century, which gave it a peculiarly complex flavor of elegance, splendor, and charm. Fashioned by the great rococo silversmiths Thomas Germain, Alexis Loir, Sébastien Igonet, these pieces in their infinite variations are characterized by tasteful exuberance, imagination, and fantasy. To this splendid series, one of the greatest treasures of our museum, Mrs. Firestone has recently added an equally homogeneous group of widely different pieces which, dating for the most part from the decade 1780-1789, illustrate in all its austere perfection and formal grace, the neoclassical movement that spread over Europe in the later years of the century.

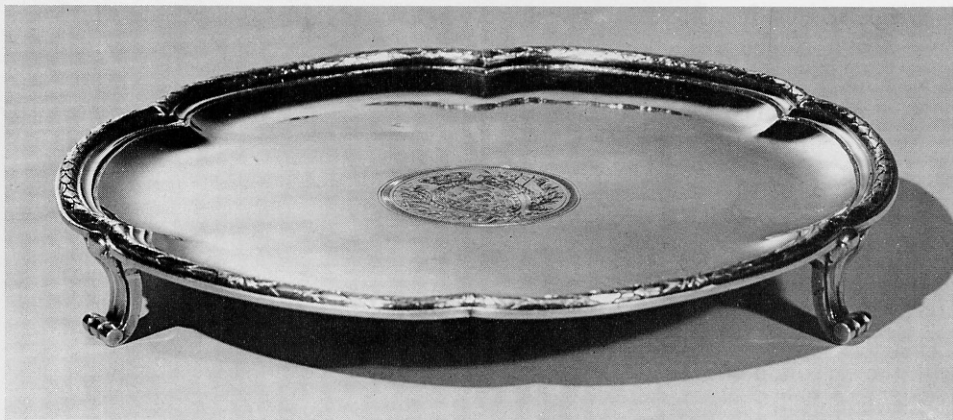
Throughout the eighteenth century European taste seems to have changed more often, and more feverishly, than at any other period of history. What we call today "social dynamics" — the way in which societies change — was echoed at once in the arts, and more specifically in the crafts, of Europe. This need for change at all costs, for saying something which had not been expressed before, was perhaps even more evident in Paris, with her tens of thousands of craftsmen and her large cultured class, than elsewhere; change was never more rapid than in the last years of Louis XV's reign. Paris and the provinces had absorbed in a few years all the pleasures of the rococo; the French were ready for new emotions, and a strong reaction took place. When François Boucher died in 1770 the neoclassical revival was already in full swing: restraint and austerity, and at times a sort of frozen elegance, based on an admiration for the ruins of Herculaneum and Pompeii, were to characterize the complex evolution of French taste from the death of Louis XV (1774) to the end of the First Empire (1815).

Like all the pieces illustrated here, the earliest (1772) example of the group, and perhaps the most important, was executed in Paris. A dish cover² of immense dignity, it is the work of one of the great silversmiths of the period, Jacques-Nicolas Roettiers, the son and grandson of equally famous craftsmen employed by the court. Jacques-Nicolas, who worked closely with his father from 1765 on, was alone responsible for one of the *tours de force* of the Louis XV era, the large solid gold mirror made for Madame du Barry and apparently now lost. But Roettiers de La Tour, as he is usually called, is still better known as the maker of the table service to which the Firestone dish cover belongs. This must have been one of the most fantastic services ever made. Known as the Orloff service it was ordered by Catherine the Great for her favorite, Gregory Orloff, the leader of the revolution which made Catherine empress of Russia. According to A. Foekersam (quoted by Solange Brault and Yves Bottineau in their



DISH COVER (1772)

by JACQUES-NICOLAS ROETTIERS, French, 18th century



SILVER-GILT SALVER (1784)

by ROBERT-JOSEPH AUGUSTE, French, 18th century

*The pieces illustrated on this page and pages 81 and 82 are from
The Elizabeth Parke Firestone Collection of Early French Silver.*

excellent recent *Orfèvrerie Française*), the service was composed of some thousand pieces, including forty-eight candelabra, more than six hundred plates, ninety-eight platters, twenty-two tureens, and one hundred and three *cloches* of which the present dish cover is one. After Orloff's death the entire service was repurchased by Catherine. Much of it is still in Russia. But some of the more important pieces, sold by the Soviet government in the early thirties, are now in European and American museums, such as the Louvre and the Camondo Museum in Paris, and the Metropolitan Museum in New York.

The Orloff dish cover is a characteristic example of the "genre agréable et nouveau" which we call the Louis XVI style. On the other hand, the salver illustrated here,³ although dated 1784, still preserves much of the early rococo spirit. The only silver-gilt object in the Firestone Collection, it was executed by Robert-Joseph Auguste for the royal family of Portugal, whose arms are beautifully engraved in the center. Like many French silversmiths, Auguste worked as much for foreign noblemen as for French: he is recorded as having been employed by the king of Sweden, George III of England, and the Bragance family. Usually silver destined for foreign potentates — princes of Muscovy, grandees from Iberia, or Italian grand dukes — is heavy, over-ornamented. In this exquisite tray Auguste, who has been called the most important and most prolific silversmith of the French court for the ten years before the Revolution, is seen at his most subtle, just as if he were working for one of his French patrons rather than for less discriminating foreigners.

Another famous Parisian silversmith of the years before the revolution was Nicolas Fauconnier, who is represented in the Collection with four important works: a pair of wine coolers and a pair of soup tureens with their trays.⁴ While the latter are reminiscent in their shapes and technique of the golden age of Rococo silver, the wine coolers, one of which is illustrated here, are perfect examples of the classical style.⁵ Objects of the greatest luxury, they are whimsically fashioned in the shape of humble wooden buckets. It is interesting to note that similar wine coolers were modeled by Lagrenée and produced at the Sèvres factory in the hard (true) porcelain which has been produced there sporadically since 1771. The Sèvres buckets were made for the famous *Laiterie* (dairy) which was built for Marie-Antoinette in the park of Rambouillet Castle and which remains the most perfect example in all its details of the neo-classic style in France. It is significant of Fauconnier's respect for his material, however, that he simplified Lagrenée's design by eliminating two of the four ram's heads, while enriching his wine coolers with exquisite and restrained circles of laurel leaves.

