

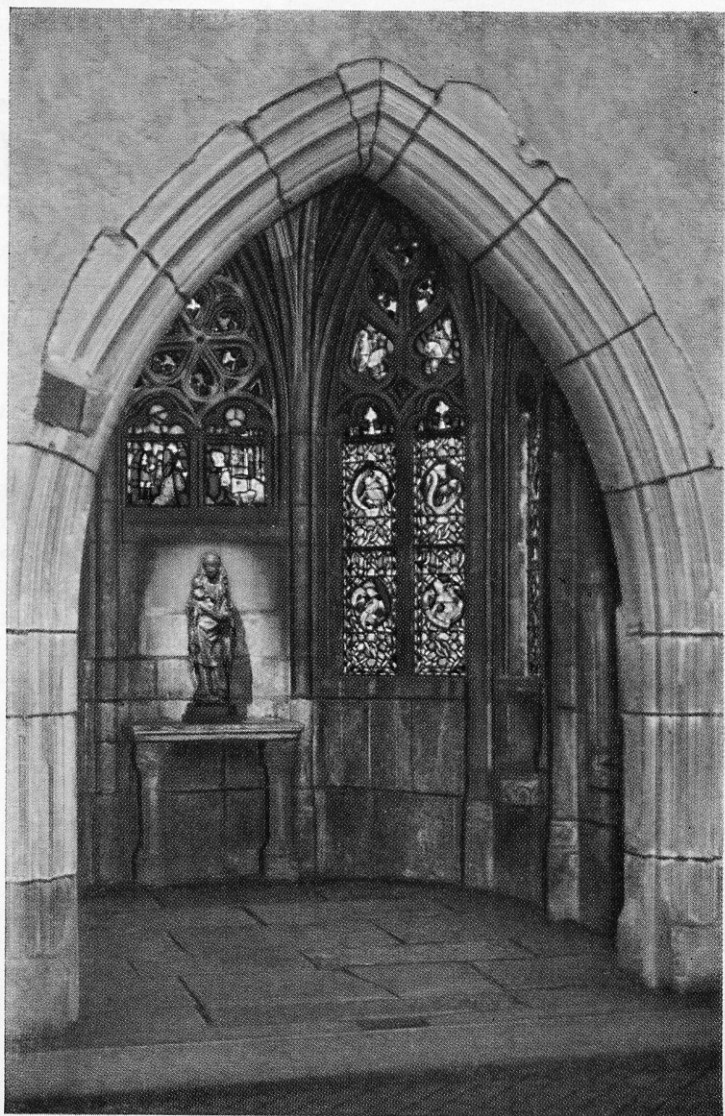
VOLUME XXXI • NUMBERS 3 and 4 • 1951-1952

# BULLETIN

of THE DETROIT INSTITUTE OF ARTS

GOTHIC CHAPEL  
FROM THE  
CHATEAU DE LANNOY  
HERBÉVILLER,  
LORRAINE  
Early Sixteenth Century

*Gift of Mr. and Mrs.  
Ralph Harman Booth*



*Recent Acquisitions of* **ANCIENT AND MEDIEVAL ART**

IN THIS ISSUE we present a number of recent acquisitions of ancient and medieval art.

We have made special efforts in recent years to build up this part of our collection. The trustees have devoted the Sarah Bacon Hill Fund and the William H. Murphy Fund to this purpose and for certain major purchases have also used the General Membership and Ralph H. Booth Funds. And in the autumn of 1951 Mr. and Mrs. George R. Fink helped us greatly by a notable gift.

The objects reproduced here illustrate two of the most interesting and important subjects of thought—on the one hand, the rise of man out of the darkness of prehistory and the formation of his first civilized societies, and, on the other, the thousand years that formed western man, who was (as *Life's Picture History* recently put it) the architect of the modern world.

The rise of the civilized man out of the mists of prehistoric time is a story whose early chapters are told almost entirely by artifacts and works of art. One reads its documents in museums rather than in libraries. And even in the great civilizations of Greece and Rome, art and history remain close together. Ancient art has another characteristic. What has come down to us is its hard, indestructible fragments in stone or bronze or pottery, that could survive in the earth of buried and fallen cities.

Medieval art was preserved above ground and partly for this reason is chiefly religious. Church possessions were treasured and preserved while things made for daily use were worn out or allowed to decay. What interests us in medieval art is partly the ancient eloquence with which it tells the story of Christianity and the history and legends of the early Church. But it interests us also by its contrast with the art of today. Twentieth century art is the art of individuals. Medieval art, though made by individual artists of great talents, is stylized in remarkable ways so that it seems the art of a whole age and a whole people.

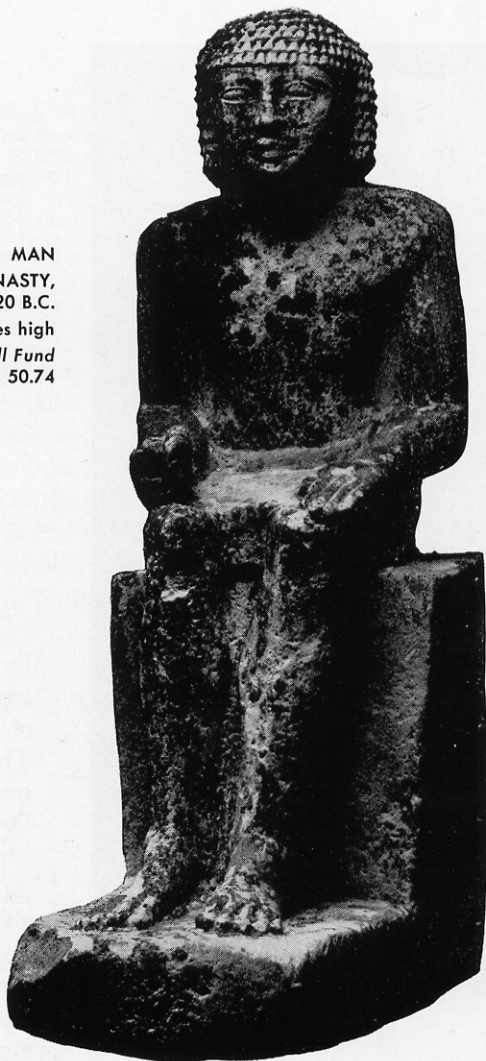
Although the means at our disposal have been small, we take some pride in what has been accomplished. These objects, together with those already published, and a few still to be described, form a rich collection, in which those who love the infinite variety of art and feel the interest of time past and of the countless variations of the human spirit, will find much to enjoy.

