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A PRELATE WITH AN HOUR GLASS
BY SEBASTIANO DEL PIOMBO, 1485-1547
Gift of the Founders Society, 1942

A PRELATE WITH AN HOUR GLASS, BY SEBASTIANO DEL PIOMBO. Sebastiano del Piombo was one of the important figures of Venetian Renaissance painting although his name is overshadowed in popular fame by those of his great contemporaries, Giorgione and Titian. He and Titian worked in the studio of Giorgione and after the sudden death of Giorgione he is known to have completed at least one of his unfinished pictures. In 1511, about a year after Giorgione's death, a Roman banker, Agostino Chigi, visited Venice and invited Sebastiano to Rome to help decorate the Villa Farnesina, his new pleasure house on the Tiber. Thus Sebastiano became part of the artistic life of Rome and introduced into it the decorative splendor of Venetian painting. Raphael, always quick to profit by a new suggestion, shows Sebastiano's influence in some of his frescoes in the Vatican, and Sebastiano was in turn influenced at first by Raphael.

But in the studio war which raged in Rome, Sebastiano soon took the side of Michelangelo against that of Raphael. His friendship with Michelangelo has left us a series of letters ranging from 1518 to 1533, of much interest for the light they shed on Roman artistic affairs. After Raphael's death Sebastiano tried to get the commission to continue his projects in the Vatican and was supported in this by Michelangelo, but they were defeated by the Raphael party. In 1517 he was commissioned by Cardinal Giuliano de Medici to paint *The Resurrection of Lazarus* (completed 1519; now in the National Gallery, London). It was his greatest work. He painted it in direct rivalry with Raphael, who was painting his *Transfiguration* at the same time, and the two huge pictures were looked on in Rome at the time as worthy rivals.

In 1519 he also painted two companion portraits of Roman clerics of the court of Leo X.. The pair remained together in the possession of the Santa Croce family at Rome until modern times. One of these portraits then came into our collection as the gift of the Founders Society. It is a half-length portrait of a cleric in his black and white robes standing behind a parapet. His right hand holds an hour glass and his face has a grave and thoughtful expression, appropriate as Lionello Venturi observed to one who meditates on the swift flight of time. Beside him is a book on whose bookmark is the date, *Anno 1519*.

The gray and shadowy tones of the picture, its special combination of architectural dignity and atmospheric color, the heroic scale and monumentality of the man's figure, the grave and somewhat somber mood, are all highly characteristic of Sebastiano's art in its fully developed Roman aspect. His figure compositions are very obviously influenced by Michelangelo, but his portraits are a development of the Venetian portrait form, become more massive and more grave in the Roman feeling.

There is no reason to suppose that people at that time were built in more Herculean form than those of today. But the artists chose to see humanity in its heroic aspect. The somber, meditative grandeur of this quiet figure is a reflection not only of the way men looked but of how they thought in that great age.

E. P. RICHARDSON.

Sebastiano del Piombo, *Prelate with an Hour Glass*. Canvas: H. 31 $\frac{5}{8}$ inches. Dated on the bookmark, A. 1519. Collections: Santa Croce family, Rome; J. Horace Harding, New York (1941). References: Lionel Venturi, *Pitture Italiane in America*, 1931, III, no. 371; Adolfo Venturi, *Storia dell'Arte Italiano*, 1932, IX, v. p. 82; B. Berenson, *Italian Pictures of the Renaissance*, 1932, p. 522; L. Venturi, *Italian Paintings in America*, 1933, Vol. III, pl. 501; G. Gombosi, *Thieme-Becker*, 1933, XXVII, p. 74; B. Berenson, *Pitture Italiane del Rinascimento*, 1936, p. 449; New York, Knoedler Galleries, *Venetian Painting*, 1938, no. 14; San Francisco, California, Palace of the Legion of Honor, *Venetian Painting*, 1938, no. 55; W. Friedländer, *Art in America*, XXVI (1938), 128; Baltimore, Johns Hopkins, *Giorgione and his Circle*, 1942, no. 37; Luitpold Dussler, *Sebastiano del Piombo*, 1942, no. 952. Gift of the Founders Society, 1942. Acc. no. 42.12.