A development toward still more severe classical shapes may be seen in the two wineglass coolers in the collection..⁶ These are among the most delightful works of Henry Auguste (Robert's son) who, well-known under the old regime, reached his great fame as one of Napoleon's official silversmiths: it was he who was entrusted with the execution of the silver-gilt service presented to the emperor in 1804 and also of the tiara (still preserved in the Vatican, it is said) which Pope Pius VII received after Napoleon's coronation. Dated 1789, the elegant, yet surprisingly sturdy vessels are engraved with the arms of a later member of the Cadaval family. Closely related to these two pieces and evidently part of the same service is a mustard pot with delicately engraved platter and, on the body of the pot, a border of *repoussé* garlands and palmettes in the Etruscan style. Still another piece from this Cadaval service is a



SOUP TUREEN WITH TRAY (1787)
by NICOLAS FAUCONNIER, French, 18th century



WINE COOLER
by NICOLAS
FAUCONNIER
French, Paris
18th century



WINEGLASS COOLER (1789)

by HENRY AUGUSTE, French, Paris, 18th century



PAIR OF MARMITES (1787)

by ANTOINE BOULLIER, French, Paris, 18th century

dish warmer, also dated 1789, and characterized by the same exquisite sense of proportion.

The last pieces illustrated here are also the rarest: the minuscule *marmites*⁷ by Antoine Boullier are just over two inches high, and yet they convey a sense of grandeur and explain the popularity of French silver at the time of Louis XVI. What they were used for is hard to say: they are too small to hold gravy or condiments. In any case they are among the most satisfactory objects in the Firestone Collection. All unessential trappings have been left out, in accordance with the neoclassical ideal. But more than any of the pieces discussed here they possess what was called in England "the chasteness and purity" loved by the Greeks and the Romans. They were exhibited, along with a number of other objects in the present group, in the famous exhibition *Trésors de l'orfèvrerie du Portugal* held in Paris in 1954. In the Firestone collection they represent, in their own unassuming way, the final flowering of a great craft.

PAUL L. GRIGAUT

¹ The present article is in large part reprinted from an article published in the February 1960 issue of *Antiques*, pp. 164-67, which illustrates most of the pieces constituting Mrs. Firestone's gift of late 18th century silver. In addition to the objects reproduced here the group added to the Elizabeth Parke Firestone Collection of Early French Silver includes a *Ewer* by Michel de la Pierre, Paris, 1749 (Height 10 inches; Ex-coll.: Dr. Ricardo do Esperito Santo Silva, Lisbon; exh. *Les Trésors de l'Orfèvrerie du Portugal*, Musée des Arts Décoratifs, Paris, 1954-55, No. 366, repr.); and several other pieces, by Henry Auguste, all with the Duc de Cadaval arms: a *Sauce Boat and Platter*, 1786 (Height 7 inches), a pair of *Candlesticks*, 1789 (Height 12 inches), a *Mustard Pot and Plate*, 1789 (*Trésors* . . . No. 350; Height 6¼ inches) and a *Dish Warmer*, 1789 (*Trésors* . . . No. 352; Height 4¼ inches.) Two other important additions to the Elizabeth Parke Firestone Collection of Early French Silver will be illustrated and discussed in a forthcoming issue of the *Bulletin*: a pair of *Candelabra* by Thomas Germain, formerly in the Tollemache Collection, and a large *Tureen*, also by Thomas Germain, with boars' heads as handles from the Orléans Collection.

² Acc. No. 57.70. Diameter 9½ inches; height 7½ inches. Ex. coll.: Dr. Ricardo do Espirito Santo Silva. Ref.: *Trésors* . . ., No. 469, pl.: 176.

³ Acc. No. 57.61. Diameter 9½ inches.

⁴ Acc. No. 57.68 and 57.69. Height 12¾ inches (with cover); length of platter 18½ inches. Ex. coll.: Dr. Ricardo do Espirito Santo Silva. Ref.: *Trésors* . . ., No. 370, pl. 179.

⁵ Acc. Nos. 57.66 and 57.67. Height 7½ inches. Ex. coll.: Dr. Ricardo do Espirito Santo Silva. Ref.: *Trésors* . . ., No. 371, pl. 187.

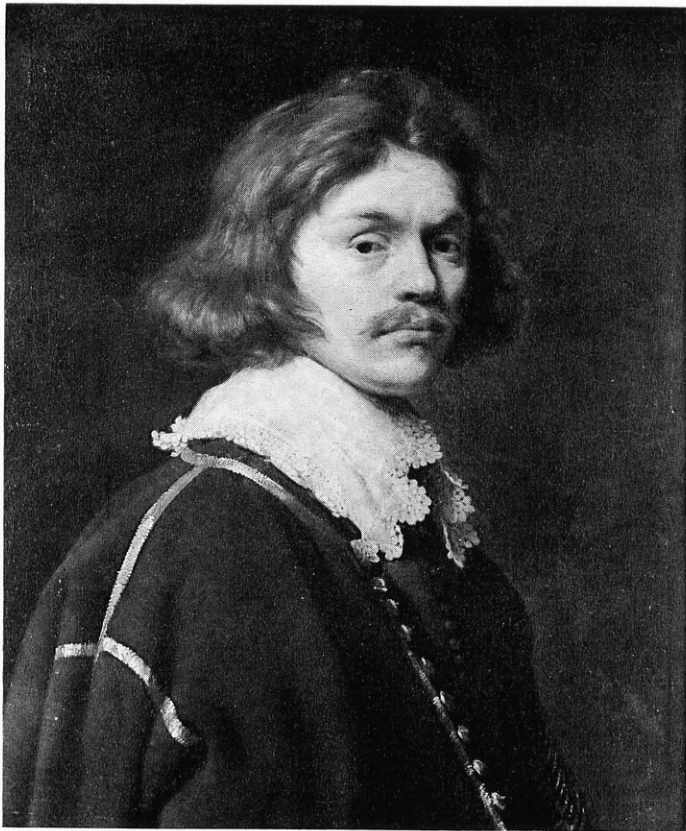
⁶ Acc. Nos. 57.64 *a* and *b*. Height 5¾ inches; length (with handles) 15¾ inches.

⁷ Acc. Nos. 57.71 and 57.72. By Antoine Boullier, Paris, 1787. Height 2¾ inches; diameter 4¼ inches (with handles).

A French Baroque Portrait

JACQUES BLANCHARD, who painted the handsome Baroque *Portrait of a Young Cavalier*¹ recently given to the Museum, is not nearly so well known today as he deserves, despite the fact that he exerted considerable influence in his native France in the early seventeenth century. Blanchard was born in 1600 in Paris, where he studied painting under his uncle Nicholas Ballery and with Horace Leblanc, a Lyons painter in the service of the Duke of Angoulême. Later he travelled to Venice, Turin, Lyons, and returned to Paris, where he became a member of the Academy of St. Luke in 1628; his career in Paris ended with his death in 1638.

