

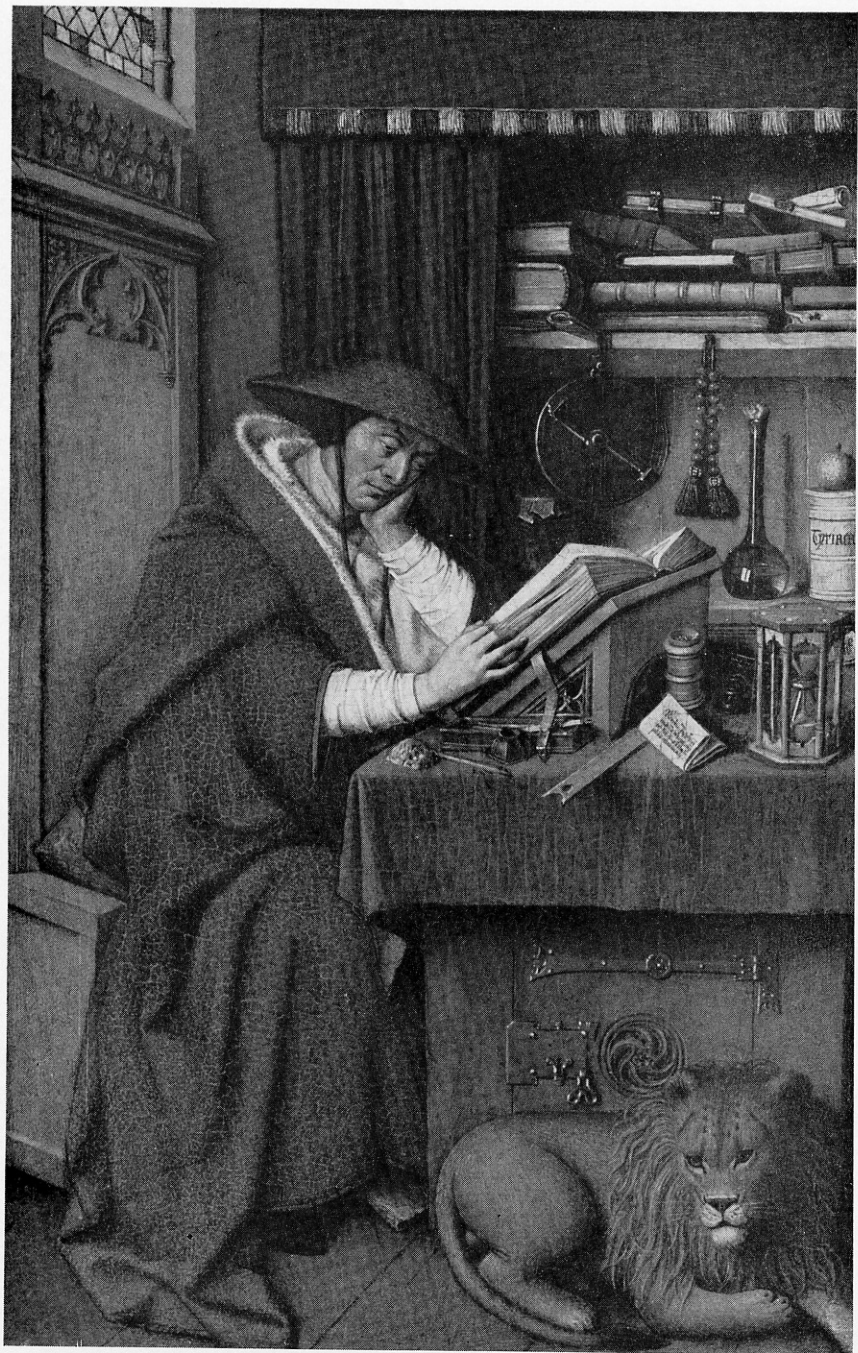
# Bulletin

OF THE DETROIT INSTITUTE OF ARTS

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ST. JEROME IN HIS STUDY (detail)  
by JAN VAN EYCK, Flemish (ca. 1390-1441)  
*City appropriation, 1925*



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**NEW LIGHT UPON THE  
JAN VAN EYCK ST. JEROME**

Recent restoration and researches have thrown new light upon the mystery surrounding the Museum's small but brilliant painting of *St. Jerome in his Study*.<sup>1</sup> For years the picture has provided provocative discussion for art historians and connoisseurs. Purchased in 1925 by Dr. W. R. Valentiner for the Detroit Institute of Arts, of which he was then director, the small Flemish painting was at that time attributed to Petrus Christus. From the time of its acquisition by Detroit, the panel presented puzzling problems in style which have kept art critics in controversy for decades. The combination of extraordinary artistic qualities in the upper portion, together with weaker, coarser areas in the lower, offered an enigma, the solution to which has only recently been found.

