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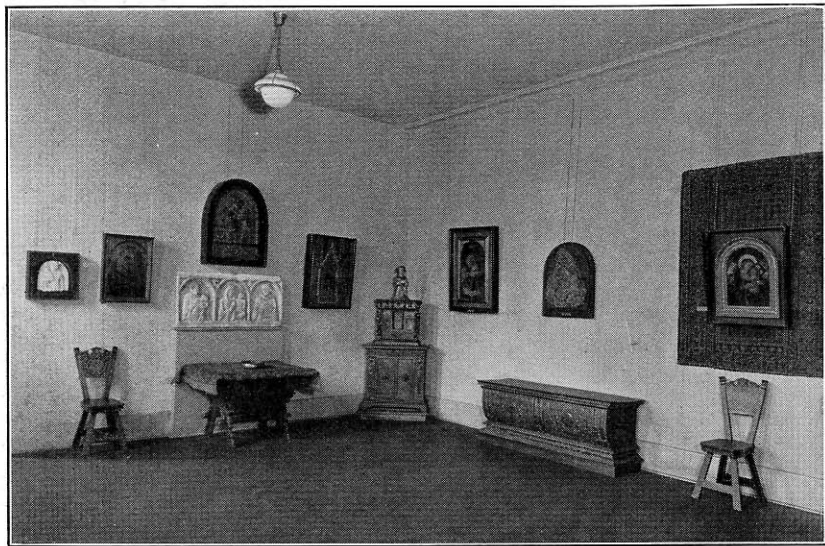


THE MADONNA AND CHILD WITH ANGELS  
BY MATTEO DI GIOVANNI (1430-1495)  
Loaned by Mrs. James S. Holden

## REARRANGEMENTS IN THE COLLECTIONS

The additions which have been made to the Institute's collection of mediaeval art within the last few years have made it necessary to find a larger room for this material than the small one on the second floor in which it has heretofore been housed. None seemed more suitable than the large hall in the center of the building on the first floor, which with its adaptation of the Romanesque style in the columns, arches

which he will now see at his first glance upon entering the building, and will feel quite at home with Solon Borglum's wild horses and Fraser's *End of the Trail*. In the same way the workman will easily recognize the skill of the wrought iron work and pottery shown in the cases and on the nearby walls. By placing some of the best work such as the excellent pottery of Mrs. Stratton in better light, and by exhibiting



ITALIAN GALLERY—XIV-XV CENTURIES

and niches, forms an excellent setting for the art of this early period which was almost exclusively church art.

It was possible to find for the modern American and European decorative art which has been exhibited in this court another and perhaps more appropriate place in the entrance hall and in other parts of the building. To reserve the entrance hall for the modern art of this country seemed expedient, as the uninitiated visitor will always find his way into the interior of a museum more easily when he is greeted by collections of an art with which he is most familiar. Even the most untrained person will understand the bust of Lincoln

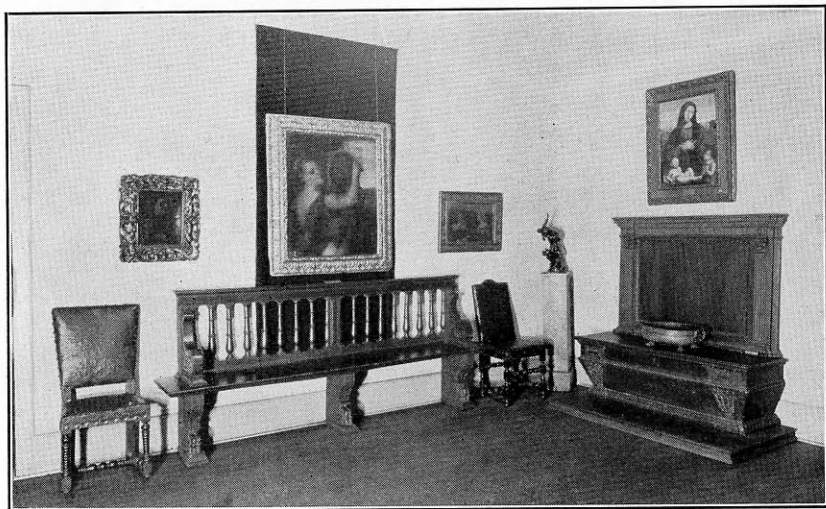
with the sculpture some good modern American paintings, we have endeavored to make the entrance hall as inviting as it was possible to do with the rather poor architectural style of this part of the building. To relieve it from the mass of sculpture in different materials, some of the works of Manship and Gutzon Borglum have been placed in the upper gallery with the modern American paintings where they may be compared to good advantage with contemporary pictures, and all modern European sculptures have been removed to the gallery of modern European painting. One will find here that the works of Meunier form an excellent combination