Blanchard's skill as a colorist earned him the nickname by his contemporaries of "the Titian of France." During recent years, various scholars have referred to Blanchard's influence upon other painters of his day. In the catalog of the 1957 exhibition in Rome, *Il Seicento Europeo*, Charles Sterling² mentions the probable influence of Blanchard on such a picture as the Le Nain *Bacchus and Ariadne*.



PORTRAIT OF A YOUNG CAVALIER
by JACQUES BLANCHARD, French (1600-1638)
Gift of John S. Newberry, 1959

Similar instances of influences upon the Le Nains from Blanchard were noted by Jacques Thuillier,³ who speaks of use of color and types of persons used, which "show affinities (to Blanchard) closer than mere proximity in time." In writing of the youngest of the Le Nains, Thuillier refers to "Mathieu, who left Laon early and was formed in the circles in Paris which were so profoundly influenced by the return of Vouet and Blanchard."

The firm modelling of the *Cavalier's* rather full and sensuous lips and of his heavy-lidded eyes is doubtless a result of Blanchard's long residence in Italy. This sculpturesque quality is even more apparent in such a painting as his *Charity* in the Louvre, which belonged earlier to Louis XIV, and in 1709-10 was in the collection at Versailles. A number of Blanchard's religious and allegorical compositions have been lost over the years. His *Descent of the Holy Spirit* presented to Notre Dame of Paris as the "May gift" of 1634 may still be seen, as can his *Angelica and Medor*, in the Metropolitan Museum.

It is his portraits, however, which have won Blanchard his special place among painters of the seventeenth century. Although they are less well known than those by his Flemish contemporary, Van Dyck, portraits such as our *Young Cavalier* rank high as works of art. The youthful patrician, whose faintly melancholy aspect antedates the Romantics of the nineteenth century, has been convincingly characterized. His white lace-edged collar emphasizes the delicate flesh tones associated with red-haired people. The auburn hair, together with the soft green mantle he wears, trimmed with gleaming silver braid and buttons, forms a splendid color harmony.

The *Portrait of a Young Cavalier* was described in an earlier Bulletin by W. R. Valentiner,⁴ at which time (1937) it formed part of an exhibit of seventeenth century French Painting. The portrait then belonged to the late Mrs. John S. Newberry. It has recently been given to the Detroit Institute of Arts in her memory, by her son.

ELIZABETH H. PAYNE

¹ Cat. No. 1318. Canvas. Height 28 $\frac{7}{8}$ inches; width 23 $\frac{1}{2}$ inches. Said to be dated 1631, but erased. Acc. No. 59.15. Gift of John S. Newberry, 1959, in memory of his mother.

² Sterling, Charles, in *Il Seicento Europeo*, Rome, 1957, pp. 161, 162, note 172.

³ Thuillier, Jacques, *Burlington Magazine*, Vol. 100, No. 660, March 1958, "Studies on Le Nain," pp. 92-97.

⁴ Valentiner, W. R., "Portraits by Jacques Blanchard" in *Bulletin of the Detroit Institute of Arts*, Vol. XVI, No. 6 (March 1937), pp. 100-102.

An Eighteenth Century Ostrich Egg

PRETTINESS was a word which the artists of the Renaissance and the Baroque abhorred. But, of prettiness, the eighteenth century made a valid concept of beauty; and for most of us the age of Voltaire remains, as the philosopher himself called it, "le siècle des petites," the age of trifles and graceful minutiae. Silver or tortoise shell snuff boxes, mat or polished gold *nécessaires* and rock crystal toilet sets, porcelain scent bottles and mother-of-pearl fans, all characterized by perfection of craftsmanship and unerring taste, are as representative of eighteenth century France as the paintings

of Watteau, Fragonard or Chardin. The Institute, unfortunately, is not rich in such *objets de vertu*. But thanks to Mr. and Mrs. Benson Ford, one of the rarest and most fragile examples of the art of the French craftsman — a painted ostrich egg mounted on a base of gilt bronze — has recently entered our museum.¹ In its fanciful exquisiteness, it seems to epitomize the age of Marie Antoinette, when craftsmen could do no wrong, and knew how to create fascinating *tours de force* out of unpromising materials and strange shapes.

Ostrich eggs had their place in the *wunderkammer* and other treasure rooms of the middle ages and the Renaissance. In the sixteenth and seventeenth centuries, throughout Europe, many were richly mounted in silver or gilt bronze and used as drinking vessels or table ornaments. Others, more rarely it seems, were engraved, with scenes copied from engravings.² In the eighteenth century in particular, it is probable that many were painted. But such is the fragility of the material and the pigments that few have been preserved to the present day: one on a low base, formerly in the well known Bardac collection, is illustrated in the various sale catalogues of that collection;³ another is, or was, in the Arthur Veil-Picard collection in Paris. The artist who painted the egg in Detroit is not known. Could it be a certain Lebel, member of the Academy of St. Luke, who exhibited in 1774 an ostrich egg executed for King Louis XV? The dates at least would seem to agree as, judging from the style, the Detroit egg dates from about 1780. The subjects of the various scenes painted on the shell are those familiar to us from the engravings of the period: lovers flirting, children picking up cherries, noble ladies and elegant shepherds dancing a minuet — all in the mood of bucolic reverie dear to the late eighteenth century, all nonsensically charming in the diffused dewy light which gives unity to the separate themes.

If in all likelihood the artist who painted these scenes will never be known, the craftsman who executed the gilt bronze mounts is very probably the most remarkable *ciseleur* of the century, Pierre Gouthière.⁴ To imagine a more lovely and more splendid base for what remains after all the passing fancy of a rich amateur, is difficult to imagine. With dazzling technical virtuosity it makes of a delightful object a work of art of a high order, and adds a final touch of ethereal unreality. Voltaire again it was, I believe, who said of Marivaux' comedies, so light in their wit and so slender in their plots, that they were "des œufs de mouches sur des toiles d'araignée," flyspecks on lacy cobwebs. The huge exotic egg is admittedly no flyspeck, but is the analogy so far fetched?

PAUL L. BRIGAUT

¹ Acc. No. 60.62. Height, including base, 16½ inches. Former Collections: George Blumenthal, Paris (sold Georges Petit Gallery, 1932, No. 76 repr.); Mrs. D. Kilvert, New York. Lit.: Catalogue of the *Collection of George and Florence Blumenthal*, by Stella Rubenstein-Bloch, Paris, 1930, vol. VI (repr.). Gift of Mr. and Mrs. Benson Ford, 1960.