A ROCOCO SILVER-GILT TRAVELING SET (right), about 1740-70, consisting of a beaker, condiment box, egg cup, knife, fork, spoon and egg-and-marrow spoon, in a velvet lined leather box. They bear marks of two Augsburg makers, Allman and Herkommer. Gift of the Founders Society (Acc. No. 44.48-54). AN AUGSBURG COVERED TANKARD (left), of about 1610, in the baroque style, by Tobias Kramer, 1582-1634. Gift of the Founders Society (Acc. No. 44.46).



BUST OF A MAN, BY W. J. COFFEE (active 1790 to 1839). Coffee was born in England and was first active there as one of the principal modelers for the Derby Porcelain manufactory (1790-1810) and for the porcelain factory at Church Gresley in Derbyshire, near Burton-on-Trent, which was started in 1795 by Sir Nigel Gresley near his residence at Gresley Hall. Coffee's special talent was for animal figures and groups. He exhibited terracottas at the Royal Academy in London from 1801 to 1816. After the close of the second war with England there was a considerable migration of English artists to the United States. In 1816 or 1817 Coffee came to New York. He seems here to have practiced both sculpture and painting. He is listed in New York directories as a sculptor from 1817 to 1823 and as a portrait painter from 1824 to 1827. He also worked at some time in his career as far south as Charleston and as far north as Albany. His best known sculpture is a bust of Jefferson (1818) and of his daughter, Mrs. Randolph, and his granddaughter Ellen. This bust, $6\frac{1}{4}$ inches high, is signed and dated on the back, *W. T. Coffee, fecit, Newark, Oct. 23, 1824*, and is said to have come from the Van Cortlandt manor house on the Hudson. Gift of Robert H. Tannahill (Acc. No. 44.6).

E. P. R.

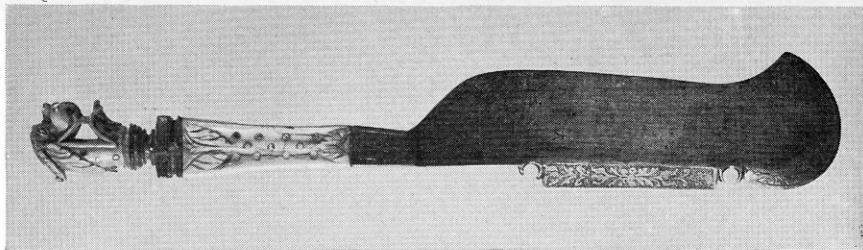


LOG JAM, BY MARSDEN HARTLEY (1877-1943) belongs to the great series the artist painted while on the coast of Maine during his last years—a series which is recognized as belonging to his finest achievements.

He follows in the footsteps of Winslow Homer, for whom he had a great admiration, but his approach to nature is different as his personality was more complicated and cultured and as he lived in an age of greater fighting force and less romance. Hartley traveled a good deal, knew all movements in modern art in Europe and passed through many phases of foreign influence before he found his grand and simplified style. As Duncan Phillips said, friendly critics wondered how there had finally happened what they had always "hoped for, this consolidation of his best influences and talents for a personal and powerful contribution to the outstanding traditions of American art—romantic mysticism and robust realism. This fusion constituted an American expressionism . . ."

Built upon a broad, decorative basis, the objects strongly outlined in black, an all-over pattern in the *Log Jam* strikes us with remarkable force seen from a distance. The color of this pattern reminds us of Hartley's characterizations of the totem poles of the American Indians. "Aside from an occasional note of red the adjustment is essentially black and white, one of the most difficult harmonies by reason of its limited range and economical severity of color." Spray, clouds and logs are white with shadows of ebony black which even penetrate the dark green of the pine tree wall on the river bank. These black and white logs stand out from a warm reddish-brown ground. To balance this a small strip of deep blue water and sky is added at the top of the canvas. This background, treated with the same heavy and rich simplified forms as the foreground, is brought forward to the front plane in order to bring us in immediate touch with even the furthest elements (Acc. No. 44.5).