with the paintings of the Barbizon School and that the sculptures by Elie Nadelman and Maillol go well with the most modern of the French paintings. Two cases of the smaller bronzes, mostly animal sculptures, are shown in much better light and in pleasant surroundings with the watercolors in Gallery III on the upper floor.

The idea of mixing the objects (painting, sculpture and decorative arts) and keeping the art of one period and one nation as much as possible together—a plan which

came into use during this period and continued for several centuries. They form a fine background for some of the household furniture typical of the Gothic period—German, Spanish and Italian chests, tables, chairs and cupboards.

With the exception of some of the larger Italian decorative stone sculptures and one Italian Pietà from the southern part of the Alps which is almost northern in character, the hall contains only French and German sculpture. On the left side is the French,



ITALIAN GALLERY—XV-XVI CENTURIES

will be followed in the new building—has now been carried out in the old building in a preparatory way.

In order to secure a more friendly appearance, the walls of the central hall, which is now devoted to the art of the Middle Ages, were tinted a light orange-ochre tone, which forms a pleasant background for the stone and wood sculptures. By erecting several altars and placing choir stalls and two baptismal fonts at either end, an attempt has been made to characterize in a general way the impression of an early church interior. The two tapestries at the end of the hall, though belonging to the very end of the Middle Ages, show the type of wall covering which

beginning with the Romanesque relief of the XII Century and progressing in a chronological arrangement to the stone Madonna of the beginning of the XVI Century at the end of the hall. A good idea of Gothic decorative sculpture is given by the carved end beams and the fine stone gargoyles in the same style. On the opposite wall are exhibited the German wood carvings of the XV and XVI centuries. Especially remarkable is the relief of Saint Michael in the style of Veit Stoss and the two Madonnas—one by Christian Mauch, the other by Gregor Erhardt. Variation is given by the bright colored paintings of the same period placed on the two altars—the *Crucifixion* by Fruehauf and the

*Madonna* by Lucas Cranach. The works of the minor arts placed on these altars and on the table in the center of the hall, especially the Romanesque miniatures and the beautiful ivories, should be particularly noted.

As was the case in the field of Mediaeval art, the new acquisitions of Greek and Roman art, especially the collection of vases and several marble sculptures, made necessary a new arrangement of this gallery. The few plaster casts were removed, since

two parts—one devoted mainly to Greek and the other to Roman art. An attempt has been made to show the collection of vases for the most part in individual cases of different types so as to avoid the usual arrangement of monotonous rows of similar cases.

The arrangement of the galleries according to periods has also been systematically carried out in the upper floors. From the Scripps collection, which contained works of all schools, those of the Italian, Spanish



MEDIAEVAL HALL

it was felt that an exhibition of originals and casts in the same room was an impossibility, and that with the limited space in the present building an adequate display of important casts could not be made. The room was redecorated in a warm red, against which the marbles and the Greek vases show to splendid advantage. Nearly all the marble sculptures, from the VI Century marble head from Cyprus, the kneeling female figure of the V Century, and the wonderful female torso of the IV Century, to the Roman busts of the I and II centuries after Christ, are accessions of the last two or three years. The screen in the center of the room, against which the two torsos are placed, divides the court into

and English schools have been removed to rooms especially devoted to the art of these countries. The remaining paintings, which form the largest part of the collection, have been rearranged in connection with furniture and decorative arts of the same period, so that this gallery now contains only Dutch and Flemish art of the XV to XVII Centuries. On one of the end walls are the early Flemish primitives, among them the fine *Last Judgment* by Jan Provost and the *Madonna* in the style of Quentin Massys, while on the adjoining wall are shown the XVII Century works of the same country, prominent among them the Rubens and the Van Dyck. The two other walls contain the paintings of the

Dutch masters grouped with pieces of furniture of the period in such a way as to give special prominence to the Frans Hals, Pieter de Hooch, Hobbema and Cuyp.