FRANCIS W. ROBINSON  
*Curator of Ancient and  
Medieval Art*

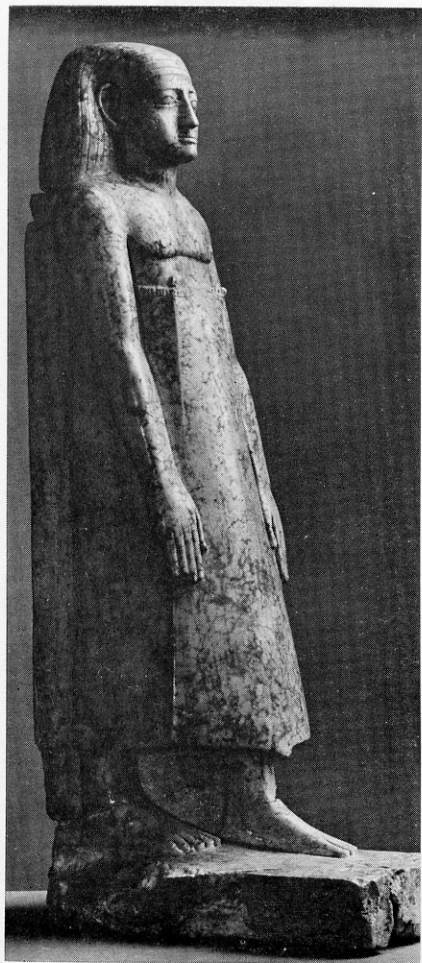
E. P. RICHARDSON  
*Director*

SEATED FIGURE OF A MAN  
EGYPTIAN, OLD KINGDOM, FIFTH DYNASTY,  
about 2560-2420 B.C.

Painted limestone, 15¾ inches high  
*Gift of the Sarah Bacon Hill Fund*  
Acc. no. 50.74



The first steps on the path of political development and culture were taken in Egypt in the fourth and early parts of the third millenium B.C. History begins when the names of kings were first recorded on their monuments in their own lifetime, probably about the time of the introduction of a correct calendar in 4241 or 4238 B.C. From this time until the close of the Sixth Dynasty, about 2280 B.C., the human race took one of its decisive steps forward in the Nile Valley. The kings of the Fourth, Fifth and Sixth Dynasties (about 2680-2280 B.C.) were the pyramid builders and their age, the flowering of Ancient Egypt. This *Seated Figure of a Man*, found at Saqqara, shows the gravity and dignity of the Egyptian conception of the human soul.



PORTRAIT STATUE OF SEBEK-EM-HAT  
EGYPTIAN, MIDDLE KINGDOM,  
TWELFTH DYNASTY, about 1900 B.C.

Hard Limestone, 19 inches high

*Gift of the Sarah Bacon Hill Fund*

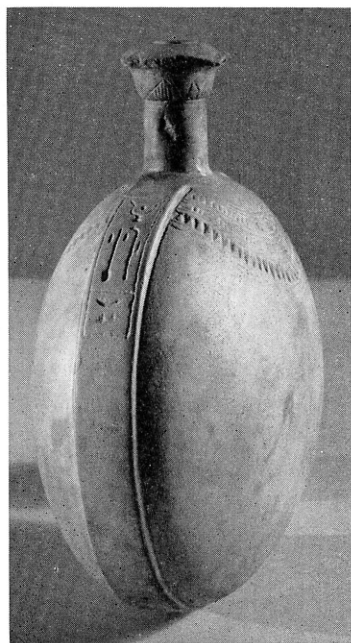
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The Old Kingdom was followed by a period of disruption, constant internal wars and decline. At the end of the third millenium the kings of Thebes succeeded in reuniting the country. The Eleventh and Twelfth Dynasty kings bear the names Menthu-hotep, Amenemhat or Senusret (Sesostris in Greek). They were able and intelligent rulers, who restored order, irrigated and reclaimed the Fayum, and carried on a vigorous foreign policy. Egyptian trading fleets visited the African coast, the Red Sea,

Palestine, Cyprus and Crete. The Theban god Amon, identified with Ra, the god of Heliopolis, was the chief divinity in their pantheon. Art of the Middle Kingdom is, however, rare in collections outside Egypt. This portrait statue, found at Heliopolis, represents Sebek-em-hat, a leader of the priests in the days of the Twelfth Dynasty Pharaoh Senusret II (1906-1888 B.C.). It is inscribed on the pilaster at the back: "A boon which the king gives to Anubis, Lord of Hen, that he may give a goodly burial to the *Ka* (soul) of the Phyle-leader, Sebek-em-hat, son of Sebek-em-hat, born of Sit-hat-Hor, the blessed." On the top of the base: "A boon which the king gives to Ra-Atum, Lord of Heliopolis, and Osiris, Lord of Busiris, the Great God, Lord of Abydos, that he may give an offering of bread and beer to the *Ka* of the Phyle-leader in the temple of Kha-kheper-Ra (Senusret II) in Heliopolis."

