Bulletin

OF THE DETROIT INSTITUTE OF ARTS

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JOHN MONTRESOR
PLAN OF FORT DETROIT
AND ITS ENVIRONS
Probably 1763 *(see p. 96)*

FIGURE OF A GUARDIAN (OR KUAN-TI?)
Gilt bronze; height 12 inches
Chinese, Ming Dynasty. Acc. No. 52.161
Gift of the L. A. Young Fund, 1952

A MASTERPIECE OF BAROQUE DRAMA

We have acquired as the gift of a most generous friend, Mr. Leslie H. Green, a painting of the greatest interest which will take its place, I believe, as one of our most popular pictures and will interest the specialist as a masterpiece by one of the rarest masters of the Italian seventeenth century.

Artemisia Gentileschi is a name that, I dare say, has no meaning for most of the friends of this museum – at least before they see this painting. She is the one woman among the major Italian painters of the seventeenth century. The daughter of a painter, Orazio Gentileschi, she was, in the words of an eighteenth century author, "respected for her talents, and celebrated for the elegance of her manners and appearance." Her letters (which I have not read) are said to support the tradition of the charm of her conversation. Her father died at the court of King Charles I of England and she visited London to wind up his affairs. An English writer named Graham, quoted by Horace Walpole, states that she was also an artist in love. The Italians say that this only shows the Puritanical English could not understand the elegant manners and pleasant conversation of an Italian lady of that day.

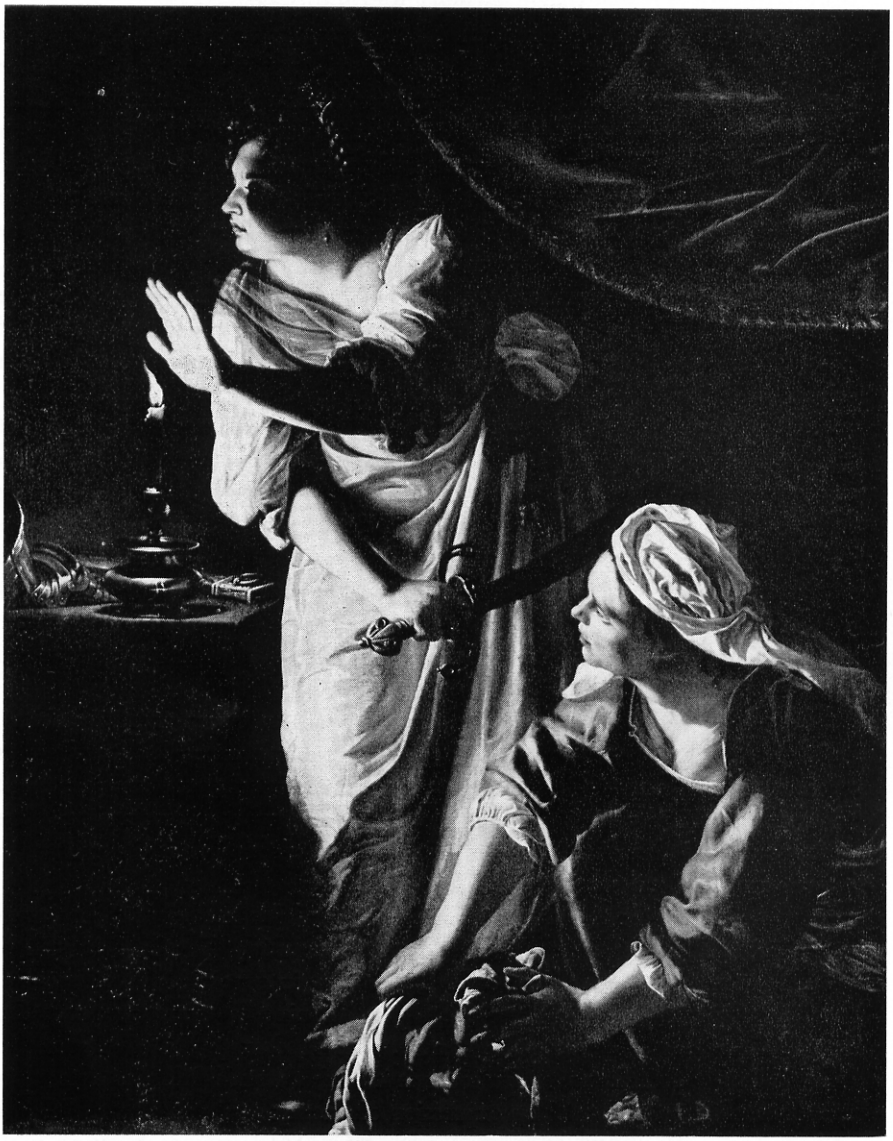
Born in Rome in 1597, she went with her father to Florence in 1621 but returned to Rome by 1626 at the latest and before 1630 went to Naples, which became her adopted home. She married a Neapolitan painter and died there sometime after 1651. Outside the galleries of these cities, her works are exceedingly rare. Perhaps the most interesting for us is a signed *Self Portrait,* acquired by King Charles of England, which is still in the English royal collections – which makes clear that the maid servant in our picture is also a self portrait of the artist. Our picture, which comes from the collection of Prince Brancaccio in Rome, has escaped the attention of students.[1]

The subject of our picture, *Judith and Holofernes,* is her greatest subject. She painted it many times, representing different moments of the story.[2] It is a canvas not only of monumental scale and wonderful richness of effect, but intensely dramatic feeling. Painted at a moment when painting and the theatre were at their closest point, it is impossible to speak of it other than in terms of action and emotion.