The Italian paintings from the Scripps collection are combined with the recently acquired Italian paintings, and in the small room at the left of the balcony on the second floor, heretofore used for Gothic art, is now shown the first period of Italian

complete the series of the later Italian paintings, the latter with its excellent decorative effect forming a fine perspective view at the head of the staircase. They lead us to the XVIII century rooms where English and American Colonial art is displayed. The former Colonial room now contains almost exclusively English XVIII century art, while in the adjoining gallery we find the pieces of American furniture



ITALIAN AND SPANISH GALLERY—XVII CENTURY

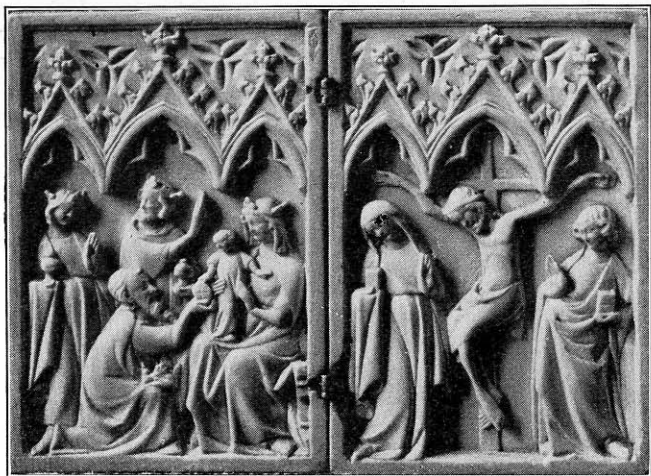
art, especially the art of the Trecento and that of the earlier part of the Quattrocento, which is still Gothic in character.

The next room contains the art of the developed XV century and the High Renaissance of the Cinquecento. Here are shown the works of the Venetians, of which the Institute has an adequate representation, among them the Previtali, Cima, Titian and Tintoretto.

The third room on this floor contains the work of the Italian schools of the Baroque period, together with the Spanish art of the same century, with two excellent Murillos and a fine head by Ribera.

The canvases by Guardi and Canaletto

and pottery and the paintings by Gilbert Stuart. The English paintings, formerly exhibited in the Scripps gallery, are now shown in their proper setting together with Chippendale and Heppelwhite furniture. The first glance on entering the room falls upon the distinguished Raeburn and the fine Reynolds placed on the end wall on either side of the large Chippendale mirror and the late XVIII century settee. Upon the adjoining wall are the portraits by Owen and Hoppner and the romantic landscape of Wilson. In the center of the room an exquisitely carved Chippendale card table of about 1760 has been placed with chairs of the same period.