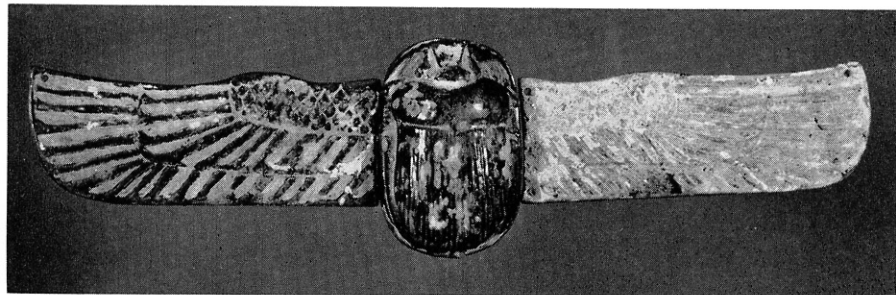
CYNOCEPHALUS APE in carved wood, 3 $\frac{1}{2}$  inches high, seated on a palm-frond capital. The base is bored for attachment to a scepter or staff. EGYPTIAN, variously dated: NEW KINGDOM, EIGHTEENTH DYNASTY, 1580-1340 B.C. or SAITE PERIOD, TWENTY-SIXTH DYNASTY, 663-525 B.C. Gift of the Laura H. Murphy Fund. Acc. no. 50.38.

The Cynocephalus or dog-headed ape was, and is, native to the Sudan. In Egyptian mythology it was associated with the Moon, and with Thoth, God of Writing, Wisdom, and the Moon; it was also sacred to Khonsu as God of the Moon. The sun at its rising was supposed to be hymned by a company of these apes, which, as soon as the disk appeared above the horizon, turned into the spirits of the dawn.



GREEN-GLAZED FAIENCE BALSAMARY OR EGYPTIAN NEW YEAR'S GIFT BOTTLE. SAITE PERIOD, TWENTY-SIXTH DYNASTY, 663-525 B.C. 7 inches high. Gift of the William H. Murphy Fund. Acc. no. 49.286

The hieroglyphic inscription on the shoulders expresses the wish that the gods will grant a happy New Year and their protection to the recipient.



WINGED SCARAB in light and dark blue faience, enriched with gold leaf  
EGYPTIAN, SAITE PERIOD, TWENTY-SIXTH DYNASTY, 663-525 B.C.

In three parts, totaling 11 $\frac{1}{8}$  inches in width

*Gift of the Elizabeth and Allan Shelden Fund*

Acc. no. 51.226

One of the illustrations of the Egyptian Book of the Dead shows the deceased standing before Osiris, the chief god of the Underworld, while his heart is weighed in the scales against the image of Truth. To ensure that the heart, which the Egyptians considered the seat of intelligence and conscience, should give testimony favorable to the soul before the judge of the Underworld, an amulet in the form of a scarab, inscribed with a magical text, was laid on the breast of the mummy. Chapter XXX of the Book of the Dead, which records this text, prescribes that the scarab be mounted in gold. Usually the gold mounting has disappeared. This beautiful winged scarab, pierced for the threads by which it was sewn to the mummy wrappings, was encrusted with gold leaf, now partially rubbed off, whose brilliance adds a spectacular glitter to the rich color effect. The winged scarab is much rarer than the ordinary heart scarab.



ALABASTER BOWL, CARVED IN RELIEF WITH A PROCESSION OF FOUR BULLS

SUMERIAN, about 3200-3000 B.C.

Diameter, 4 $\frac{3}{4}$  inches; height, 2 $\frac{3}{8}$  inches

*Gift of the William H. Murphy Fund*

Acc. no. 49.20

AN IBEX AND ITS YOUNG,  
carved in brown steatite  
HITTITE, FROM NORTHERN SYRIA,  
about 1000 B.C.  
2-15/16 by 3 inches  
*Gift of the Laura H. Murphy Fund*  
Acc. no. 45.473



BRONZE BULL WITH SIX OPEN RINGS  
AROUND ITS NECK,  
PERHAPS REPRESENTING GARLANDS

About 1000-800 B.C.  
4½ inches high

*City Appropriation*  
Acc. no. 47.90



The delightful little bull is a problematical piece. A very similar piece in the Museum of the Cranbrook Academy of Art is said to come from Persepolis and is called Achaemenid Persian but we are inclined to consider this small bronze Hittite and somewhat earlier in date. Both these tiny animal sculptures would then represent the art of the mysterious people who were, for about 1000 years, from 1500 B.C. on, one of the great powers of the eastern Mediterranean. The Hittites had access to the rich copper mines in Asia Minor and on the South Coast of the Black Sea, and it is possible that they began to work the iron mines of these regions. The Egyptian Empire about 1200 B.C. broke the power of the Hittites in Syria and the Hittite empire fell into fragments; but Egypt also never recovered from the exhaustion caused by this great struggle.



A WARRIOR GOD. HITTITE, about 1200 B.C.

Bronze figure, 8¾ inches high

Given in memory of Henry G. Stevens by his family  
Acc. no. 49.586

The Hittite civilization of Asia Minor and adjoining territories was original but, judged by its art, harsh and rude. These mountaineers and warriors were, however, an important people in history and their traces are of great interest as well as rarity.



