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SAINT CATHERINE OF SIENA. XIV CENTURY ITALIAN SCULPTURE.  
PURCHASED WITH CITY APPROPRIATION.

## RARE ITALIAN SCULPTURE ACQUIRED

The Greeks are far famed as sculptors, as are the later Etruscans in their strong but less individual plastic art and their followers, the Romans. The Italians, sons of these pagan but glorious predecessors, inherited a natural love and tendency toward the plastic.

The Renaissance was represented not only by many geniuses but by a host of artists, lesser lights, perhaps, but each adding brilliancy and together forming an unrivalled monument for posterity.

At the beginning of the XIII Century parallel with the budding of the Renaissance an Italian, Niccola Pisano, was born about 1205. At the time a return to the classical was everywhere evident in literature, in conduct of state and in artistic expression. The works of authors, the lives of statesmen and the monuments, created by classical artists, were studied at first or second hand. The Italians loved to imagine themselves children of the Greeks and Romans.

When once Niccola's classicist work appeared, a host of sculptors followed, falling back more to the Gothic, like the eminent Giovanni Pisano, a collaborator and son of Niccola. Then came Tino da Camaino of Siena and Andrea Pisano, born in 1270. After the unsuccessful casting of his first Florence bapistry doors Andrea recommenced the work in 1332, and four years later had them satisfactorily placed oppo-

site the Cathedral, in the perforation later occupied by Ghiberti's second gate. The simplicity and the omission of detail in these figures have been preferred even to the work of the other Pisani. He and Tino worked in flat relief which produced more decided values than the naturalistic classicism or impressionistic mediaevalism as adopted by their predecessors.

Andrea, or a similar artist, carved a broadly conceived figure, probably of Saint Catherine of Siena, because of the palm which she holds, a symbol of her triumph over temptation and suffering. It was bought recently by the Detroit Institute of Arts. A small arched marble, it discloses the figure draped in a simple robe, a classic mantle hanging from her right arm, a crown on her head. The broad treatment of dress, the sweeping folds of the hair and the proportion of figure to space is all monumental, like the dignified conception of the Greeks.

The second relief in marble apparently represents a young Venetian. It was executed in the workshop of the Lombardi, possibly by Tullio Lombardo, called the best of Venetian Sculptors, son of Pietro di Martino Lombardo. Tullio and two brothers, like their father, were attached to the Ducal Palace under the direction of Rizzo, a reputable sculptor. This portrait is from the very end of the Fifteenth or beginning of the Sixteenth Century. The



CARVED STONE LUNETTE. ITALIAN RENAISSANCE.  
PURCHASED WITH CITY APPROPRIATION.

young man is represented, idealized, with the mein of a Roman Emperor, as his flowing robes also suggest. The ivory tone of the marble is interesting.

A relief, about which more will be written in a later bulletin, represents the Duke of Urbino and his son, Guidobaldo. The two bust portraits face each other in profile. Originally the coat-of-arms of the Dukes of Urbino was in relief between these two. This is a most significant example, recalling the relief portrait on coins and medals and a painting of this Duke in the Pitti Palace, in Florence, by Piero Della Francesca. The relief is in the form of a lunette, executed in soft Urbino stone. Dr. von Bode believes it is the work of Domenico Rosselli.

A fourth new addition to the Italian sculpture is the relief by Tino da Camaino, a worker for a time under Giovanni Pisano. He carved many tombs of individual form, among them the famous one for Henry VII in the Pisa Camposanto and Cathedral. His typical tomb, which was the model for the Naples region, included a sarcophagus under a tent-like canopy supported by the figures of Virtues.

The sarcophagus panel, which now belongs to the Detroit Institute of Arts, consists of three adjacent semicircular arches with six petalled roses in the triangles between them. In the left arch appears a Patron Saint displaying care and attention for the monk, who dedicated this monument, \*made sufficiently small so that in the kneeling posture he

appears in his entirety within the arch, although all the other figures except the Child, are shown only to the waist. In the central section the crowned Virgin and Christ Child blessing are carved. At the right St. Anthony of Padua with lily and book is represented. The contrasts between Virgin and Child and between patron Saint and Monk are the work of a dramatist, a genius. The flatness, the types, the simplicity are all Tino's.