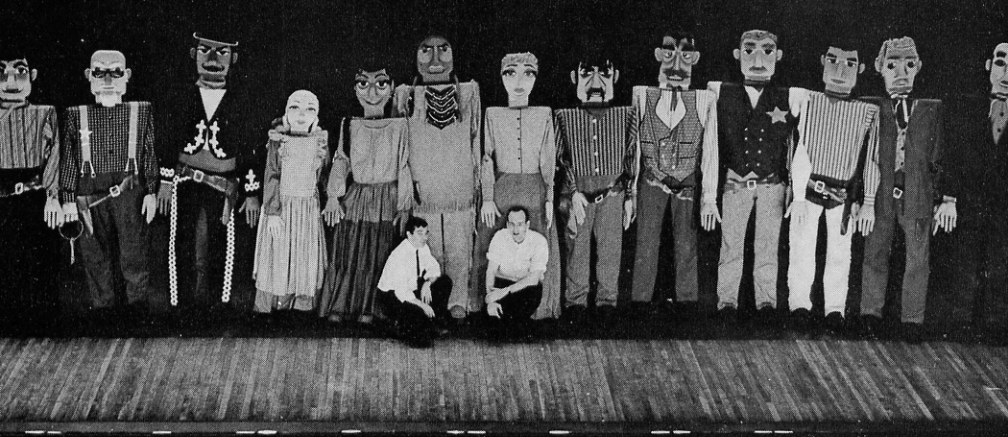
² Cf. Catalogue of the Lanna Collection, Prague, 1912, vol. II, No. 1465, for a 17th century Dutch example, engraved after Virgil Solis.

³ Sigismond Bardac Collection, sold Paris, 1920, No. 20 *bis*; Joseph Bardac Collection, sold Paris, 1927, No. 15 (repr.). Judging from the reproduction, the same artist decorated both the Detroit egg and the Bardac example.

⁴ Perhaps the closest analogy among authentic works of Gouthière is found in the *Vase en serpentine*, now in the Louvre Museum, which was acquired for the Royal Collections at the sale of the duc d'Aumont: the ram's heads handles and even the knob on the cover, are closely related. The Louvre vase is reproduced in Jacques Robiquet, *Vie et Oeuvre de Pierre Gouthière*, Paris, 1920-21, Pl. III and discussed p. 148.



OSTRICH EGG
French, ca. 1780
*Gift of Mr. and Mrs.
Benson Ford, 1960*



The Detroit Puppeteens prepare to give a performance of "Billy The Kid" in Cleveland. The entire cast, arranged on stage for a rehearsal curtain call, dwarfs Director George Latshaw and Producer Gil Oden

(Right) Director Latshaw indicates a movement which he wants from "Conchita," as "Sheriff Pat Garrett" and "Indian Joe" carry the dying "Billy The Kid."



(Below) Viewed from the back, the black-hooded manipulators are seen in the final moments of a dress rehearsal.



Technical Director Gene Scrimsher checks the luggage as the Puppeteens board their bus to Cleveland for a performance with the Cleveland Symphony Orchestra, on Sunday, March 6, 1960.





Producer Gil Oden checks roll to make sure none of the "live" members of the cast are missing as the bus prepares to leave Detroit on Saturday for the Cleveland performance.

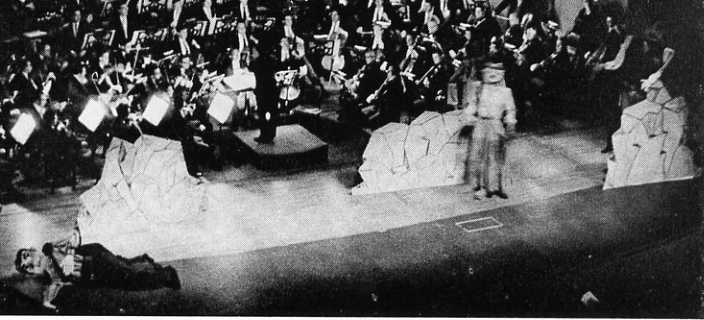
(Right) Puppeteers found time to rush to early church services and then back to the hotel for a welcome breakfast before Sunday morning's dress rehearsal with the Cleveland Symphony.



(Below) Like shrouded corpses, the puppets are laid out on the elevator to be transported up to the stage level at Severance Hall, Cleveland.

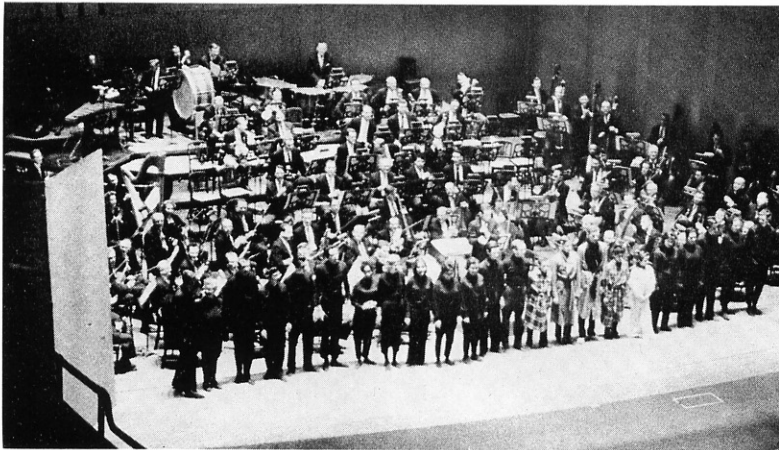


(Above) In the first scene of "Billy The Kid" the giant puppets dwarf the orchestra seated behind them.