A WORSHIPPER POURING A LIBATION  
FROM A PATERA

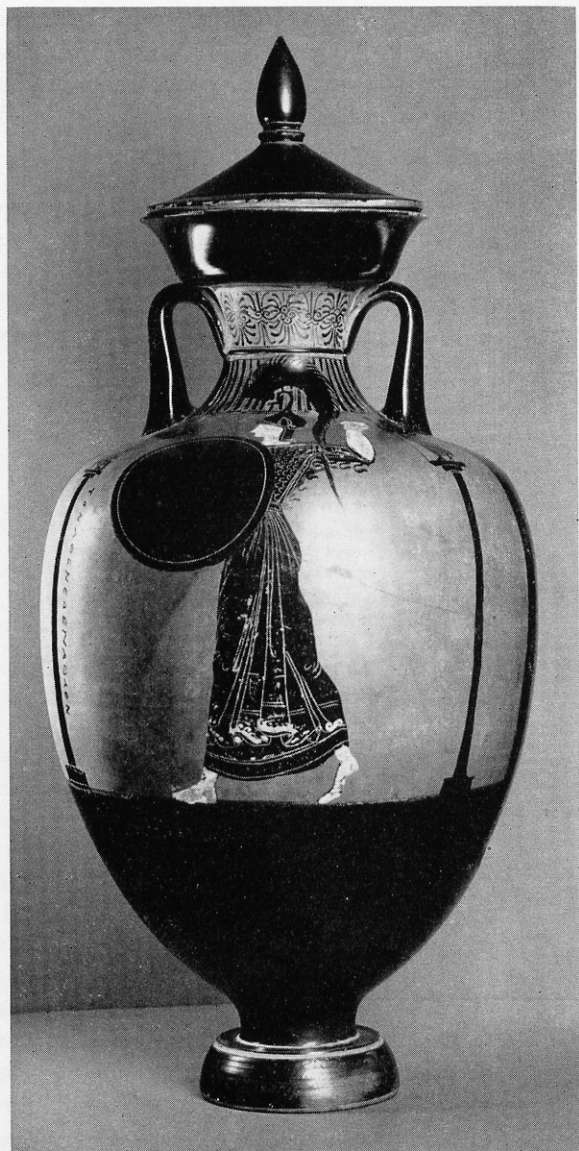
Bronze figure from SARDINIA,  
Seventh-Third Centuries B.C.

5-5/16 inches high

Given in memory of Henry G. Stevens by his family  
Acc. no. 49.587

The bronze figures from the prehistoric, so-called Nuragic, culture of Sardinia are, together with some extraordinary and very puzzling architectural monuments, almost all we know of this vanished island civilization.





PANATHENAIC AMPHORA  
GREEK, ATHENIAN,  
about 370-350 B.C.  
*Gift of the  
General Membership Fund  
Acc. no. 50.193*

This majestic covered jar, 33½ inches high, in black-figured pottery, is a characteristic example of the prizes given to winning athletes in the games of the Panathenaic Festival, held in Athens every four years. The Panathenaic contests were the great rivals of the Olympic games held in Dorian territory. The best known monument of the festival is the famous frieze of the Parthenon, which represents the procession up the Accropolis, bearing the new robe (*peplos*) of Athena which had been woven by the young girls of Athens. These amphorae,

filled with oil from the sacred olive groves of Athena, were the prizes of honor in the athletic events. On one side is shown the ancient image of Athena Promachos, patron goddess of Athens, who advances to the left brandishing a spear and bearing a shield. The Greek inscription at the left reads:

Τ Ο Ν Α Θ Ε Ν Ε Ο Ε Ν Α Ο Ι Ο Ν

"From the games at Athens." On the other side four runners represent the event—apparently the shorter foot race—for which the prize was given. These vases retained into the late Fourth Century B.C. the older black-figured style of decoration, just as the head of Athena continued to resemble the head on the coins of the time of Peisistratus (usurper of supreme power in 560 B.C.) who may have instituted this festival and certainly raised it to splendor.



HEAD OF A SATYR, in Parian marble,  
with golden reddish patina  
Found at Porto d'Anzio,  
ancient Antium, Italy  
GREEK, HELLENISTIC PERIOD,  
SECOND CENTURY B.C.  
7 inches high  
*Gift of the General Membership Fund*  
Acc. no. 49.520

This Satyr with shaggy locks and broad snub nose, who licks his lips with an expression of malicious glee, is undoubtedly a fragment from a full-length figure, which was probably part of a group representing a satyr seizing a nymph.

To the ancient Greeks the satyrs were supernatural beings in human form with animalistic touches—bristling hair, sometimes budding horns, pointed ears, and a tail like a horse or goat. They were the followers of Bacchus, god of wine and regeneration, and represented the luxuriant vital powers of nature. Like all the gods dwelling in forest and field, they were dreaded by mortals in early days. In late Greek times, the sculptors of Pergamon seem to have originated, however, a kind of artistic cult of the satyr, finding it an opportunity for expression of a wild and somewhat sensual enthusiasm. This head, in fine Greek

marble, is most probably Pergamene in inspiration, if not in actual execution. Anzio, a favorite residence of Roman nobles and emperors in late Republican and in Imperial times, has yielded many important works of ancient sculpture, both Greek and Roman, from the sea and from the ruins of its Roman villas.

Mounted on a horse, now lost, this bearded figure must have closely resembled the horsemen of the frieze on the Parthenon at Athens, begun about 450 B.C. by the architect Ictinus, under the political direction of Pericles and the artistic presidency of Phidias. But after an abundant production of art in the sixth century archaic style, Etruscan sculpture becomes rare in the fifth century, while Greek art was going through marvelous development in the hands of Myron, Phidias and Polyclitus. The reason is perhaps political. The Etruscan confederacy south of the Apennines was in decay in the fifth century following its defeat by the Greeks of Cumae and Syracuse in the great naval battle of Cumae, 474 B.C.; and very probably the Etruscan connections with Greece proper were interrupted, although Greek influence long continued in the arts. But north of the Apennines in Cisalpine Gaul, Etruscan civilization still flourished in the region around Bologna.



**RIDER**

**ETRUSCAN**, about 450-425 B.C.

found at Comacchio,  
on the Adriatic,  
near the mouth of  
the River Po

Bronze, 10½ inches high

City Appropriation  
Acc. no. 46.260



GLADIATOR'S PARADE HELMET OF BRONZE. ROMAN, SECOND CENTURY B.C. or later  
Height, 13 $\frac{3}{8}$  inches; length, 16 $\frac{1}{4}$  inches  
*Gift of Mr. and Mrs. Edgar B. Whitcomb*  
Acc. no. 48.214

This rare helmet is exhibited beside a sixth century Greek bronze helmet of Corinthian type, as examples of the art of the armorer in antiquity. Few such gladiator's helmets have survived. Only two others are believed to be on this side of the Atlantic: the helmet from the Higgins Armory on loan to the Metropolitan Museum of Art; and another in the Royal Ontario Museum, Toronto.