This sculpture was carved in Siena sometime from 1316 to 1320 when Tino's father and Giovanni Pisano were sculpturing the many marble figures of the Siena Cathedral facade. Other figures of this

\*"Tino da Camaino" by Dr. W. R. Valentiner, "Art in America and Elsewhere," Oct., 1923.

period help to date the relief now in Detroit. This panel has the same big conception, dignity, and frank child-like spirit that the almost regal St. Catherine of Andrea Pisano displays.

With due regard for the greatness of Andrea, Tino de Camaino has been called the leading sculptor in the first half of the fourteenth century, in part because of his many creations and the decided influence which he exerted everywhere he worked.

This sculpture forms a link between the Gothic and the full flower of the Renaissance previously added to the Art Institute collection.

R. P.

## ANNA SCRIPPS WHITCOMB SCHOLARSHIP

The Detroit Museum of Art Founders Society has received from Mrs. Edgar B. Whitcomb the sum of one thousand dollars for a traveling scholarship to be known as the Anna Scripps Whitcomb Scholarship.

The Anna Scripps Whitcomb Scholarship is for the purpose of giving to advanced or graduate art students, designers and craftsmen an opportunity to study in Europe.

This scholarship will be awarded by competition in June, 1924. Those eligible to compete shall submit paintings, drawings, sculpture, designs or objects of handicraft at such time and place as the Board of Trustees of the Detroit Museum of

Art Founders Society shall prescribe. And such scholarship shall be awarded by such jury as the said Board of Trustees may appoint.

This scholarship will be open to any artist, art student, designer or craftsman between the ages of eighteen and thirty years, who shall be a native born citizen of the United States and a resident of Wayne County for at least two years prior to the time of the competition, and who is, or shall have been, a registered student for at least one year in an art school or art class in Wayne County, where competent instruction is given.

The May Bulletin will give full particulars with reference to this.

## LETTER TO MEMBERS

TO THE MEMBERS,

DETROIT MUSEUM OF ART FOUNDERS SOCIETY:

We have grown rapidly during the past year. We have become an organization of over 5,000 people, with the laudable aim of generally furthering the cultural growth of the fourth city and with the specific purpose of adding to the collections of the new Detroit Institute of Arts. This number should be greatly augmented and if each member will lend a helping hand in interesting his neighbors in our organization, we can have here as active a society as a city of Detroit's standing should have.

Mr. Ralph H. Booth has recently added \$1,000 in cash to his fund in the Founders Society.

We have two new governing members, who have contributed \$1,000 toward the purposes of the Society, viz.: Dr. Fred T. Murphy and Mrs. Anna Scripps Whitcomb. Mrs. Whitcomb's gift of \$1,000 is for the Anna Scripps Whitcomb traveling scholarship, which will be awarded in June of this year under the terms noted elsewhere in this bulletin.

Do you know that the Founders Society has acquired for the Museum fifty-three art objects during the last half of the year 1923? These objects, many of them of the decorative arts, were purchased under the expert guidance of Dr. W. R. Valentiner and will find a proper place in the period rooms of the new building. Some of these objects are now on exhibition and others are being held in storage for future display.

The financial statement of the Founders Society for March first shows a balance in membership funds of \$20,094.46. In addition to this the Detroit Trust Company holds invested funds of \$67,915.04, the income from which is available for the purposes of the Founders Society.

Mr. Hal H. Smith is particularly interested in the growth of the Museum print department, which now numbers some 2,000 etchings, engravings and lithographs from earliest times to the present day. He wants all members of the Founders Society who buy or are interested in good prints to assemble at the Museum in the near future to discuss the possibility of organizing a print club. All members interested in prints should let us know so that we can notify them of this initial meeting.

Save the evening of Wednesday, April 23rd, for the opening view of the Tenth Annual Exhibition of Paintings by American Artists. This is the most important exhibition of the year, and a pleasant occasion for bringing our membership together.

The cornerstone of the new building will be laid with suitable ceremonies sometime during April. Joseph A. Martin, acting Mayor of Detroit, D. M. Ferry, Jr., President of the Founders Society and Ralph H.

Booth, President of the Arts Commission, will give brief but appropriate addresses, and some of the documents which form the background of the Museum's growth and development will be deposited in the cornerstone. Members of the Founders Society should assemble in a body at the new museum site to take part in this notable ceremony, which marks a milestone in the growth of the museum idea in Detroit. The daily papers will announce the date.