Early in the controversy, scholars were in almost complete agreement that the panel was by Petrus Christus, student of van Eyck, although it was soon realized that it represented a design of Jan van Eyck. One dissenting voice was that of the Viennese authority, Dr. Ludwig Baldass, who thought the *St. Jerome* might be an early work of Jan van Eyck himself. The date 1442, added in tiny 15th century letters on the wall above the saint's head, had provided further mystery, both because it was the year after van Eyck's death and because of the curiously secretive manner in which it had been applied to the picture. It must have been added later, for reasons impossible to guess, in characters so obscure that they escaped everyone's attention until years after the picture had been first published and exhibited.

In a lecture given before the College Art Association in 1932, Dr. Valentiner advanced the hypothesis that since the Detroit *St. Jerome* was of a quality worthy of Jan van Eyck in its main parts, but weaker in execution in the lower and left portions (the saint's robe, the bench, the floor and the lion), it was a picture begun by Jan van Eyck, left unfinished at his death, and completed by Petrus Christus, who presumably added the date.

Dr. Valentiner's lecture was given as the third after-dinner talk at the meeting of the College Art Association in New York in 1932, in the usual clatter and confusion that follow a hotel banquet. It found some attentive listeners but it was never put into print and the detail photographs were never published. Perhaps this is why his hypothesis did not carry the conviction it deserved. Scholars continued to support the theory that the painting was by Petrus Christus.

In 1951 Dr. Erwin Panofsky discovered that the letter which lies open on the table is an actual letter and readable, despite the minuscule quality of the characters. Its salutation may be construed as a witty compliment from Jan van Eyck to the Cardinal Niccolo Albergati, who died in Siena in 1443. The inference can be made that the picture was commissioned by Albergati; if so, it would also help to account for the early appearance of the panel in the Medici collection at Florence. But although Panofsky believed the inscription to establish beyond doubt that *St. Jerome* had been painted largely by Jan van Eyck, he felt that the remarkable differences in style and quality of other parts supported the theory of the collaboration of Petrus Christus.

In 1956, the museum decided to have the picture cleaned in preparation for making new photographs for a Detroit volume of the Belgian corpus, *Les Primitifs Flamands*. The cleaning was undertaken by Mr. William Suhr with extraordinary results. A series of comparative photos, published in a more comprehensive article in *The Art Quarterly*,<sup>2</sup> provide a fascinating study of the results of the removal of the overpaint. *St. Jerome* has become more Gothic in drawing and the picture regains both its unity of style and its intensity. The areas of the former disturbing coarse, broad style of painting were found to have been overpaint. With its removal, after nearly five hundred years, the original paint texture emerged damaged but brilliant. The restoration of the unity of this area by careful rebuilding of the missing portions was a long, laborious task, carried out triumphantly by Mr. Suhr. Detroit can feel fortunate that the disturbing elements which confused the attribution and suggested the collaboration of a second artist have disappeared with the removal of the overpaints; that it is now, we believe, clearly the work of one hand only, and that hand Jan van Eyck.

<sup>1</sup> Cat. No. 33. Panel. Height 7 $\frac{7}{8}$  inches; width 5 $\frac{1}{4}$  inches. Dated 1442 on wall above saint's head. Acc. No. 25.4. References: W. R. Valentiner, *Detroit Institute of Arts Bulletin*, Vol. VI, No. 6, 1925; complete list of further references in *The Art Quarterly*, Autumn, 1956 — see footnote 2. City appropriation, 1925.

<sup>2</sup> This article is a condensation by the *Bulletin* editor of a more fully documented article by Mr. E. P. Richardson, "The Detroit 'St. Jerome' by Jan van Eyck," in *The Art Quarterly*, Autumn, 1956.

## **A PORTRAIT OF AN EIGHTEENTH CENTURY NOBLEMAN**

No "Period" room, it seems, can become meaningful until at least one contemporary portrait hangs on its walls to give it a life of its own. And no portrait could have been better chosen for the Institute's eighteenth century *salon* than that of the proud nobleman which, found in Paris by the Director, was presented a few months ago to our museum through the Kanzler Fund.<sup>1</sup> A masterpiece of



PORTRAIT OF THE MARQUIS DE PUENTE-FUERTE  
by JEAN-BAPTISTE PERRONNEAU, French (1715-1783)  
*Gift of the Kanzler Fund, 1956*

dispassionate characterization, it is the work of Jean-Baptiste Perronneau, 1715-1783, one of the most gifted portrait painters of the eighteenth century, and one of the least appreciated in this country.