(Left) *The last scene of "Billy The Kid" as seen from the balcony of Severance Hall.*

(Right) *The Puppeteers line up for a curtain call with the Orchestra after their performance with the Cleveland Symphony Orchestra.*

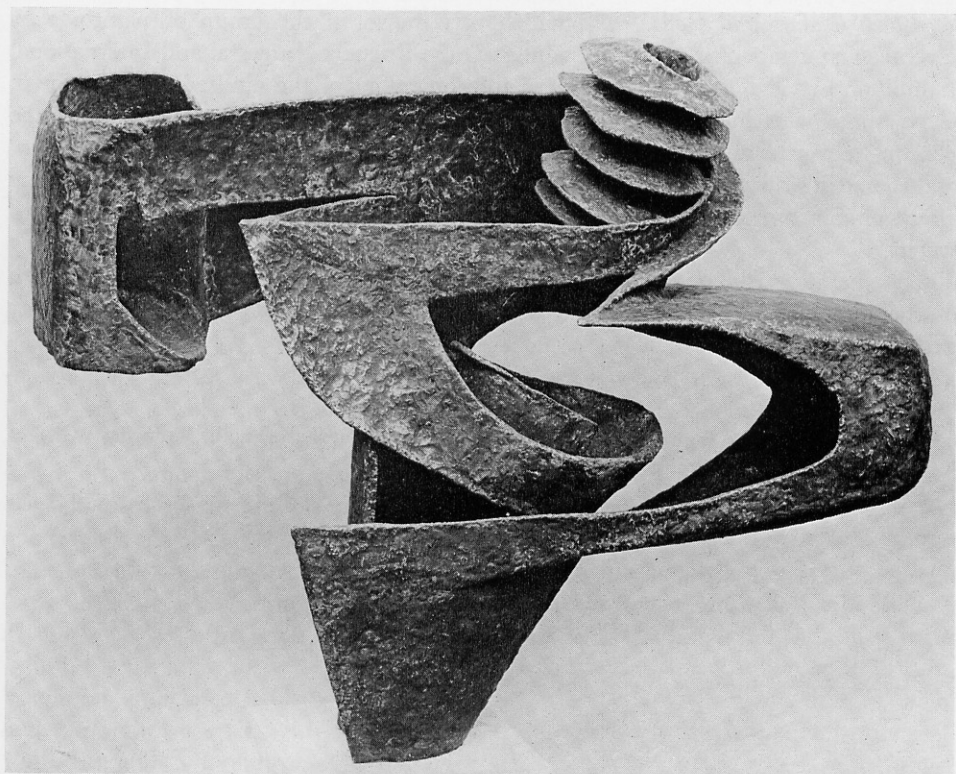


Recent Gifts of Modern Art

SEYMOUR LIPTON once said that it is his intention "to make a thing, a sculpture as an evolving entity; to make a thing suggesting a process." The process of which he speaks surely is only incidentally that of assembly and construction, but primarily the growth-processes of budding and blossoming forms which he often seems to have caught at the moment of unfolding. More than is ordinarily true in sculpture, the life processes suggested in Lipton's work are vegetal rather than animal.

In this context of growing earth-forms, *Earth Loom*¹ seems a very basic conception. Its energetic weaving of counter rhythms generates a vitality like that of the earth itself. Though its forms are perhaps more easily related to those of organic life, its splendid combusive force sets *Earth Loom* throbbing like an engine, with power that is as mechanical as it is natural.

Since 1948, Lipton has been one of the leading practitioners of direct-metal sculpture. His work is technically more refined in surface and contour than that of most of his colleagues who weld and forge; Lipton has tempered ferocity by meticulous craftsmanship. *Earth Loom*, one of the sculptor's most recent works, was given to the museum by the Friends of Modern Art, the funds for which were provided from the proceeds of *Le Bal Moderne*.



EARTH LOOM

by SEYMOUR LIPTON, American contemporary
Gift of the Friends of Modern Art, 1959

The Friends of Modern Art have also recently given a major oil painting by Alberto Giacometti, a Swiss artist who has been for many years one of the most important modern sculptors. In 1952, the Friends gave a bronze, *Man Crossing a Square on a Sunny Morning*. In recent years Giacometti has placed increasing emphasis on painting, which he works with even greater plasticity and substance than his sculpture.

In *Annette Seated*² Giacometti has modeled paint almost as though it were clay, pressing the dense grays surrounding the figure into an impenetrable wall, airless and solid. The figure is timeless in its nobility, but made vibrantly alive by Giacometti's sensitively exploratory line. The volume and structure of the wonderful head one would expect of a sculptor; but the whole area has been articulated with equal vigor, even the bare canvas acting as a recessive foil for the massive tones laid upon it.

A painting by one of the most interesting of the younger American artists, William Kienbusch, has also been given to the museum by Dr. and Mrs. James E. Lofstrom. Kienbusch's work lies clearly within the realm of abstract painting and reflects authoritatively the principles of expressionism, but is far removed from non-objectivity. He is one of the most ardent landscape painters working today.

Black Cedars and Red Vine,³ which was shown in the group of paintings by seventeen contemporary American painters at the Brussels Universal and International Exhibition in 1958, is one of a series of interpretations of the landscape of Dogtown, Cape Ann, Massachusetts. Lacking any specific representation of natural features, the painting nevertheless distinctly registers the qualities of earth, sky and vegetation, and the artist's own emotional involvement with the character of the land, the visual effects of shifting planes of atmosphere, banks of trees and sumac, vivid sky and distant water.

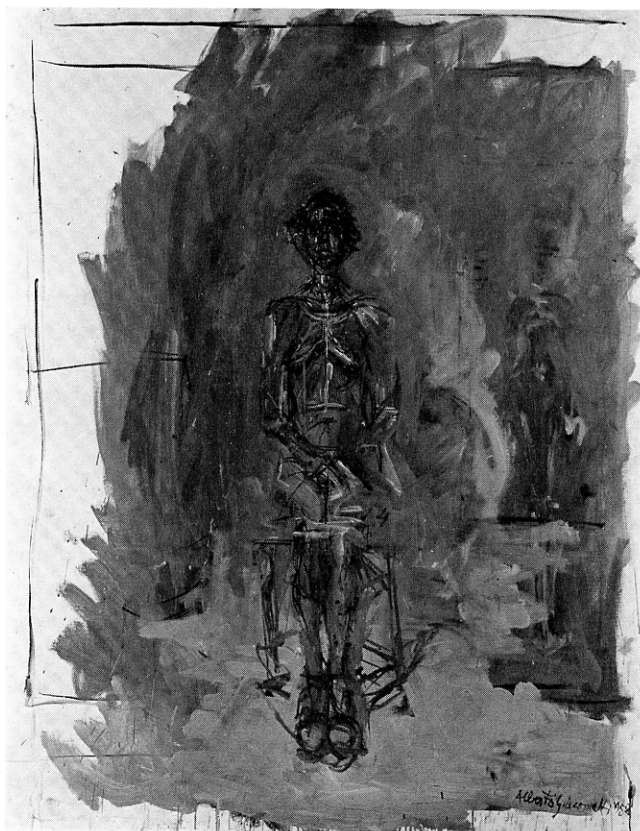
The painting is done in Kienbusch's favored medium, casein, which allows much of the richness of texture possible in oil while preserving the greater spontaneity and fluidity of water color.