Judith has killed the Assyrian general and cut off his head, which her maid servant (Artemisia herself) is gathering up in a napkin. The heroine stands, sword in hand, still electrified by her deed, radiating intense vital force and will. She pauses a moment, peering into the night, listening for sounds outside the tent and shielding her eyes from the candle. The shadow of her hand seems to waver on the proud, dark face as one looks at it, with a wonderfully instantaneous effect. The maid looks up with an expression of attention mixed with confidence that contrasts finely with Judith's alertness. The whole scene is bursting with life and passion raised to a heroic level.

From her father Artemisia learned the style of Caravaggio – intense reality,

dramatic tension, theatrical effects of light and shadow – and another element that is rare among the Caravaggisti, a use of beautiful luminous color. The red gold of Judith's dress, the blood-red curtain, the grape purple of the maid's bodice and the cold blue of her skirt, the clear gleaming white of their lines, form high notes within the wonderful richness of the tone. Her drawing is extraordinarily



JUDITH AND HOLOFERNES *by* ARTEMISIA GENTILESCHI, Italian (1597-1651)
Gift of Mr. Leslie H. Green, 1952

large and energetic, the use of tone magnificent, the light theatrical and exciting, yet at the same time the whole is controlled and brilliant in color.

Before the 1939 war there was a small picture attributed to Artemisia Gentileschi on the New York art market, of not too certain attribution but, perhaps, a late work of her Neapolitan period. Aside from this, the Detroit *Judith and Holofernes* is her only work and certainly her only great work in America. It represents her at the height of her powers and is certainly one of the most striking paintings of its period on this side of the Atlantic.

E. P. RICHARDSON

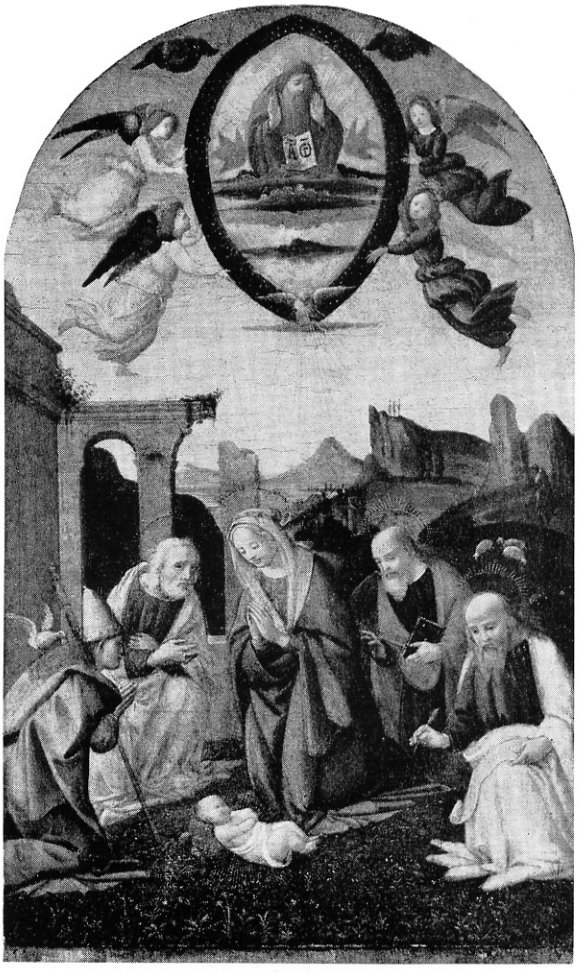
[1] Cat. No. 1066. Canvas. Height 77½; width 55¾ inches. Acc. no. 52.253. Gift of Mr. Leslie H. Green, 1952. Collection: Prince Brancaccio, Rome. A later, more diffused version of this composition is in Naples (no. 337), which came from the Farnese family collections; it is a work of her Neapolitan period. The Detroit picture is closer in style to the *Judith and Holofernes* in the Uffizi (no. 1255) which Longhi (*L'Arte*, 1916, p. 294) attributes to her Florentine period, that is, to the early 1620's. The style of our picture places it in her Florentine or early Roman years, a dating with which Longhi agrees (letter of March 2, 1953).

[2] Judith cutting off Holofernes' head (Uffizi); Judith still electrified by her deed and her maid gathering the head in a napkin (Detroit and Naples); Judith and her maid pausing on their flight to look back toward the Assyrian camp (Pitti and Corsini, Florence, and the collection of Comte J. de B., Paris, Galerie Charpentier, March 24, 1953, no. 13).
The story of Judith is one of the Apochryphal books of the Old Testament. It takes its name from the heroine Judith to whom the last nine of its chapters are devoted. In the Vulgate it immediately precedes Esther and the story of Tobit. Judith was one of the favorite subjects of the Italian artists of the seventeenth century.

AN ADORATION OF THE CHRIST CHILD by BARTOLOMMEO DI GIOVANNI

Florentine painting preserves an extraordinary unity as a school, from the rise of the Renaissance to about the year 1481. Botticelli, Ghirlandajo and Cosimo Rosselli went off to Rome in that year to paint the walls of the Sistine Chapel for Pope Sixtus IV, and shortly after Leonardo da Vinci left for Milan to work for Lodovico Sforza. These artists returned afterward to Florence, extraordinary things continued to be produced in that city; but the old unity of focus was shattered. The story becomes one of individual artists; it flows through the channels of several cities, not one; and for most people the end of the century becomes blurred and the attention wanders. Yet some of the greatest of Florentine paintings were still to come and even the lesser painters of the school were still capable of delightful grace of style.