From February fifth to March fifteenth, there have been added to the rolls:

2 Governing Life Members, 2 Sustaining Members, 9 Contributing Members, 90 Annual Members.

Sincerely yours,

CLYDE H. BURROUGHS,  
Secretary.

## IMPORTANT CLASSICAL ACCESSION

Though we have not much literary evidence for the armour of Greece, its representation in works of art and the pieces themselves excavated by archaeologists, give us a very good idea of the different types worn by the soldiers of the Hellenic period. So far practically nothing is known of the armour worn by the pre-Hellenic heroes whose deeds are described by Homer, and it is well to remember that our ideas of this early time are largely colored by representations of artists of the later period who clothe their characters in the costumes of their own day.

In the earliest illustrations the warrior wears a metal helmet, cuirass, and greaves, and carries a shield on his left arm. These pieces continued to be worn throughout classical times and were adopted from the Greeks by the Romans.

The helmet presented to the Institute by The Detroit Museum of Art Founders Society is of the early type called Corinthian, from the coins of Corinth on which it is worn by the goddess Athena. From the evidence of inscriptions, as well as its portrayal in works of art, this Corinthian type seems to have been generally worn by the Greeks from the first appearance of metal armour in the VIII Century B. C. to the early years of the V Century. It then became less common but never quite disappeared and was used with some adaptations by the Romans of the Empire. It covers the head and neck completely, open only in front of the eyes and mouth, the vertical piece between the eyes protecting the nose. It differs from the later Italian helmets which were more like hats, giving no protection to the face unless cheek pieces were added.





BRONZE HELMET. GREEK V CENTURY B. C.  
PURCHASED BY DETROIT MUSEUM OF ART FOUNDERS SOCIETY.

In the very early specimens the metal is everywhere of the same thickness and little attempt is made to curve the back so as to fit the neck. Our helmet is of the later type, of the period (the V Century B. C.) when everything the Greeks made seemed to be beautiful, down to the commonest kitchen utensils. It is made of bronze, the metal so loved by the Greeks. Inherited from the Bronze Age as the metal par excellence, it continued to be used long after the introduction of iron in the Hellenic period. It is well proportioned and of strong,

bold lines. To obviate the discomfort caused by slipping and chafing, a lining of felt or leather was sewn inside through the rows of tiny holes along the edges.

Its centuries of burial have produced a beautiful patina of exquisite iridescent blues and greens, changing with the changing light. This, of course, does not show in the reproduction and as it is one of the helmet's chief charms from an artistic point of view, it must be seen to be appreciated. It is in a fine state of preservation and is an important addition to the classical collection.

J. W.

## TENTH ANNUAL EXHIBITION

The Tenth Annual Exhibition of Paintings by American Artists is now being assembled in New York, Boston, Philadelphia and other cities. Invitations are being issued for the opening view, to be held on the Wednesday evening following Easter, April 23rd. This exhibition, consisting of over a hundred paintings selected from the important exhibitions of the east and from the studios of the artists, will, like its predecessors, show the people of Detroit what American painting of the present day is striving for. A liberal minded attitude has been maintained in the choosing of works for this exhibition. Nearly all of the painters of prominence will be represented, but there has also been a fearless searching for new manifestations in the field of painting and some of the younger men who are just winning their spurs will find

representation for the first time. By a process of choosing and elimination, the standard of the exhibition will be unusually high, and while the radical tendencies will be represented, they will in no sense dominate the exhibition.

This exhibition of contemporary art is brought to Detroit by the Arts Commission so that the people of this city may see the best of current painting. Visitors will find works suited to their taste and others which they do not like. Current literature, current music would find a similar reaction. Investigation of the new and the misunderstood in art often opens up new avenues of enjoyment. Visitors will add to their pleasure if they will approach the exhibition with the thought that whether they like all things in it or not, it represents the best of present day American art.

\*"Art in the community has a subtle, unconscious, refining influence."

"Art is not in pictures alone. Its place is in everything, as much in one thing as another. It is up to the community as a whole, in conduct, business, government and play.

"We will never have an art America until this is understood, and when this idea is really understood it will bring us about as near the millennium as we can hope to get."

\*Pps. 114 and 133 "The Art Spirit," Robert Henri.