A. F. PAGE

¹ Acc. No. 59.303. Bronze on monel metal. Height 32 inches; length 38 inches. Gift of the Friends of Modern Art, 1959.

² Cat. No. 1346. Oil on canvas. Height 45½ inches; width 34¾ inches. Gift of the Friends of Modern Art, 1960.

³ Cat. No. 1347. Casein on paper. Height 26¾ inches; width 36¾ inches. Gift of the Dr. and Mrs. James E. Lofstrom Fund, 1960.



ANNETTE SEATED
by ALBERTO GIACOMETTI
Swiss contemporary
Gift of the Friends
of Modern Art, 1960

THERE ARE some works of art about which there is little to say. The important thing is to look.

This *Crucifix* speaks of all that a crucifix represents to us, of faith, of history, of man's endless inhumanity to man, in a voice of noble solemnity. Perhaps no artist in our introspective century could achieve such a tone of gravity and calm while representing this subject. It is the voice of a long vanished past; and time has cast its veil over it, softening the colors, giving its own subtle modeling to the surfaces, creating that effect of present beauty combined with the sense of passing centuries which has so much meaning for the imagination.

The crucifix with a sculptured figure is very rare at this early date in Italian art; one retaining its original painted cross especially so. This one was found in a village "north of Florence" in the early part of our century. It passed through the hands of Langton Douglas, the historian of Siena and a man of great taste, into the possession of another collector of great taste, Mrs. Lillian Henkel Haass. During the thirty years it hung in her home, it was exhibited publicly only once in our museum in 1938. Dr. Valentiner published it in the catalogue of a memorable exhibition of *Italian Gothic and Early Renaissance Sculptures* (Detroit, 1938). He considered it Tuscan, about 1260, although observing that it shows no relation to the dominant figure of sculpture in Tuscany at that time, the dramatic Pisan genius Nicola Pisano, and is more related to northern Romanesque art. Edward B. Garrison published it in his *Italian Romanesque Panel Painting, an Illustrated Index* (Florence, 1949) as Venetian work of about 1315-1335 A.D.

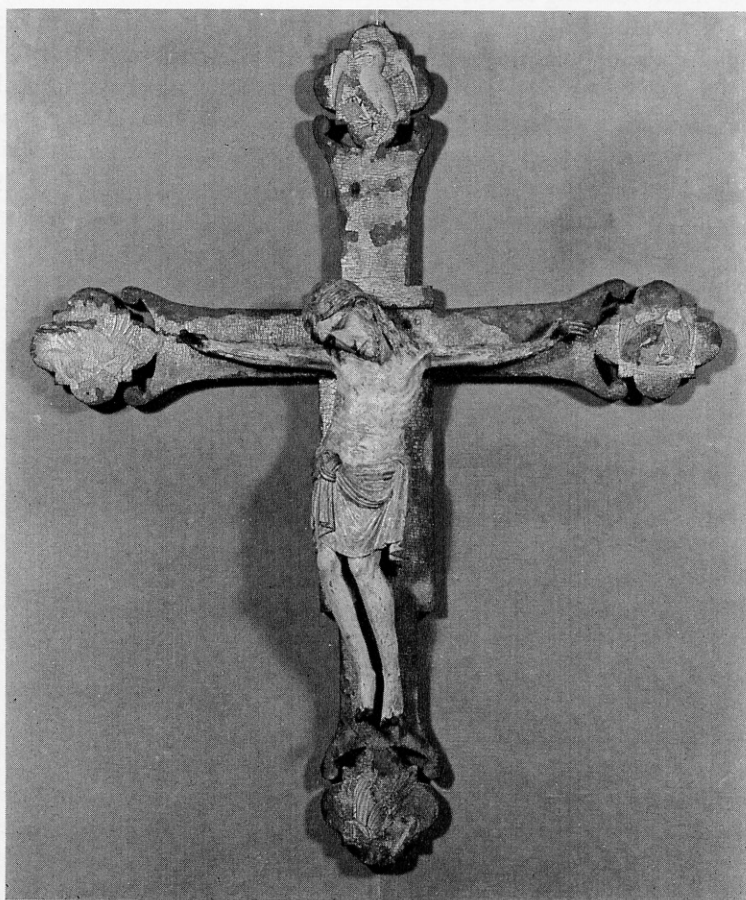
I believe Dr. Valentiner was right in relating it to the Romanesque phase of Italian sculpture but that Garrison is right in suggesting an origin in the Venetian sphere of influence.

The cross is original, as I have said, and it is significant. The terminals are elaborate Gothic quatrefoils within which are painted the symbols of the four Evangelists. (This too is a rare feature, for the personages of the crucifixion are usually represented there.) These quatrefoil ends do not occur south of the Apennines; related forms are to be found only in Venetian art. The bronze and silver crucifix by Bennato in the center of the choir screen in San Marco, Venice, is perhaps the prototype of the rare Venetian painted crosses, of which that in the Museo Correr, Venice, is closest to ours in outline. The compact, massive proportions of the Corpus belong still to the Romanesque style, as do the painted symbols of the Evangelists. The Romanesque lingered late in the conservative atmosphere of Venice; but the Gothic quatrefoils of the cross show that this is a work of the transition from one period to the other. It is the phase we know in Tuscany in the work of Arnolfo di Cambio, who carried the compact massive proportions of Romanesque sculpture into the Gothic period. In wood sculpture, especially, this phase of Italian art is imperfectly known and presents many problems to the historian: the last word has by no means been said.

One of the most beautiful works of Italian medieval art in America, in my opinion, the *Crucifix* has now come to our museum as the gift of Mr. and Mrs. Henry Ford II. It will enrich our notable collection of Italian sculpture where it will, I believe, touch the imagination of many people by its noble and restrained voice of sorrow.

E. P. RICHARDSON

Acc. No. 58.384. Painted wood, partly gilded. Height 44 inches; width 36 inches. Originally in a village north of Florence. Collections: R. Langton Douglas; Mrs. Lillian Henkel Haass. References: W. R. Valentiner, *Catalogue of an Exhibition of Italian Gothic and Early Renaissance Sculptures*, The Detroit Institute of Arts, 1938, No. 2. Edward B. Garrison, *Italian Romanesque Panel Painting, an Illustrated Index*, Florence, Olschki, 1949, p. 204 and No. 557. Gift of Mr. and Mrs. Henry Ford II, 1958.