Bartolommeo di Giovanni is one of the little masters of Florence at the end of the century and the miniature altarpiece by him, which Mrs. Lillian Henkel Haass has just given us from her own collection, shows how attractive his work could be. Overlooked by Vasari, his name was wholly forgotten and his re-



THE ADORATION OF THE CHRIST CHILD
by BARTOLOMMEO di GIOVANNI, Italian (active 1480-1510)
Gift of Mrs. Lillian Henkel Haass, 1952

discovery was one of the early triumphs of the modern method of art historical research.

In 1896 H. Ulmann published an article in the Prussian Year Book on Piero di Cosimo, in which he pointed out that the figures in the background of Ghirlandajo's *Adoration of the Magi* in the Ospedale degli Innocenti, Florence, and the predella panels, were in another style and represented the work of an unknown collaborator or assistant. In 1902, Gaetano Brucoli found in documents referring to the *Adoration of the Magi* the name of Bartolommeo di Giovanni as Ghirlandajo's assistant and attributed the seven predella panels to him. Either overlooking or ignoring this, Mr. Bernard Berenson contributed a famous study in the new method to the first issue of the newly founded *Burlington Magazine* (1903). There Berenson picked out the unknown assistant of Ghirlandajo, gave him the arbitrary name of Alunno di Domenico, and on stylistic grounds alone

reconstructed his work and career out of pictures previously attributed to other artists. It was a brilliant feat of creative deduction and though certain of Mr. Berenson's suggestions have proved erroneous – the made-up name has proved unnecessary, and the theory that Alunno di Domenico was one of the most active Florentine book illustrators was promptly disproved – the body of works which he recognized at that time as being by Bartolommeo di Giovanni has been the accepted basis for all future discussions and attributions. Other scholars, chiefly German or Italian, have added further pictures to his œuvre until he now is credited with quite a respectable career as a painter and assistant to more famous artists.

He appears first about 1480 as a young artist working under the influence of Fra Filippo Lippi and Botticelli (this is the phase to which our picture belongs), then as an assistant to Domenico Ghirlandajo. He was influenced also by Piero di Cosimo (and if some of the pictures usually called Piero, which some students attribute to him, are actually his work he was an artist of considerable stature in the 1490's). He grew more eclectic as he grew older.

Like all painters of talent but of not too strong a personality, Bartolommeo's best work tends to be his earliest, when his sensibility was fresh and undimmed by the battering of stronger personalities, and time, and the struggles of life. It is fresh and tender still in this little picture, which, though only fourteen and three-quarters inches high, has the character of a complete Florentine altarpiece in the style of the second half of the century. The Virgin kneels in adoration of the Christ Child, who looks upward to the clear sky above where hover the Dove of the Holy Spirit and God the Father in a glory of cloud and supporting angels. The Virgin kneels on the green grass and around her are four saints, also kneeling and adoring the Child. At this period Florentine artists had almost entirely ceased to give attributes to the saints, so that it is difficult to identify these figures. The bishop with a tiara, and a dove whispering in his ear, is St. Gregory the Great. The figure with hands crossed in prayer and eyes lifted to the vision of heaven is probably St. John the Divine. The other two, whose eyes are on the Christ Child, are probably two other evangelists (St. Mark ? and St. Matthew ?). It hardly matters who they are. The poetry of this little work lies in the tender gravity of its figures, the radiance of its soft tempera colors, the clearness and calm of the ordered but unreal world which it creates and makes so convincing. In these qualities – and especially its tenderness – it is one of the tiny late flowers before the frost in the wonderful garden of the early Renaissance.

E. P. RICHARDSON

Cat. No. 1076. Round topped panel, cradled. Height 14¾ inches; width 9⅝ inches. Acc. no. 52.229. Gift of Mrs. Lillian Henkel Haass, 1952. Collections: Paul Bottenweiser, 1927; Mrs. Lillian Henkel Haass. References: George Gronau, expertise of Nov. 15, 1926; B. Berenson, *Italian Pictures of the Renaissance,* 1932, p. 6 (Alunno di Domenico); R. Van Marle, *Italian Schools of Painting,* vol. XIII (1931), p. 256; W. R. Valentiner, *Loan Exhibition of Italian Paintings from the XIV to the XVI Century,* The Detroit Institute of Arts, 1933, no. 29.

THE PROCESSION OF GULA
A FLEMISH TAPESTRY

The tapestry described in this article was loaned to the Museum in 1947 and in 1950 it entered the permanent collection as the gift of Helen R. Waldon in memory of her husband, Colonel Sidney Dunn Waldon.[1] Hung in the Great Hall, the tapestry forms a perfect focal point for the eye of the visitor. But its value to the Museum goes beyond its use as a magnificent decorative piece: it is a fine example of late Gothic tapestry weaving – the style places it about 1510 – made doubly interesting and important by its unique subject matter.