Gladiatorial combats — fights to the death for public amusement — seem to have been a custom inherited by the Romans from the Etruscans. Originally they accompanied funeral rites and were undoubtedly derived from the practice of immolating human victims at the graves of the dead. These games appealed greatly to the Romans and in Imperial times they were celebrated with great extravagance. After Trajan's conquest of Dacia in 106 A.D., the triumph was celebrated by an exhibition of more than 10,000 gladiators. The gladiators were usually captives, slaves and condemned criminals, and the profession was considered degrading; yet it was supported by nobles, public officials and emperors, and free-born citizens sometimes fought voluntarily.

As shown in countless representations, the gladiators were armed with a short sword (the *gladius* whence they took their name) and a large shield, and wore a large crested helmet. The present helmet was probably worn by a gladiator of the class which the Romans called Samnites, because they were armed like the ancient Italian people of that name. Not heavy in weight though large in size, this helmet was probably made more for show than for protection.



GLAZED POTTERY BOWL. ROMAN, made probably in Syria  
FIRST CENTURY B.C. TO EARLY FIRST CENTURY A.D.

Height, 4½ inches; diameter, 5¾ inches

Gift of Mr. and Mrs. George R. Fink

Acc. no. 51.330

This example of the beginning of lead-glazed pottery in the Western world is the first piece of this handsome Imperial Roman tableware to come into our collection. The interior is covered with golden yellow glaze; the exterior is decorated with grapevines in relief, over which is a rich green glaze now changed by time and burial to a silvery iridescence, thus, by this accident, resembling more closely the embossed silver vessels which the glazed relief ceramics of late Hellenistic and early Roman Imperial times sought to imitate. This ware was very much favored by the Romans of the time of Cicero, Julius Caesar and Augustus. It has been suggested that it represents the ceramic tableware called *Rhosica vasa* which Cicero and his friend Atticus discussed as a novelty in their letters of 50 B.C. If so, the name would indicate that it came from the town of Rhosus on the Mediterranean coast not far from Antioch and Tarsus where many fragments of this lead-glaze have been found. Certainly, the evidence so far discovered points to the origin of the technique at the eastern end of the Mediterranean, probably in Syria, whence it spread along the coastal trade routes as far as South Russia, Italy, and Western Europe.



SMALL BRONZE BULL, which probably once had the sign of Apis  
between its horns, on its original bronze base

ROMAN, FIRST CENTURY A.D.

Height, 6 $\frac{3}{4}$  inches

City Appropriation. Acc. no. 45.120

This little masterpiece from the finest period of Imperial Roman bronze sculpture was found on the morning of March 18, 1899, in the excavation of a large room with yellow painted walls which formed the extremity of the north wing of a Roman villa at Scafati on the slopes of Mount Vesuvius, near Boscoreale. The owner of this villa had apparently been inclined to the neo-Egyptian cults fashionable in Imperial Rome, for among the statues from the shrine of the Lares (*Lararium*) found in this room were not only this Apis-bull but a silver statuette of Isis-Fortuna, together with some gold jewelry, a silver statuette of Venue Anadyomene, a beautiful silver serpent (the sacred uraeus of Isis) on a base, a silver crescent moon (not very well preserved), and a miscellany of small objects including a fine bronze candelabrum inlaid with silver, fragments of several bronze vessels, some locks and hinges (perhaps from a cabinet that held some of these things), a pair of bronze pliers, and a number of little ointment and perfume bottles of glass and terracotta. From this curious medley of human faiths and vanities, uncovered by the Italian excavators on a spring morning fifty-three years ago, the little bull found its way into the Guilhou collection of Paris (sold in 1905) and then into the hands of that notable collector of small bronzes, the elder Pierpont Morgan, whence by way of an auction sale it came to our collection in 1945.

MINERVA

ROMAN bronze statuette,  
cast in two pieces,  
11½ inches high  
Inscribed on the back  
of the helmet: MINERVA

Gift of the Ralph H. Booth Fund  
Acc. no. 51.229



This remarkable statuette is dated by several authorities a little before the reign of the Emperor Constantine, about 290 to 300 A.D. The third century A.D. was a period of bloodshed and misery for the Roman empire, of which the dominant feature was the power possessed by the mercenary army to make and unmake emperors and settle the destiny of the world according to its own caprice. In the darkness of this terrible time the people of the Roman empire turned toward religious mysticism and there took place an extraordinary proliferation of eastern mystery religions. The Graeco-Egyptian cult of Isis, Serapis and Harpocrates, the worship of the Great Mother Goddess of Asia Minor, of the Syrian sky-god and the Syrian sun-god, Mithras the warrior god of the sun, Sabazius the mystical deity of Thrace, all became important cults in Italy.

But the traditional religion of Rome still lived on and this Minerva is one of its most remarkable artistic expressions at the moment of its eclipse by Christianity. This bronze, one time probably gilded, is the size of the figures in a house-shrine (*Lararium*), but no doubt repeats the features of a famous temple statue. Minerva wears armor, signifying her unassailable virtue and purity; the aegis, her wonderful shield, is missing; but in the center of her breastplate is the head of Medusa, which had the power of turning to stone all beholders. Minerva was not warlike; she bore arms only to protect the innocent. She was the goddess of learning and all useful arts, and the feminine arts of spinning and weaving in particular. She was one of the three deities worshipped in the Capitol at Rome — Jupiter, Juno and Minerva — and the great games called the *Ludi Maximi*

were held in their honor. This Roman trinity of the Capitol was an official worship of the legions and auxiliary troops, and we know that the army was one of the main centers of religious feeling in Roman life under the empire. The great senatorial families of Rome also clung to the old religion even after Constantine.

The broadening of the features of the face, the flattening of the body, and the simplification of detail in this statue, point to the time of Constantine. The figure has a solemn, heroic quality in spite of its small size. It comes from the very old Trivulzio collection in Milan and may well be an ancient find in Italy.