CRUCIFIX

Italian, Venice, ca. 1315-1335

Gift of Mr. and Mrs. Henry Ford II, 1958

A Happy Day for France, by Claude Briceau

BEFORE THE ADVENT of photography, the task of reproducing works of art fell to the engraver; and the art of reproduction in color was brought to high perfection in eighteenth century France. Since the Museum has been most interested in acquiring color prints, it is indebted to the generosity of the Women's Committee for a rare example, *Louis XVI Crowned at Reims*,¹ an engraving by Claude Briceau after a painting by Jean-Baptiste Huet. This charming allegory, rendered in delicate colors, is a distinguished addition to the print collection of the Detroit Institute of Arts.

In this commemorative work, Huet spared no allusion in what might also bear the sub-title *Apotheosis of a New King*. A garland of allegorical figures surrounds the King and Queen as they move forward in a chariot drawn by a lion and a lamb. At the far left, a woman offers a circular band on which signs of the Zodiac are prominent. At Marie Antoinette's feet, three dimpled cupids, representative of the Arts, discard their tools to welcome their royal patrons. Reclining nymphs are supported by an urn which pours a nameless river; behind a putto wielding flaming torches, three graces follow the procession. Marie Antoinette is regally indifferent to all this homage, while her consort's attention is directed to a peasant maiden who probably represents the French people. The fleur-de-lis drapery which covers her simple dress and the blossoms she holds complement her fresh loveliness; close by a soldier in classical costume offers her his protection. Over all, Fame hovers on a cloud sounding her twin trumpets. She completes this chaplet of praise and directs our attention to the shadowy cathedral, traditional site of French coronations.

A characteristic note in the design is the inclusion of the two animals which draw the chariot, though they are oddly realistic in this visionary scheme. Intended as symbols of peace and strength, they are not subordinate to the royal couple and occupy our attention as fully. Huet was a very versatile artist: he is well known for romantic allegory in the best tradition of his master Boucher, for pastoral genre scenes and for decorative designs with the classical charm of Adam and Flaxman. But it is above all for his powerful studies of animals that he is justly famous, studies which foreshadow in strength and actuality the accomplishments of Troyon and Barye a half century later.

Jean-Baptiste Huet enjoyed great popularity in his day and left three artist sons to carry on his name. He had the distinction, not lightly acquired, of lodging in the Palace of the Louvre by grace and favor of the King and, like Chardin, Fragonard and others, was permitted a combined dwelling, studio and shop within these precincts. He had other engravers than Briceau, chiefly Demarteau and Bonnet, all working "en manière de crayon et pastel." Indeed, the light touch of pastel best describes the felicitous use of sanguine and blue which gives the engraving its life and charm. Briceau has enriched the design by the strength of the frame which emphasizes the delicacy of the figures within. And the hanging of flowers which festoons the upper portion points up the floral quality of Huet's initial conception.

It is doubtful that the average *citoyen* would have called this occasion a happy day for France, nor would he have shared Huet's laudatory sentiments. All too soon the cheering populace grew to a monster mob rule, the cloud of Fame ripened into an

explosion of Terror. To modern eyes, there is something pitifully ironical in placing Louis XVI and his Queen in this graceful chariot; the cobblestones of Paris lie beneath the carpet of roses and one can hear the rattle of the tumbril as it passes by.

ANN K. HAGGARTY

¹ Acc. No. 59.260. Color engraving. Height 19½ inches; width 14¼ inches. Gift of the Women's Committee, 1959.



A HAPPY DAY
FOR FRANCE

by CLAUDE BRICEAU
(after Huet), French
18th century

Gift of the Women's
Committee, 1959

A Pair of Franco-Flemish Tapestries

Two Gods of the Roman Pantheon, Jupiter¹ and Neptune,² dressed like noblemen of the early Renaissance, stand on a flower-grown greensward; the dark blue background is covered with a mosaic of individually designed flowery plants. Jupiter's attributes are a crown and scepter, his eagle stands beside him. Neptune's attributes are the trident and two fishes in his left hand. The sword at his left side is handsome but unnecessary, because the trident is his true weapon.

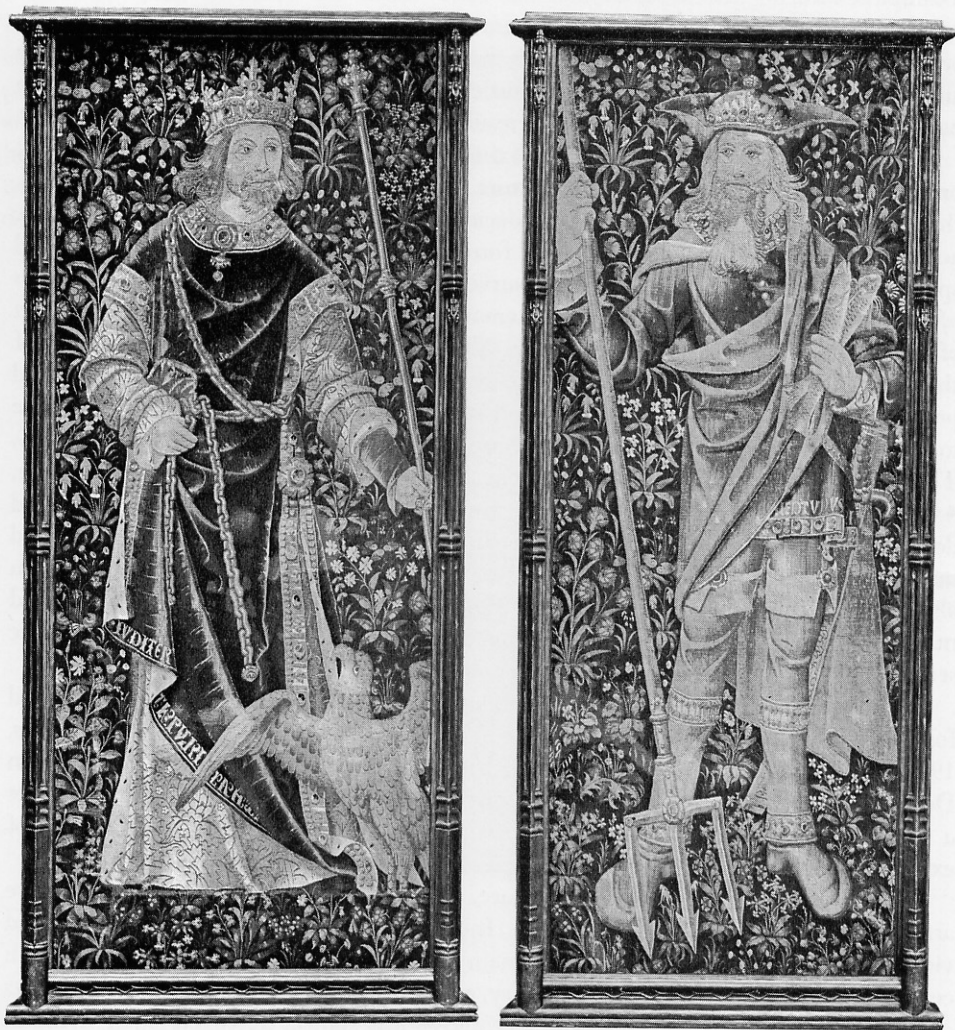
The tapestries may have belonged to a set of twelve gods; they have been intended for use between windows or other narrow wall spaces, while other panels of the set may have shown their figures in a wider landscape. They were woven somewhere along the line where France and Flanders touch, or possibly at Tournai, close to 1500, not later than 1525. They belonged formerly to the Princes de Ligne and may have

been displayed at Beloeil, their castle near Tournai.