At the top of the scene, against the border, is a Latin inscription in two banderoles: at the left,

"Exiguis contenta cibis natura perhorret
Gulam ex illa discrimina percipiens"

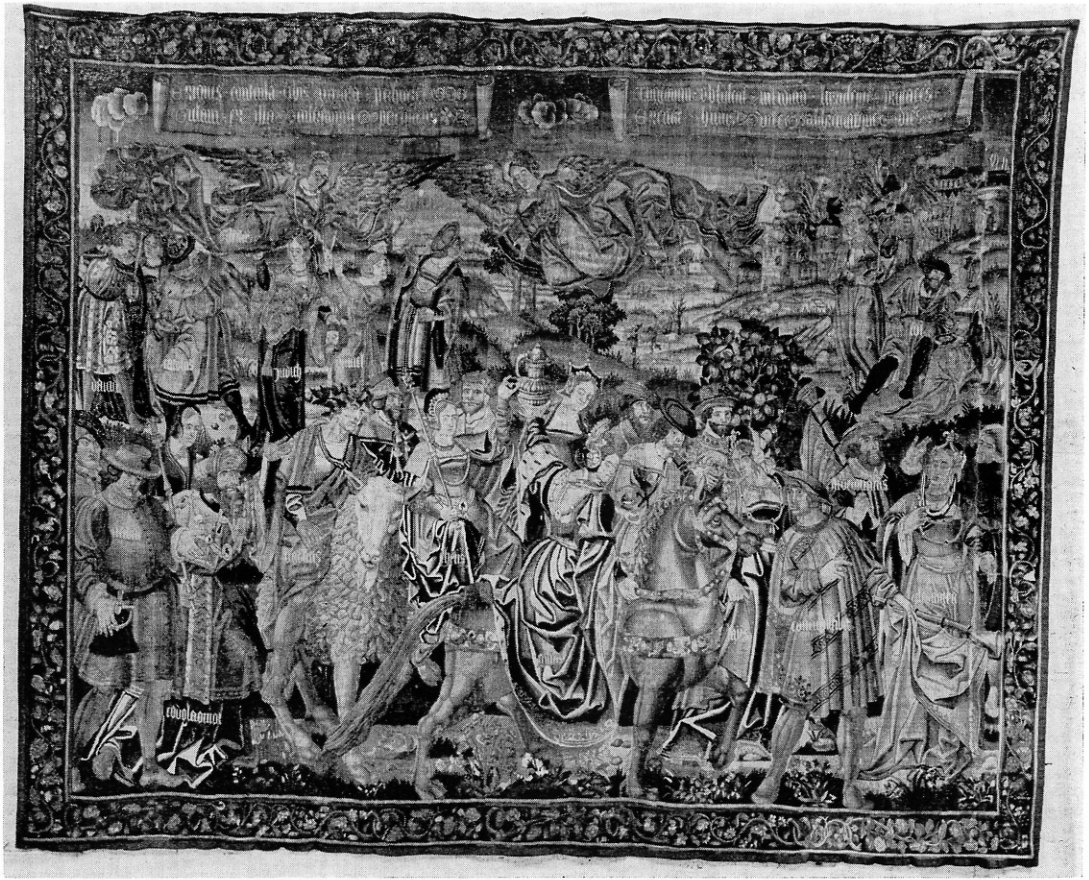
and at the right,

"Ingenium obfuscat nitidum luxusque procaces
Excitat huius vitae abbreviatque dies."[2]

The color scheme is one of red, blue and tan; but subtle variations from rose to rust, green-blue to violet-blue and yellowish tan to beige and an occasional accent of orchid or green lend richness to the surface. The narrow border shows a grape and rose-vine motif which is rendered in the same colors. The tapestry is woven of wool with touches of silk used sparingly for highlights and hatchings in the garments.

The tapestry has been called "The Triumph of Greed" but it represents properly speaking neither a triumph nor Greed. In all the compositions of the period which are properly termed triumphs, the main figure is standing or seated on a triumphal car drawn by real or fantastic animals. The best known examples are the sets of tapestries in the Austrian State Collection at Vienna which represent the Triumphs after Petrarch and the Triumphs of the Seven Deadly Sins. As in the *Triumph of Gula* from this latter set, designed by Pieter Coecke van Aelst and woven by William Pannemaker at Brussels in the second quarter of the sixteenth century, the main figure in our tapestry is accompanied by her victims and confederates; but unlike her later sister, she is here simply mounted on a horse and rides along as part of a procession in which Bacchus, on his goat, has as much importance to the eye and mind as she.

Gula in Latin means literally *gullet* or *throat* and, by extension, *gluttony*. That the figure in our tapestry represents Gluttony specifically and not simply Greed is suggested not only by the usage of the period (*Avaricia* and *Gula* or *Avarice* and *Gloutonnie* are often represented as separate personages in the same scene) but also by the meaning of the other figures in her suite. In fact, the iconography narrows down the sin represented to the area of gluttony in drink. "Gula," holding aloft a tankard of wine as her attribute, is accompanied by "Bachus," God of Wine, who rides a goat, the animal most often associated in medieval art with the vice of *Luxuria*. "Cleopatra," noted in the middle ages