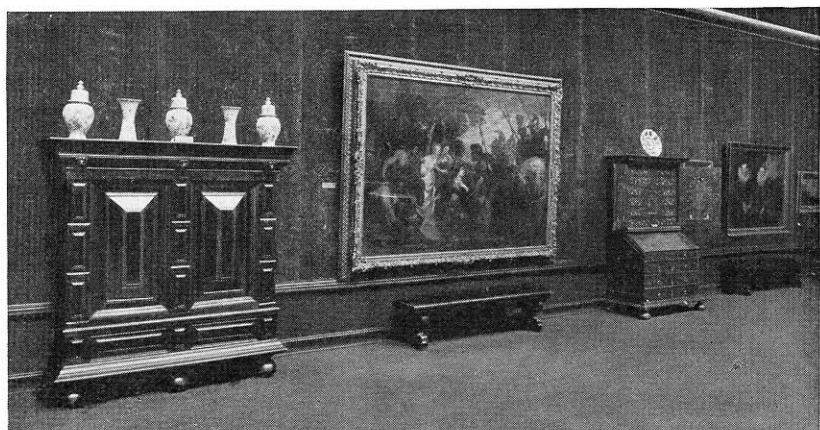


IVORY DIPTYCH  
French, XIV Century

It is hoped that the new arrangement, in which stress has been laid upon a clear division of the art of the different countries, will enable the public to find its way more readily through the museum, particularly since explanatory signs have been placed in the doorways directing the visitor through the different galleries. The general lay-out is now a very obvious one and

will be easily comprehended by the visitor, inasmuch as the ground floor is devoted to the earliest periods: Egyptian, Greek and Mediaeval (with the exception of the entrance hall); the second floor to the art of the XV to XVIII centuries; while the upper galleries contain the work of modern American and European artists.

W. R. V.



DUTCH AND FLEMISH GALLERY—XVII CENTURY



ROMANESQUE PAGE MS.  
German (Salzburg) XII Century



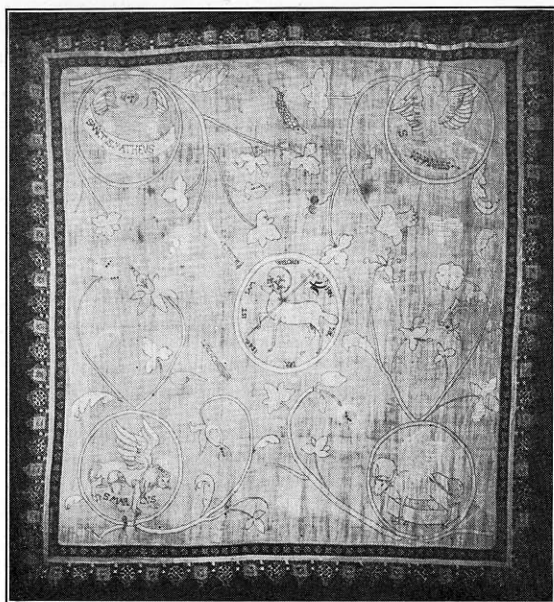
ROMANESQUE PAGE MS.  
German (Salzburg) XII Century

## RECENT GIFTS

Three leaves from an evangelarium of the German Romanesque period, executed at Salzburg about 1170, are the gift of Mr. Julius Boehler of Munich, and form an important addition to the growing collection of early mediaeval objects. Two of the pages, painted on both sides, depict scenes from the life of Christ: The Adoration of the Kings, Christ's Baptism, The Temptation, Christ in Limbo, The Entry into Jerusalem, The Ascension and The Three Marys at the Tomb. The third page shows on one side two saints and on the other a part of the calendar. The clearly outlined figures, with strong, almost exaggerated expression, are painted in planes of bright colors—red, green and sky-blue against a gold background—reminiscent of early stained glass windows

and typical of the monumental style of South German Romanesque art at its height.

In contrast to these examples of a style which is typically Teutonic in its earnestness and severe expression, the French diptych of the XIV Century has all the grace and charm of the Gothic, which is a typically French art. It is a gift of Mr. A. S. Drey of Munich, and represents on one side The Adoration of the Magi and on the other The Crucifixion. Both subjects are depicted in a most exquisite rhythm of line and there is an almost cheerful and optimistic feeling about them which is perhaps more appropriate to the Adoration of the Magi than to The Crucifixion.



EMBROIDERED ALTAR COVER  
Swiss, dated 1546  
Gift of Mrs. John D. Rockefeller, Jr.

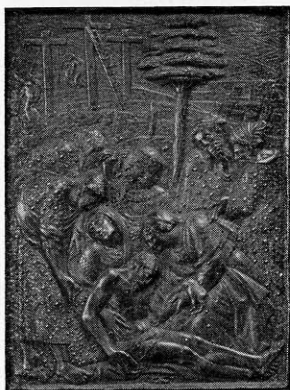
An important addition has been made to the textile collection of the Institute by Mrs. John D. Rockefeller, Jr., through the gift of an embroidered altar covering of Swiss workmanship of the XVI Century.