LINTEL with carved relief of two deer among grape vines  
 COPTIC, FIFTH-SIXTH CENTURIES A.D.  
 Height, 16 inches; length, 40 inches  
*Gift of the William H. Murphy Fund. Acc. no. 51.227*

The transition from the art of antiquity, graceful, real, preoccupied with the nude human figure, to the stylized, unreal, architectonic art of the early Middle Ages is seen first in the old countries of the East, where ancient national traditions had been overlaid for a time by Graeco-Roman culture. The sculptural decoration of the early Christian (Coptic) churches of Egypt, exemplified in

these two examples, gives almost a preview of the Romanesque art of western Europe five hundred years later.



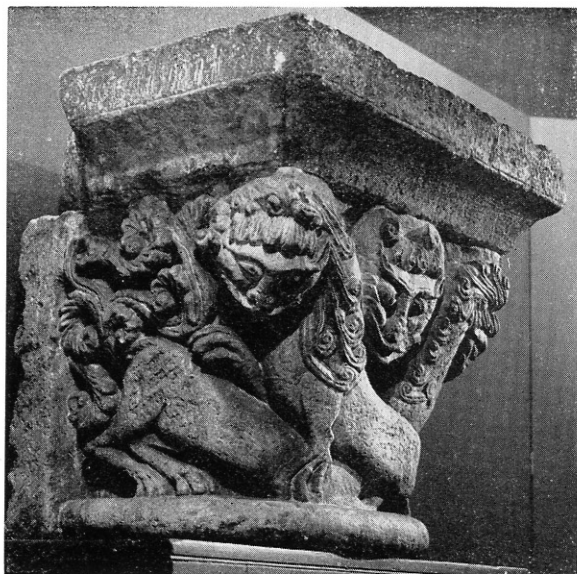
SUPPORT FOR DOORPOST  
 OR ARCH  
 in the shape of a lion  
 COPTIC, FIFTH-SIXTH CENTURIES A.D.  
 Height, 11¼ inches; length, 19 inches  
*Gift of the William H. Murphy Fund  
 Acc. no. 51.228*



CAPITAL WITH  
GROTESQUE ANIMALS  
from the chancel arch  
of the CHURCH OF  
SAINT-CONSTANT  
(CHARENTE), FRANCE

TWELFTH CENTURY  
2¾ inches high

*Purchased from the  
Edward A. Sumner Bequest  
Acc. no. 49.416*

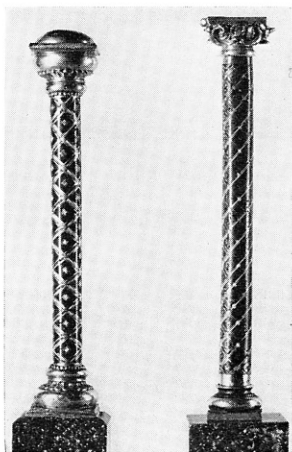


TWO SMALLER CAPITALS, one carved with winged horses, one with fantastic birds and other creatures, from the arches framing the chancel windows in the same church. 8½ inches high.  
*Gift of the Elizabeth and Allan Shelden Fund. Acc. nos. 51.224, 51.225*

The large capital above once supported the inner chancel arch (on the north side) of a handsome small Romanesque parish church in the diocese of Angoulême, in that southwestern portion of France where some of the greatest of early medieval architecture is to be found. Its companion capital, quite similar but lacking the central lion mask which glares from between the two entwined bodies of lions in our example, is in the Art Institute of Chicago. The massive thrust and wild energy of this design make it one of the heroic pieces of Romanesque architectural carving in America. The same energy and largeness of style, the same beautiful expression of architectural lines, mark the smaller capitals from the framework of the chancel windows.

Sculpture revived in western Europe as the enrichment of architecture, yet it was so essentially architectural that it is hard to show properly in museums. These capitals, however, enable us to represent one of the most important schools of French Romanesque sculpture, that of Poitou, Saintonge and Angoumois.

St. Constant in Angoumois was built originally as a chapel of devotion. It was a small church, only 22 metres 50 centimetres long inside, but built in a noble, simple style. It consisted of a nave three bays long, a square domed crossing beneath a tower (but without transepts) and a small semicircular apse, with two (originally three) lancet windows. At some unknown date it became a parish church under the names of Saints Gervais and Protais; but at the time of the Reformation it was sold to a local nobleman. The curé of the parish recovered title to it in 1630 and it remained in use until the consolidation of the communes of Saint-Constant and Saint-Projet in 1856, when it was sold. In 1900, when it was photographed and carefully studied by members of the local archaeological society (a description was published, by J. George in the *Bulletins et Memoires de la Société Archéologique et Historique de la Charente*, 1929, pp. 17-26, pls. V-IX), it was already in very bad state. It was finally pulled down about 1921 or 1922. At that time some of its finest sculptures were acquired by the late great antiquary Dikran G. Kelekian, from whose collection these three remarkable pieces came to us, to represent in Detroit the greatness and fantasy of French Romanesque sculpture.



THREE examples of Romanesque goldsmith's work: PORPHYRY BOWL, probably Roman FOURTH CENTURY work, in THIRTEENTH CENTURY mounting of copper gilt, set with moonstones. H. 5-3/16 inches; diam. 7 1/8 inches. Gift of the William H. Murphy Fund. Acc. no. 46.81. CHAMPLÉVÉ ENAMELED COLONNETTE, probably from Cologne, TWELFTH CENTURY. H. 8 3/4 inches. Gift of the Sarah Bacon Hill Fund. Acc. no. 49.348. CHAMPLÉVÉ ENAMELED COLONNETTE, probably from Cologne, TWELFTH CENTURY. H. 9 inches. Gift of the Sarah Bacon Hill Fund. Acc. no. 49.349.

Early medieval jewelry and metalwork were massive, architectural in form, and rich in color. The colonnettes are fragments from large reliquaries which reproduced in metal the arch-and-column architecture of Romanesque churches.