W. R. VALENTINER.



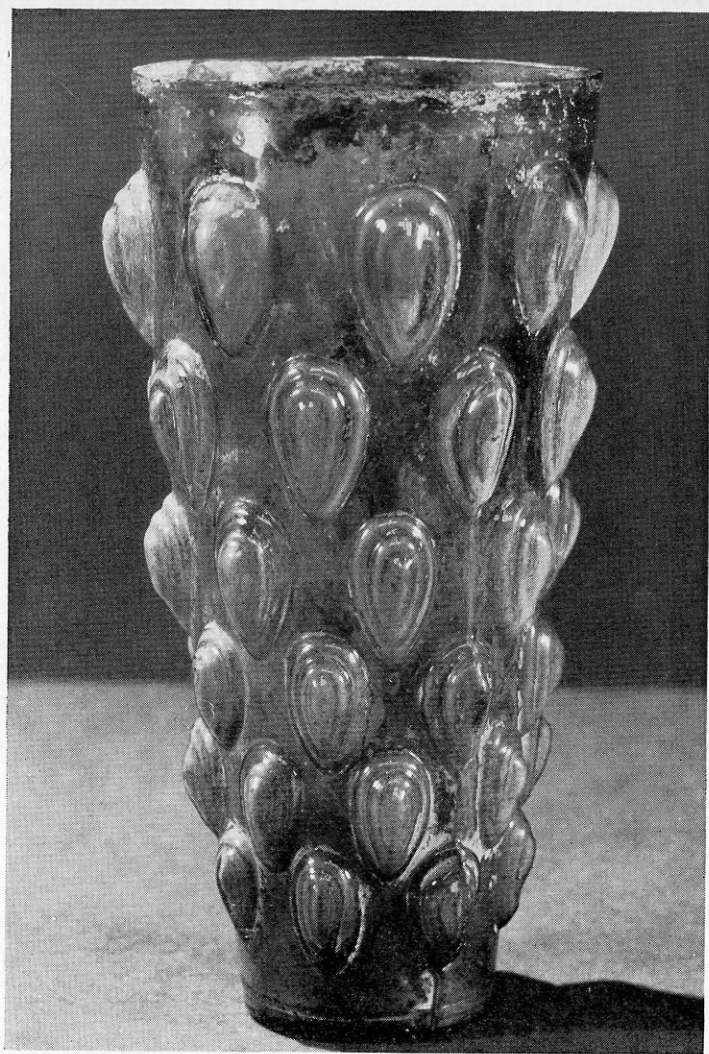
HUNTING KNIFE, Venetian or South German, XVI Century. This was probably a "parade" knife carried for dress rather than use. It has an engraved steel blade, originally gilt, a carved ivory handle set with green dots and ending in a fantastic ivory leopard or lion head ornamented with black and green spots. Gift of the Laura H. Murphy Fund (Acc. No. 43.433).

F. W. R.



BRONZE LAMP, with two spouts and a handle ending in a griffin's head. The griffin is surmounted by a cross and a dove, Christian symbols added to an ancient Hellenistic form, thus making an interesting illustration of the transition from ancient to medieval art. An important example of a type of lamp possibly from Rome, more probably from Syria or Egypt (IV-V Century A. D.). Gift of the Founders Society (Acc. No. 42.44).

F. W. R.



A HONEY-COLORED MOULD BLOWN GLASS BEAKER, acquired through the Laura H. Murphy Fund, is the tallest known example of its type, $8\frac{1}{8}$ inches high. It is Roman, probably from Syria, and although light as Venetian glass, is absolutely without break and free from iridescence (Acc. No. 44.4). F. W. R.



AN ARRETINE BOWL OR KRATER, on a foot, Roman pottery of the first century, A. D. A typical and very beautiful example of the fine red ware made at Arezzo in Central Italy. Arretine ware was the characteristic Roman pottery; its forms and decorative style were derived from Hellenistic metalwork. It was exported throughout the Roman Empire and other provincial wares sprang up in imitation of it. This piece seems to show the return influence of Gallo-Roman pottery design in the little dancing figures and in the spacing of its ornament. It is $5\frac{7}{8}$ inches high and $7\frac{3}{8}$ inches in diameter. Gift of Mrs. Lillian Henkel Haass. (Acc. No. 44.42). F. W. R.