In the center is embroidered the Lamb and in the corners the symbols of the four Evangelists, all surrounded by inscriptions, the center one adding the date 1546. There is an easy flowing, open drawing of the sprays of leaves between these roundels which are interspersed with birds, fishes, forks, knives and other motives, all probably of symbolic meaning, like the fishes which were symbols of eternity in the early Christian church. The design, still Gothic

in feeling, proves how far into the XVI century the Gothic style prevailed in the Northern countries in the minor decorative arts, while the technique shows the great variety of filled stitches that came into use only with the Renaissance. The filet guipure border has the typical reticella design, the first type of lace which we know of and which was a creation of the Renaissance period, the very earliest being executed in Venice which is not far from Switzerland where our piece was made. The cover, which is in an excellent state of preservation, is on exhibition on the table in front of the large Murillo in the Spanish gallery.

W. R. V.





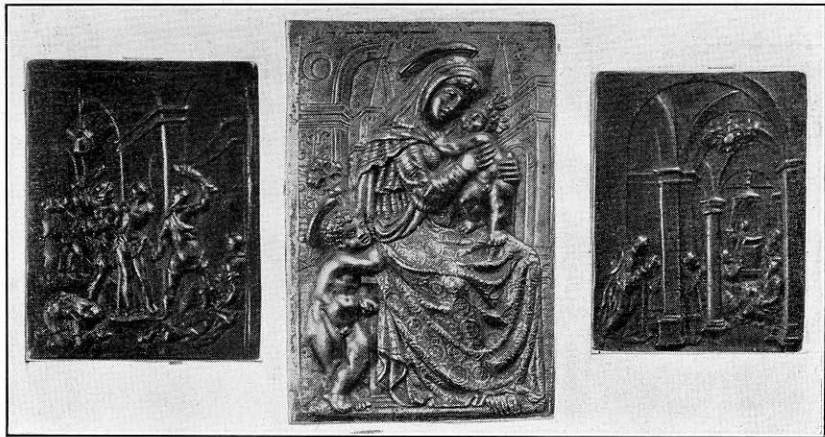
## ITALIAN XV AND XVI CENTURY PLAQUETTES

*The Life of Benvenuto Cellini*, that most human of autobiographies, is devoured avidly by the lay mind in spite of the fact that it deals throughout with the temperamental personality of an overbearing artistic genius and the intricacies of his craftsmanship. It is widely read because of its romantic and dashing masculinity. Its somewhat roseate and entertaining picture is of value in giving us an accurate reveal of the life of the times and it particularly records the importance attached by the artist and his princely patron to the high artisanship in the small objects of household use. Cellini wrought with as much pride in fashioning a metal cup for a prince's table as he did in bringing forth the large statue of Perseus. And this is more or less true of all of his fellow artisans of the fifteenth and sixteenth centuries.

The goldsmith in Italy had a high standing among the artisans of this period. He had brought his art to such a degree of dignity and perfection that it had a liberal patronage and commanded the best craftsmen and designers of the time. Many of the great sculptors and painters of the Italian Renaissance served their apprenticeship and received their artistic training in the shops of the goldsmiths, and likewise the goldsmith went out among the master craftsmen of other professions and

employed these in order that the high standard of his product might be maintained. The curious inter-relationship between the crafts of sculpture and goldsmithing accounts on the one hand for the intimate and miniaturelike feeling of some of the great sculpture of the period, and on the other hand for the splendid modeling and relief work apparent in the bronze medals, plaquettes and other small work of the goldsmith. The kinship between these medals and plaquettes and the sculpture of the period has become recognized, and today they are eagerly sought by collectors because of their exquisite modeling, and it is not unusual to find them signed or otherwise identified as by the hand of one of the great artists of the period. And it is this that makes them so intriguing to the connoisseur.