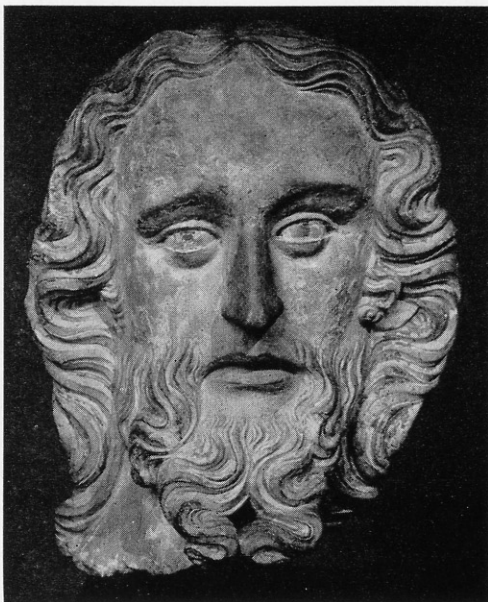


**STAINED GLASS. THE SWINEHERD, or NOVEMBER.** Roundel from a series of the labors of the months. FRENCH, THIRTEENTH CENTURY. Height,  $13\frac{3}{4}$  inches; width,  $26\frac{1}{4}$  inches; diameter of roundel,  $15\frac{1}{2}$  inches. Gift of Mr. and Mrs. George R. Fink. Acc. no. 51.329.

The early French panel, whose origin is lost, is of the type and quality seen in one of the great French cathedrals such as Chartres or Bourges; all we know at present of its history is that it comes from the collection of Baron Arthur de Schickler at Martinvaast, Normandy, France. The two German medallions are from a set of twelve medallions of Prophets and Kings, from the upper tracery of a Gothic church window, perhaps in Nuremberg; later in the stained glass collection of F. E. Sidney at Moreton, Holly Place, Hampstead, England. The effect of the panels set in the windows of the early sixteenth century Gothic chapel, is shown in the colorplate on the cover.



**TWO MEDALLIONS OF KINGS.** GERMAN, LATE FIFTEENTH CENTURY; set in modern grisaille panels by Henry Lee Willet of Philadelphia. Medallions:  $13\frac{3}{4}$  by  $11\frac{1}{4}$  inches;  $12\frac{1}{2}$  by  $11\frac{1}{2}$  inches. Gift of Mrs. Ralph Harman Booth. Acc. nos. 49.543, 544



HEAD OF CHRIST, FRENCH, FOURTEENTH CENTURY  
Traditionally from the Church of Saint-Jacques, Paris  
12½ inches high

Gift of Mr. and Mrs. George R. Fink  
Acc. no. 51.328

The combination of poetic sensitivity and authority in this head leaves no doubt that it represents Christ, not a saint or apostle. The head is broad and shallow in depth, modelled to be seen from below at a rather steep angle, indicating that it once formed part of a statue placed at a considerable height. Tradition is that it comes from the Church of Saint-Jacques-de-la-Boucherie in Paris, built between the thirteenth and sixteenth centuries. The only relic of the church existing today is the graceful and ornate Gothic tower, standing in a little square on the south side of the rue de Rivoli, and used now as a meteorological station. A number of statues of apostles from the church are, however, preserved in the Cluny Museum in Paris. They show a marked resemblance to our *Head of Christ*, which seems to confirm the tradition of its origin. The records of the Confraternity of Saint-Jacques show, from 1319 to 1327, payments to a famous fourteenth century painter and sculptor, Robert de Launay, and his assistant, Guillaume de Nourriche. It is an excessively rare occurrence to know the names of the makers of Gothic sculpture in northern Europe, but the Apostles from St. Jacques have always been accepted as the work of de Launay and his atelier, and this noble *Head of Christ* can therefore be attributed to the same source. The limestone preserves traces of its original coloring; the nose is restored, but probably preserves the original proportions.



THE VIRGIN and ST. JOHN at the foot of the cross. AUSTRIAN, about 1430. 19¾ and 20½ inches high. In memory of Annie Dorr Murphy, through the gift of her brothers, Charles E. Murphy, Simon J. Murphy, Jr., William H. Murphy, Frank E. Murphy and the estate of Albert M. Murphy. Acc. nos. 45.21, 45.22

One of the noblest of the ancient abbeys of the Danube valley is Zwettl, a Cistercian abbey founded in 1317, in lower Austria some miles north of the Danube on its tributary, the little river Kamp, which flows around two sides of the monastery buildings. The monastery is partly Romanesque, partly Gothic, partly in the fine Austrian baroque style of the seventeenth and eighteenth centuries.

These two statues come from one of the small chapels or side altars of Zwettl, which sold them during the hard years after the 1914 war. They are of wood, painted in soft grey and gold, with flesh colored faces; the color has flaked rather badly but is better preserved than one would suppose from the photographs. They represent a beautiful phase of Gothic sculpture, the so-called "soft style" of about 1430, which was succeeded by the much more complex and angular drapery style familiar from late Gothic wood sculpture. In expression they are grave, sweet, sad. These witnesses to the crucifixion are represented more as though taking place in an act of solemn ritual than as participants in a brutal and harrowing event. When they were carved the spirit of Christianity was already different from the confident and heroic thirteenth century but had not yet come to the concentration upon the suffering of Christ which marks later centuries.