THE PROCESSION OF GULA
Tapestry. Flemish, *ca.1510*
Gift of Mrs. Helen R. Waldon, 1950

for her luxurious profligacy, leads the procession and is followed by "Lays," a courtesan of Corinth in the 5th century B.C., who in later life became a drunkard. The train is heralded by "Concupiscitor" and "Inordinatus," the personification of the desire and confusion which accompany drunkenness. In the background at the right "Lot," his mind dulled by the wine given him by his daughters, is about to commit his sin. Diagonally opposite him at the lower left is "Codolaomor" (the Biblical Chedorlaomer), ancient king of Elam who led the attack on the five cities near the Jordan, Sodom among them, looted them of provisions, and took Lot prisoner. With him is "Nabal," wealthy sheep-owner of Carmel, who refused David's request for food and water for his men. Neither Chedorlaomer nor Nabal is mentioned specifically as a drunkard in the Bible, but we are told that Nabal held a feast – at which he became drunk – the very evening of the day on which his wife Abigail had complied with David's request.[3] As a marked contrast to this sinful group are the virtuous figures in the background. "David," one of the Hebrew heroes, and "Carolus" (Charlemagne), the Christian hero *par excellence*, are two standard personifications of Virtue in Gothic tapestries. The angel "Castitas" (?) watches over "Judith," who returned inviolate from the tent of Holofernes, and "Daniel," who interceded on behalf of Susanna and exposed as liars those who accused her of adultery. The other angel, "Natura," urges the virtuous group to keep away from the procession in the foreground. The puzzle in the composition is the figure of "Thetis," seated between Gula and Bacchus. She holds a scepter, probably the symbol of her rank as daughter of Nereus, a god of the sea, and a purple shell as her attributes. It is not clear whether she is to be understood simply as a personification of the Sea, as some kind of liaison figure between the virtuous and sinful groups, or as a member of one group or the other.

If this is not a simple triumph, what is the meaning of the subject matter in this tapestry? It is probably derived from one of the morality plays which were so popular at this period. In a scene from one characteristic play Lucifer, eager to capture the souls of two men, sends the Vices up to earth to lead them astray.[4] Perhaps our tapestry comes from a set based on this theme, each showing one or two Vices proceeding either to influence the victim or, as in a magnificent Tournai tapestry of the late fifteenth century at Dumbarton Oaks, to confer with the *Prince de Malice*. Gluttony figures again in another popular play, *Moralité de la Condamnation de Banquet*, which gave rise to the design of several tapestry sets, one of which, again woven at Tournai, is preserved in the museum at Nancy. Perhaps our tapestry belonged originally to some such set. At any rate, it is interesting to note that we have in this tapestry a transitional form in the development of the iconography of the Virtues and Vices as represented in tapestry. The earliest form, in which the seven Virtues battle the seven Vices, is represented most fully in a German tapestry of the early fifteenth century now in the Rathaus at Regensburg. The second stage, in which the opposing factions fight over man as the prize and in which the content is basically religious, that of Redemption, is represented in tapestries in the treasury of Burgos Cathedral and

elsewhere. Our tapestry represents the time at which moral content supplanted the ecclesiastical, probably under the influence of the morality play. Once the iconographic form had become so mundane as the procession seen in our tapestry, it was probably natural for designers in the very next generation to develop the procession into a triumph of some Virtue or Deadly Sin under the influence of the tapestry triumphal processions after Petrarch.

At the time our tapestry was woven it was not yet the rule to add the weaver's mark in the selvage, and consequently it is difficult or impossible to know, in the absence of documentary evidence, where such a tapestry was woven. The style of our *Gula* seems Flemish but neither specifically Brussels nor Tournai. The border is identical to that of a tapestry at one time in the possession of L. Bernheimer of Munich and which was attributed by Göbel to Tournai and possibly by Müntz to France or Flanders.[5] The style of the figures and landscape in this so-called *Judgment of Wisdom* is very similar to that in the *Gula.* The subject matter may well have been derived from the same morality play which may have inspired our tapestry.[6] The Munich tapestry is slightly more Italianate than ours; but the curiously flat drawing of the curves of the vine in the borders of both tapestries suggests that they were almost certainly woven by the same shop.

A. S. CAVALLO

[1] Acc. no. 50.60. Height 13 feet 4 inches; width 17 feet 3 inches. Gift of Mrs. Helen R. Waldon in memory of Colonel Sidney Dunn Waldon. The tapestry is said to have come from the residence of the Bishop of Strasbourg.

[2] The free translation of these verses is as follows:

"Nature, satisfied with modest food, has horror of gluttony;
Therefore discriminate and be on the lookout.
The clear mind of the profligate is confused by luxury
Which excites and shortens the days of this life."

[3] I Samuel 25: 36-38.

[4] *L'Homme Juste et l'Homme Mondain,* a play of about 36,000 verses by Simon Bougoin, printed at Paris for Anthoine Vérard in 1508. For a résumé of the action, see *Histoire du Théâtre François,* Paris, P. G. Le Mercier et Saillant, 1745, III, 112*ff*.

[5] See Heinrich Göbel, *Tapestries of the Lowlands,* New York, Brentano's Inc., 1924, pl. 93, where the tapestry is illustrated, ascribed to Tournai and titled *The Judgment of Wisdom.* Eugène Müntz, "Tapisseries Allégoriques," *Monuments Piot,* IX (1902), Pl. IX, reproduced the tapestry but died before he wrote the accompanying text. The tapestry is attributed to Flanders by the editor in a postscript with the observation that Müntz would probably have included a discussion of it in his section devoted to another set which Müntz himself had ascribed to France or Flanders (*op. cit.,* p. 108).

[6] At the beginning of the play *L'Homme Juste et l'Homme Mondain, Terre* produces two children whom she gives over to *Fortune* and *Monde.* The children are the future *Juste* and *Mondain.* In the Munich tapestry, *Terre* and *Siècle* hand over two children *l'Un* and *l'Autre* (or *l'An* and *l'Aube,* according to the reading of the editor in Müntz, *op cit.,* p. 120) to *Père de Famille;* in the background, *Temptation* beckons.