The Detroit Institute of Arts has acquired by purchase twelve bronze and gilt bronze plaquettes of the XV and XVI centuries, which illustrate how the excellent qualities of the Italian sculptor have been carried into these small pieces. In several instances the identity of the sculptor is known and a few of the pieces are by famous artists of the period. Among the more beautiful ones are two by Giovanni da Bologna, one of the ablest sculptors of the sixteenth century. They possess all



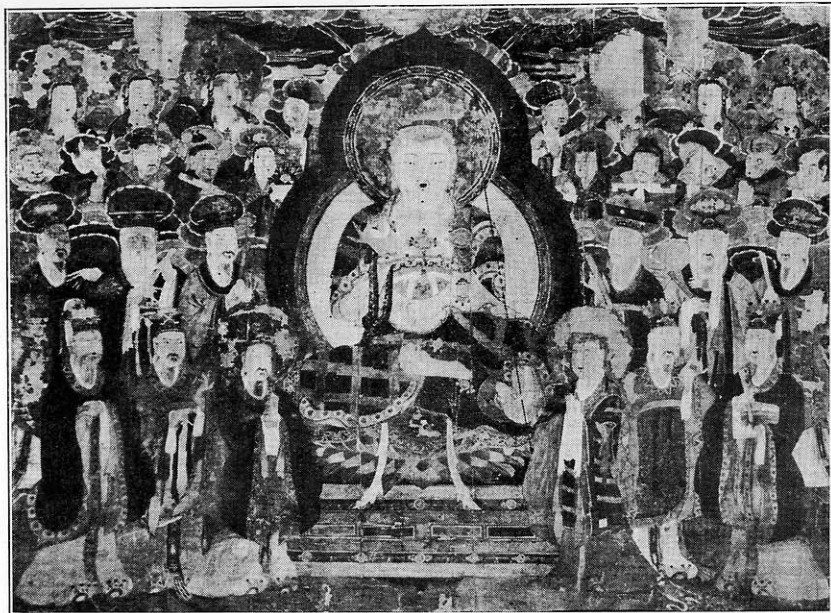
the simplicity and purity of design which mark the masterful style of this sculptor. These upright panels, about three by four inches in size, represent in quite bold relief *Christ in the Temple* and the *Scourging*.

It was not unusual for sculptors of plaquettes to work under an assumed name. One of our medals of fine dignity of design is a standing figure of St. Gerome beating his breast, a lion at his feet. This is by a sculptor who goes under the pseudonym of Ulocrino, meaning curly head, and is possibly identical with Riccio, one of the most famous sculptors of small statuettes and plaquettes in Padua. How much superior is this to another St. Gerome in gilt bronze (ca. 1500) in which the composition loses something of dignity through the fussiness of detail. There is a Madonna and Child with the young St. John, clearly of the school of Donatello, as shown by the understanding and charm of the modeling in the figures of the children. One of the most important ones is of a pagan subject, *Paris Awarding the Apple*, signed F. F. and possibly by Francesco Francia (1450-1517) the famous painter of Bologna, whose

career was begun in a goldsmith's shop. Another is a circular gilt bronze Pietà of the Roman school, which possesses rhythm and grace, and somewhat resembles a similar composition by Michelangelo. There are three small medals by Valerio Belli, called Vincantino (ca. 1500) also of pagan subjects. Belli is particularly noted for his work in rock crystal. The group is completed with a larger North Italian silver gilt plaquette, showing the *Deposition of Christ*, about six by eight inches in size and of exceptionally fine workmanship, but loaded with detail, and as is usually the case, this high technical perfection and too descriptive manner is accompanied by a declining taste. The simple purity and deep feeling which mark the fine sculpture of the fifteenth century here gives way to excessive richness and sentimentality.

These plaquettes, of a size to be carried about and easily handled, afford an intimate study of the small Italian sculpture as it related to household use, and to the art of the goldsmith, and they throw an interesting sidelight on Italian sculpture proper.