These two important acquisitions will be among Detroit's eleven loans to the City of Bruges for the exhibition of *The Century of Flemish Primitives* during the summer of 1960. They will be on view again at the Detroit Institute of Arts in the exhibition of *Masterpieces of Flemish Art: Van Eyck to Bosch* from October 18 to December 31.

Acc. No. 58.415. Height 8 feet 1 inch; width 3 feet $\frac{3}{4}$ inch. Franco-Flemish, close to 1500. Gift of Mrs. Edsel B. Ford and Mr. K. T. Keller.

Acc. No. 58.414. Height 8 feet 1 inch; width 3 feet $\frac{3}{8}$ inches. Franco-Flemish, close to 1500. Gift of Mr. and Mrs. Douglas F. Roby.



JUPITER (left) and NEPTUNE (right), Franco-Flemish Tapestries, close to 1500.

Jupiter, Gift of Mrs. Edsel Ford and Mr. K. T. Keller, 1958;

Neptune, Gift of Mr. and Mrs. Douglas F. Roby, 1958

Slides of American Art from the Carnegie Corporation of New York

ONE OF THE recent important developments in the culture of the United States is the growing awareness of a definite school of American art. Interest in our art received its impulses during the depression of the 1930's from the Federal Arts program, of which one of the end results was the *Index of American Design*. The emphasis was on the folk art, and the general attitude was to regard early American art as naïve and imitative. However, a distinct stylistic thread, genuinely creative rather than naïvely imitative can be discerned, as a result of more serious thinking.

Feeling that the crystalization and fixing of such thinking is of importance not only to our attitude toward our own culture, but to our relations with other cultures, the Carnegie Corporation of New York decided to make a serious study of the artistic achievements of the United States in a form which could be used for teaching and spreading information on all levels. A survey called the *Carnegie Study of the Arts of the United States* was set up with Lamar Dodd, Head of the Department of Art of the University of Georgia, as Director. The plan was to examine the visual arts of the United States excluding the dramatic arts and to select objects from museum and private collections to be photographed and issued as sets of 2 x 2 colored slides, these to be made available inexpensively to schools and institutions throughout the country. This was a mammoth undertaking, as from the enormous number of objects available, 4,000 had to be selected, owners (there were 900 private owners involved) tracked down and asked for permission to use their treasures, information assembled and made accurate and many other similar problems solved. The Carnegie Corporation also offered sets of 2,500 slides priced at \$3,000, for which they would grant a limited number of \$1,500 subsidies, thus halving the total cost for institutions in strategic sections of the country.

As soon as information was received about the project, the Research Library applied for a subsidy toward the purchase of the 2,500 slide set. The day before Christmas, 1958, we were told that the subsidy had been granted and shortly after, Mr. Simon Den Uyl came to our assistance with a gift to cover the rest of the purchase. After a summer of anticipation, the slides arrived in November of 1959, a collection of excellent quality in its own handsome case, all classified and ready for use.

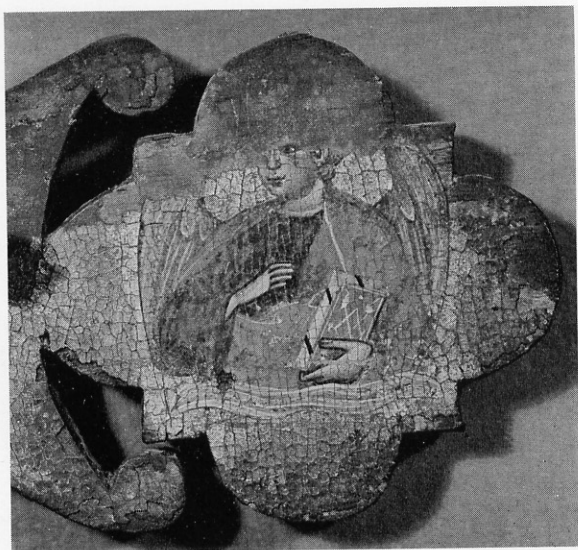
The categories covered are: architecture, painting, sculpture, design and decorative arts, graphic arts (including drawing), Indian art, photography, stage design and visual communications. Each of the main categories is subdivided into 17th-18th centuries, Federal period and 19th century, and 20th century. In general, the contents of each category is self-explanatory. Decorative arts, however, covers such items as furniture, ceramics, glass, textiles, costumes, jewelry, and rather surprisingly, tools, toys, machines, automobiles (including the Cord and the classic Lincoln Continental) — in short, industrial design items. Visual communication includes posters, book

jackets, advertising design, Christmas cards, and related material. These items are all "designer" items – that is, except for some material in the 19th century, they are the products of well-known artists with anonymous "popular" products generally excluded. Thus it can be seen that the collection surveys areas which are largely neglected in ordinary slide collections and which are growing in importance in the study of our visual arts.

It will also be noted that there is not much emphasis on such regional arts as Pennsylvania German or Shaker design. This field is largely covered by the *Index of American Design*, slides of which are owned by the Research Library.

The Carnegie slides are available for use on the same basis as the library's 3½ by 4 inch slides. Any group in the Detroit area interested in the study of American art may borrow them on a twenty-four hour basis. Borrowers are asked to come in and examine the slides, making notes of their selection before their program is in its final phase. Slides are to be picked up immediately before and be returned immediately after use. The demand for them is such that the library must regretfully put a limitation on them. The main collection of 2 by 2 slides is still restricted to staff use, until a large enough coverage has been acquired to make them available without depriving our staff.

CAROL SELBY



ST. MATTHEW, the Evangelist
A detail of the Crucifix shown on page 94

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