GERMAN BAROQUE GLASS

Throughout the Renaissance and well into the seventeenth century, the fine glass of Europe was either a product of Venice or in the "façon de Venise." By the end of the seventeenth century, however, a new and distinct ware had emerged from the workshops of Germany to dominate baroque and rococo taste. Seven goblets in this important style have now been added to the Museum's growing collection of period glass. (See below.)

German glass marked a radical shift in the conception of glass form and ornament. Apart from surface enamelling, the Venetian style had depended almost entirely upon the direct manipulation of the material for both shape and decoration: the ductile glass was blown and moulded, pincered and marvered, threaded, trailed, and twirled into fantastique contours and patterns. Initially, the German workshops were obsessed with the imitation of Venetian methods, but in the last years of the sixteenth century the first departure toward a new technique was made. The art of carving and engraving rock crystal, long admired in the splendid works of Italian lapidaries, was applied to glass by Caspar Lehmann, "Hofdiener und Kammeredelsteinschneider" at the court of the Emperor Rudolph II at Prague, capital of Bohemia. (During the seventeenth and

Figure 1 Figure 2 Figure 3

eighteenth centuries, the many duchies and lesser principalities of "Germany" were member states of the Holy Roman Empire, headed by the Austrian Hapsburgs. The word "German" is used here as a cultural rather than a political term.)

The art of cutting and engraving glass was not a new technique, but it had not been widely used since Roman and medieval Islamic times. Its spectacular development in the German states was undoubtedly encouraged by the development of a new and improved glass in the last quarter of the seventeenth century. The new material, a hard, tough, and bright *Cristallo,* was ideally suited to glyptic treatment. (At about the same time, experiments in England led to the development of the well-known "lead" crystal, which is so ideally adapted to facet and brilliant cutting.)

The German technique involved both broad cutting and delicate engraving. Surface engraving, as it is called, required the highest degree of skill and was always sharply differentiated from the coarser work of cutting. The cutter ground out his facets on an iron wheel sometimes over a foot in diameter; the engraver worked with tiny copper wheels, the largest of which was about an inch wide. Since the engraver was obliged to press the surface of the glass against the wheel and could not see his work, the skill of these craftsmen seems almost incredible to a modern observer.

Although the new fashion appeared first in Prague, by the middle of the seventeenth century it had spread to the many workshops of Bohemia, Nuremberg, Silesia and other German states, and there it flourished until the last quarter of the eighteenth century. At the height of its production, German cut and engraved glass was exported to every country in Europe and even to the Near East; the Venetian industry, once the unquestioned peer of European glass, now sought permission to manufacture "in the Bohemian manner"!

Fig. 1. Goblet. Height, 8½ inches. Acc. no. 52.5.

The characteristic knopped and cut stem of the German baroque goblet evolved from the more delicate Venetian stem with its combination of free-blown knops and discs. Originally hollow, these forms became solid in the production of the German workshops of the late seventeenth century, as the taste for facet-cutting began to assert itself. The stem form shown here, and the rather straight-sided bowl (small in proportion to the total height of the goblet) point to a relatively early date (c.1700) in the production of Nuremberg or Bohemia.

Fig. 2. Covered Cup. Height, 12⅛ inches (to top of finial). Acc. no. 52.6.

The undecorated, many-knopped stem (close to earlier Venetian prototypes) was popular chiefly before the turn of the eighteenth century. Applied vermicular ornament (another reminiscence of Venetian technique) and simple floral engraving are also early characteristics often found together in products of the Silesian workshops in the last years of the seventeenth century.

Fig. 3. Goblet. Height, 9¾ inches. Acc. no. 52.3.

The distinctive proportions and decorations of this place are typical of the Brandenburg region. The large bowl, thick, short stem, and heavily engraved petal motif on bowl and foot were a favorite combination in and around Potsdam during the second quarter of the eighteenth century. The coat of arms is that of the ruling family of Brandenburg.

Fig. 4. Wine Glass. Height, 5¾ inches. Acc. no. 52.7.

Although German engraved glass was generally blown thick, some very fine, paper-thin examples were produced during the second quarter of the eighteenth century in Bohemia and in Cassel, capital of Hesse-Cassel. The delicate bowl of this wine glass is fashioned into six fluted panels and lightly engraved with miscellaneous designs – a boar, a bowl of fruit, a vignette of a Turkish pasha. The formal scroll work enclosing these motifs is a simple variety of the "Laub und Bandelwerk" style which was developed in Bohemia towards 1720.

Fig. 5. Goblet. Height, 7⅜ inches. Acc. no. 52.2.

In the middle of the eighteenth century Silesian styles dominated German glass production. This goblet, with its concave, petal-cut bowl and delicate pastoral engraving, is a typical example. Among its characteristic rococo features are the asymmetrical palmettes which extend up both sides of the bowl; such scrolls were deeply cut and brightly polished, in the manner of carved rock crystal. In this example, the scrolls were not, as were some, embellished with gold; the rim of the bowl, however, was favored with a gold band. The pictorial engraving, the work of an excellent if anonymous craftsman, depicts a shepherdess and attendant swain in a bucolic setting; on the opposite side of the goblet a verse inscription completes the flirtatious motif:

Ich lieb dich in der That	*(I love you with all my might,*
Verdriest dich diese Sache	*And if you think you mind,*
Vo geb ich die den Rath	*Why then, just serve me right*
Verube gleiche Rache	*And pay me back in kind!)*

Fig. 6. Covered Cup. Height, 12¾ inches. Acc. no. 52.1.