C. H. B.



## KOREAN TEMPLE PAINTING

A Korean Buddhistic wall painting is a recent addition to the permanent collection of the Detroit Institute of Arts, somewhat rare and unusual because of its great size\*, brilliant decorative scheme and fine quality. In the center sits a Buddha enthroned against overlapping halos. He is on a naturalistic lotus supported by an architectural base. Thirty figures surround him. In the lower three rows stand statesmen. At least one priest appears in the second tier. The cow and horse deities accompanied by gift bearers are in the row above. Occupying the highest position are Bodhisattvas and attendant dignitaries. Clouds float overhead in the sky.

The decorative composition of Buddha and the other figures, the use of bright vermilion, blue, flesh tones, green and gold, seem quite different from the paintings of the western world. However some of the Italian primitives are of a similar scheme suggesting that some of the Sienese, for example, may have been inspired in some way by such Oriental art as this.

The characterization is effective and the intricate work on the robes shows how perfectly such great artists could elaborate their art when it seemed best, although at other times they might omit much, preferring to suggest things to the creative imagination.

East Indian civilization and art, to begin with, breathes the spirit of life filled with many passions. It was a social not an isolated existence as appears so often in China. An interpretation of this active life appears in Korean and in Japanese art. Unfortunately Japan was eventually to bring about the end of Korea's aesthetic greatness by invading the country in the XVIth Century. Buddhistic art softened, beautified and made cheerful the art of both India and China. Not irreverently do we say that the smiling spirit of Buddhism shows certain analogies with Christianity—sacrifice in service for others.

Korean Art, although closely connected with Chinese art, from more recent researches now appears more independent in

style and development. It is recognized as a link between the early Korean paintings and frescoes excavated in East Turkestan. Derived from Central Asiatic art, it had been influenced by the Indian, Buddhistic and Gandhara art. On the one hand Chinese art developed, on the other a Korean art.

It is clear that the greatest teachers of the early Japanese artists were from Korea. In the Nara period some of the important Japanese temples were decorated by the Koreans. Such instances suggest the significance of these leaders.

This painting recently acquired for the Detroit Institute of Arts is important

because of its connection with the murals at Turfan and Khotan discovered by Lecoq. The similarity of the color scheme is striking, closely resembling large Buddhistic frescoes in the Berlin Museum.

Medieval Korean art has been divided into an early epoch from 157-928, centering about Taikyu in the southern empire, and the Korai period, 928-1392, with the capitol at Songdo in central Korea. This painting is of the second epoch, corresponding to the Sung period when Korean pottery was at its height.

R. P.

\*Height 7 feet 2 inches x 9 feet 10 inches long.

## A MADONNA BY MATTEO DI GIOVANNI\*

An enchanting work by Matteo di Giovanni (1430-1495), perhaps the greatest and the most progressive of the remarkable series of painters of Siena in the XV Century, has been loaned to the Art Institute by Mrs. James S. Holden. The composition is one of the most pleasing among Matteo's Madonnas, showing, as does the painting at Percena, two charming angels, without the addition of the two or four saints which usually somewhat crowd his compositions. It has all the intimate and devout feeling characteristic of the Madonnas of this artists, "these astoundingly wistful Madonnas who show an almost Neoplatonic melancholy" (G. H. Edgell). Nothing could be more touching than the contrast between the slender, almost ascetic type of the Madonna with her delicate features, pensive expressive and far-seeing eyes, and the two plump and joyful cherubs, and the healthy, round-

cheeked Child who is playing with the mother's coral rosary. The picture combines with its spiritual quality the wonderful decorative sense for which the Sienese School has always been famous. The rich gold decoration used for the nimbi is carried out in the garments of the angels and the dress of the Virgin, which is of a coppery gold hue.

The painting comes from the collection of Ralph Brocklebank of Haughton Hall, Tarporley, Chester, and was afterward in the collection of Charles Fairfax Murray.

It is the first important painting of this great artist of the Renaissance in Siena that has come to Detroit, while we find several examples of his work in some of the Eastern collections in this country, notably in those of Mrs. Collis P. Huntington and Mr. Clarence H. Mackay of New York, Mr. John G. Johnson of Philadelphia and Mrs. Henry Higginson of Boston.

W. R. V.

\*See title page.