ST. JAMES THE PILGRIM  
FRENCH (BURGUNDIAN),  
SECOND HALF FIFTEENTH CENTURY  
40½ inches high  
*Gift of Mr. and Mrs. George R. Fink*  
Acc. no. 51.327



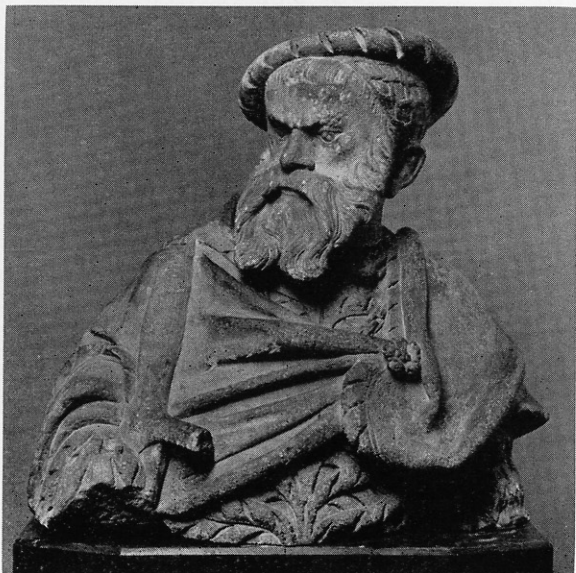
The origin of this quiet and touching sculpture is unknown but the style places it in or near Burgundy. St. James is represented as an elderly, rather sad person with flowing beard, dressed in the costume of a pilgrim to his own shrine. He wears a long gown, a traveler's cloak and a straw hat with upturned brim. In his right hand he holds his staff, the missing upper portion of which may have carried his water bottle. His palmer's scrip or wallet, in which he carried his food, is slung over his shoulder. On his hat and scrip are the scallops which are the symbols of his pilgrimage; for those who made the pilgrimage to the great shrine of Compostela in the extreme northwest corner of Spain, went on down to the sea and gathered cockle-shells on the spot where the body of the martyred apostle came ashore after its miraculous journey by sea from the Holy Land.

The legend of St. James, or Santiago de Compostela, seems to have sprung up in the ninth century and the remote spot in Galicia to which his body was said to have been translated, became one of the most important pilgrimages during the Middle Ages. The pilgrimage had important effects upon church building and decoration; and Confraternities of St. James, composed of those who had made the pilgrimage or performed good deeds at home under the patronage of the saint, were numerous. Perhaps some such Confraternity commissioned this statue.

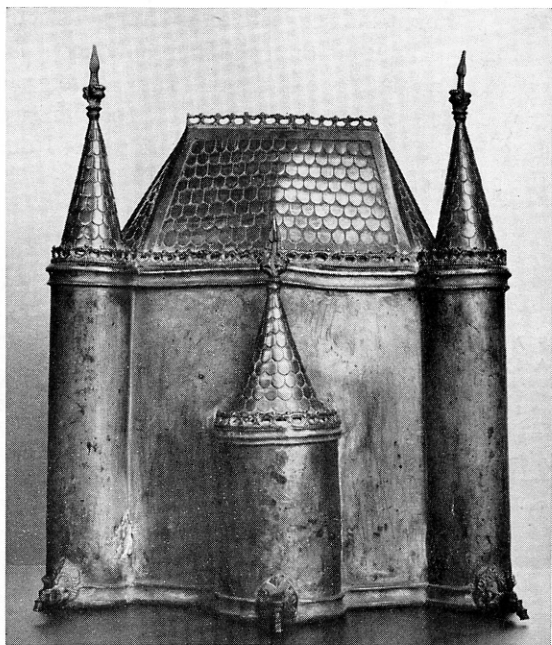
The realistic sculpture of the late fifteenth century also was influenced by the actors in the miracle plays. This St. James looks like an old peasant playing

a part in a dramatic presentation of scripture or legend in his country town. The figure is so solid in mass and outline that, although only about half life size, it is monumental in effect. It reminds one of the dramatic figure groups representing the Entombment, which are among the masterpieces of late medieval sculpture in France, in which figures, who seem to have just stepped out of a medieval crowd, re-enact the burial of Christ.

BUST OF A MAN  
WITH A SWORD  
FRANCO-FLEMISH,  
about 1510-30  
23½ inches high  
*Gift of Mr. and Mrs.  
George R. Fink  
Acc. no. 51.326*



This remarkable dramatic figure seems certainly a portrait, or at least the portrayal of some definite personality. But who? This scowling soldier, with fierce eyes and beetling forehead, who is so full of vitality that he seems ready to swing off his pedestal, can be dated by his costume in the reign of the great Emperor Maximilian (d. 1519) whose marriage to Mary of Burgundy gave Flanders to the Hapsburg dynasty, or in the opening years of the reign of his still greater grandson, Charles V, Emperor of the Holy Roman Empire and King of Spain. The traditional origin of the piece is Bruges, where it is said to have decorated one of the public buildings. This cannot be definitely established. It certainly has ties with that region but may well come from the Meuse valley, where artistic influences crossed. By the time this sculpture was carved, the Renaissance in Italy was at its height and the humanistic art of Raphael and Leonardo da Vinci was beginning to make itself felt in northern Europe. This sculpture, however, is late Gothic in its realism and dramatic intensity, showing the new spirit of the Renaissance only in being a secular rather than religious subject. Whatever its exact place of origin, this scowling knight holding the hilt of his two-handed sword against his heavily cloaked shoulder is a formidable and intensely individual figure.



PEWTER WATER CONTAINER in the form of a Gothic castle. SOUTH GERMAN, about 1530  
19 inches high

From the collection of Count Hans Wilczek, Burg Kreuzenstein-an-der-Donau  
*Gift of the Sarah Bacon Hill Fund*  
Acc. no. 48.378

This pewter water-holder is an extremely rare example of medieval household furniture. Very few pieces of tin or pewter of Gothic date or style have survived so this example has been many times reproduced, during the long years that it was in the Wilczek collection, in authoritative German books on pewter and on medieval household furnishings. Such a container, filled with water, was hung in a tall wooden washstand or directly on the wall. In the case of this amusing pewter castle, for which there seems to have survived no exact parallel, the steeply sloping roof and sharp pinnacles of the turrets are removable so that the container could be filled with water. Three spigots, springing from lions' heads, allowed the water to fall on the hands and into a basin placed below. In varied forms such lavabos appear in paintings and manuscript illuminations that represent medieval interiors. This pewter container with fine architectural form may have been used in a private home but more probably was part of the furnishings of a monastery.