In this example, old and new appear in pleasant combination – the twisted stem and finial are free of cutting or engraving, in the old tradition; the bowl, cover, and foot are lightly engraved, in the new style. The twisted members enclose a thread of red glass, a decorative feature also drawn from Venetian tradition and especially popular in Bohemian workshops in the first quarter of the eighteenth century. The engraving consists of an armorial device (of no specific identity), a cupid, and the elaborate combination of strapwork and foliate motifs known as "Laub und Bandelwerk."

Fig. 7. Goblet. Height, 7¾ inches. Acc. no. 52.4.

Among the many ways of ornamentation borrowed from the remarkable

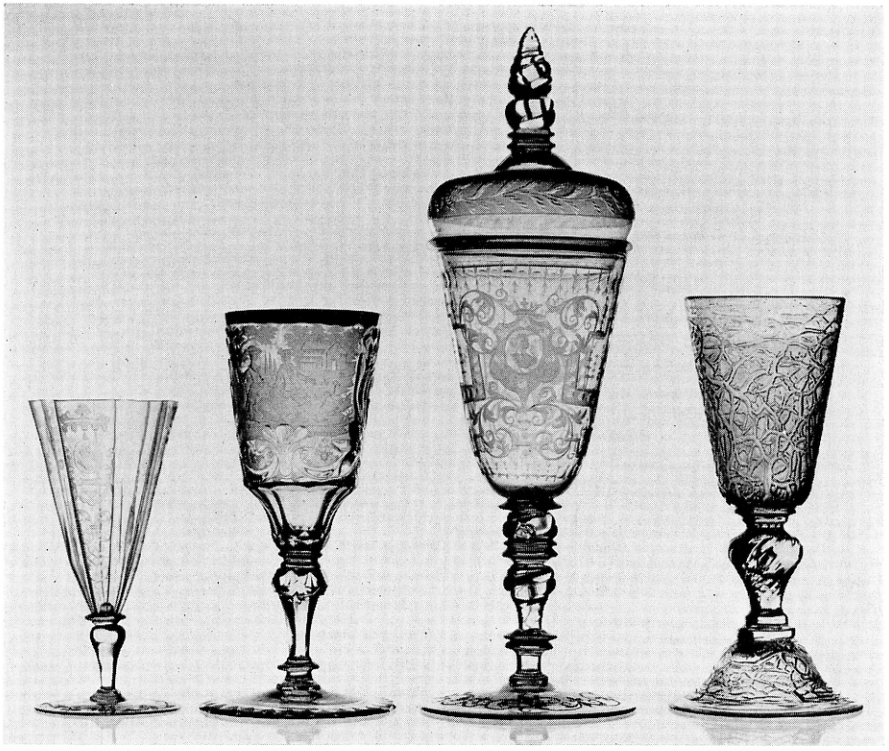


Figure 4 Figure 5 Figure 6 Figure 7

Venetians was the technique of "ice" glass. An irregular but pleasing crystalline design was produced by plunging the warm bubble of glass into cold water, or by rolling it on a cold marver. The bubble remained intact, but a net work of cracks was formed on its outer surfaces; additional blowing and reheating widened and smoothed the channels into their final form. Although "ice" glass was made in many workshops, northern Bohemia or Brandenburg (c.1720) has been suggested as the most likely source for this example.

VIRGINIA HARRIMAN

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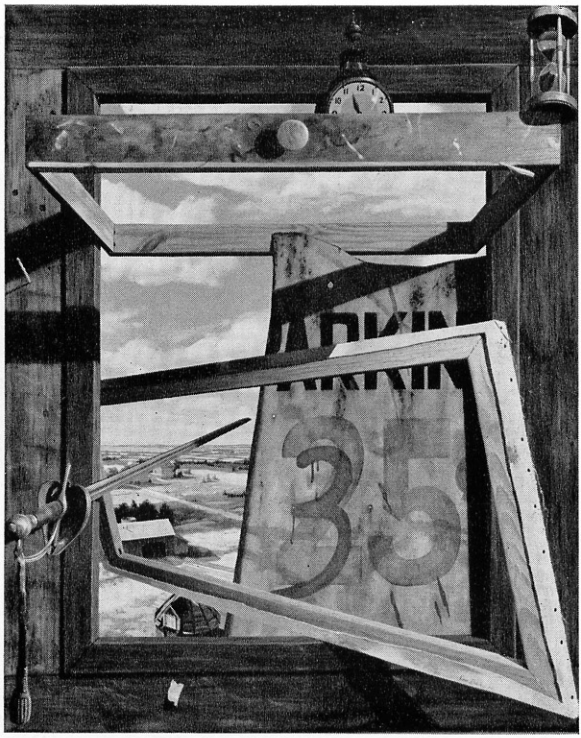
NOTE:

Special thanks are due Mr. Jerome Strauss, of New York City for his valuable suggestions concerning the sources and dates of these pieces.



THE SWORD
by KENNETH DAVIES
American Contemporary
Gift of Mr. and Mrs. Lawrence A. Fleischman, 1952

THE SWORD

The Sword by Kenneth Davies, presented to the Detroit Institute of Arts last year by Mr. and Mrs. Lawrence A. Fleischman, has become one of the most popular paintings in the Museum.[1] Painted with acute visual proficiency, the objects are portrayed in such a way that the spectator is led to believe that he can reach out and grasp them from the wall. Such paintings are called *trompe-l'œil* or paintings that "fool the eye," and have fascinated artist and public alike for many centuries. In this Museum the Dutch 17th century peep-show and the fine group of American still-life subjects by William Harnett and his followers are outstanding examples of this tradition. In recent years there has been renewed interest in *trompe-l'œil* in America. Kenneth Davies is the most interesting figure in this movement; and it is fortunate that we now have one of his best paintings in our collection.

In *The Sword* Davies has departed somewhat from traditional *trompe-l'œil* in presenting an extended area of space. The composition is arranged within a window frame which is placed to coincide with the picture plane, the other objects projecting through it toward and away from the spectator. At the top of the composition a drawer frame has been wedged into the window frame and projects directly toward the observer. Behind this frame is an old clock and in the extreme upper right hand corner an hour glass balanced precariously on the drawer frame. Both these objects appear about to fall and give that sense of

tension which pervades the whole painting. Hanging from the drawer frame is an old parking sign which serves as a stop to the movement back into the landscape. Farther down and at a sharp angle a stretcher cuts diagonally across the window towards the observer and off into the space at the lower left. As a counter thrust to the movement of the stretcher the sword floats from near at hand deep into the background giving great depth to the landscape which is behind and below.

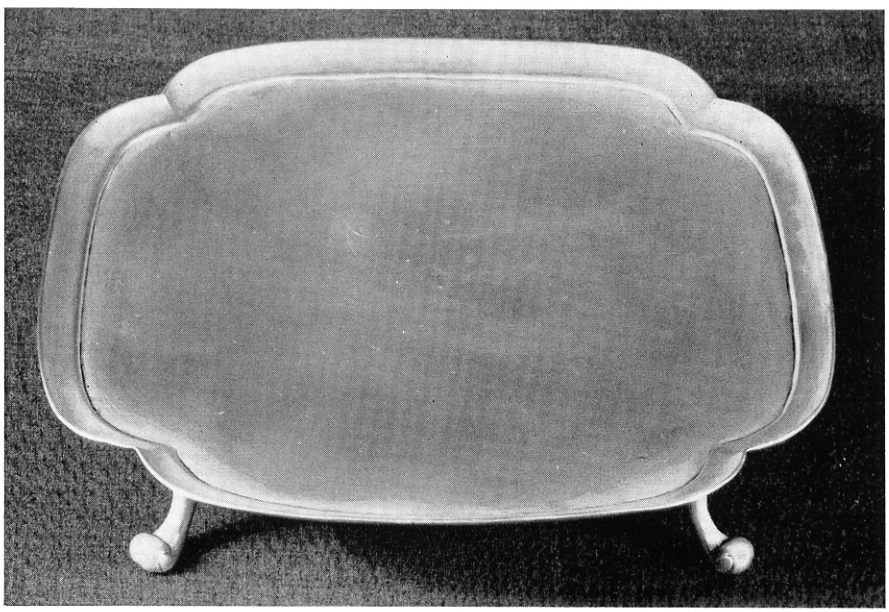
WILLIAM E. WOOLFENDEN

[1] Cat. No. 1068. Canvas. Height 40⅞ inches; width 31⅞ inches. Signed on the painted stretcher in lower right: Ken Davies, 50. Acc. no. 52.156. Gift of Mr. and Mrs. Lawrence A. Fleischman, 1952.

A SILVER TRAY by JACOB HURD

The Institute has owned for many years a distinguished series of works by Jacob Hurd, the well known Boston silversmith of the late Colonial period: a globular teapot with the arms of the Bradford family, a mug, and a splendid bowl. To these there has been added recently the silver tray reproduced here. Heavy in actual weight, supremely delicate and restrained in its lines, it is apparently an early work of the great craftsman, and a splendid example of the American Queen Anne style at its best.

Acc. no. 53.146. Length $7^{13}/_{16}$ inches. Engraved at bottom: I and T, separated by stylized floral design. Stamped on top: *Hurd* in a cartouche. Gift of the Gibbs-Williams Fund, 1953.



SILVER TRAY *by* **JACOB HURD, American (Boston), 1702-1758.** ***Gift of the Gibbs-Williams Fund, 1953***

JOHN MONTRESOR'S PLAN OF FORT DETROIT

Reproduced on the cover of the present Bulletin is a document of extreme importance for the history of Detroit. It is one of at least three known plans of Detroit by Lieutenant Montresor. One was sold in London in 1935; still another, inscribed by Montresor to Sir Jeffrey Amherst, is in the William L. Clements Library, University of Michigan. Lieutenant John Montresor (1736-99) later Captain and Colonel of engineers in the British Army, came to America with Braddock in 1754. He has been called "the ablest cartographer with the British forces in America." In 1763 (when this map was probably made), at the time of the siege of Detroit by Pontiac, he relieved Major Gladwin and in 1764 constructed a citadel on the west side of the old palisaded town.

JOHN MONTRESOR. PLAN OF FORT DETROIT AND ITS ENVIRONS
Manuscript map (probably 1763), pen and ink and water color, 10¼ by 15⅝ inches. Acc. No. 52.117
Gift of the Gibbs-Williams Fund, 1952

(Opposite page)
ANCESTRAL FIGURE of carved and painted wood from the Sepik River area, New Guinea
Height 58 inches. Acc. No. 52.232
Anonymous Gift, 1952