Of Perronneau's life there is little to say. He was born in Paris, studied under good masters (Natoire among others), became in due course a member of

the Royal Academy of Painting, married another painter's daughter, and exhibited regularly at the Salons. But, while less talented colleagues received commissions from Versailles, Perronneau seems to have been largely ignored by the Court. For us today he remains essentially the portrait painter of the French provincial bourgeoisie or of the lesser foreign nobility; and his sitters were usually charming or unimportant people like Mademoiselle Rosaline, called Raton, "artist at the Opéra-Comique," M. Tolling, lawyer from Amsterdam, or *Jonkheer* Borel Jansz. It is indeed significant that Perronneau, probably unable to find sitters in Paris, should have travelled considerably, not only through France (which was unusual enough for the period), but also through much of Europe, from Italy to Russia and Holland, and perhaps even to England.

But there is little doubt that the personage represented in our portrait is neither a lawyer nor a merchant. Cultured and refined and witty, and at the same time vain and disdainful, insensitive to the point of cruelty, he is in his complexity the epitome of eighteenth century aristocracy: in a world of absolute values it is for him that the Rosalines danced and sang and that the Perronneaus painted. To a Frenchman there is in this middle-aged Don Juan something unmistakably foreign. Is this, as has been suggested, another portrait of Don Pablo Antonio de Barrenechea y Novia, Marquis de Puente-Fuerte and Minister of Spain to the States General of Holland, of whom a pastel portrait, also by Perronneau, is known? It is quite probable, even though on account of the difference in age (the pastel represents an older man) it is difficult to be too positive.<sup>2</sup>

Perronneau is essentially a pastellist, and his portraits in oil, characterized by the feeling for the quality of a less familiar medium which one finds in a terra cotta by Géricault or a painting by Carpeaux, have a freshness rare in the eighteenth century. With its vibrant harmonies and unexpected variety of texture, the Detroit portrait is among the most successful of them; there is no more exquisite shade of muted pink in Nattier's portraits than the *rouge éteint* of the Marquis' velvet coat, nothing bolder in Goya's or Delacroix' later works than the tremulous gold, silver and vermilion incrustations of his vest and lace jabot.

PAUL L. GRIGAUT

<sup>1</sup> Cat. No. 1219. Oil on canvas. Height 29¼ inches; width 23¾ inches. Signed upper right: *Perronneau*. Acc. No. 56.120. Sold at Hotel Drouot, Jan. 1956. Gift of the Kanzler Fund, 1956.

<sup>2</sup> This pastel portrait, now in the Art Institute of Chicago, was published by Daniel Catton Rich, in the Institute's *Quarterly*, April, 1953.

## TWO LATE RENAISSANCE CABINETS

During the late Renaissance in France, ornament came to be stressed until it covered every inch of surface, whether of a textile, ceramic, binding of a book or an article of furniture. The output was prodigious. Among the most notable achievements of the era were the carved pieces of furniture, particularly the massive cabinets with their elaborately carved exteriors and intricately contrived



WALNUT CABINET  
French, period of Henry III, ca. 1580  
*Gift of friends of K. T. Keller, 1955*



EBONY CABINET  
French, period of Louis XIII (1610-1643)  
Gift of friends of K. T. Keller, 1955

interiors. Two such cabinets were given to the Museum on the occasion of Mr. K. T. Keller's seventieth birthday, by a group of his friends. Handsome and impressive, they present interesting problems as to provenance. The earlier cabinet,<sup>1</sup> a walnut "à deux corps" type, was probably created under Henry III, around 1580; the later one,<sup>2</sup> of ebony on a table base, presumably dates from the period of Louis XIII (1610-1643).





INTERIOR OF EBONY CABINET (detail)  
 French, period of Louis XIII (1610-1643)  
*Gift of friends of K. T. Keller, 1955*

The surface ornament on the walnut cabinet, formerly owned by the late Clarence H. Mackay, is robust and exuberant. Oval central medallions painted in grisaille with figures of Justice and possibly Righteousness adorn the two carved doors in the upper portion; of the three warriors carved in high relief which serve as pilasters, the draperies of the feminine one, probably Minerva, mask a cunningly concealed keyhole. In the lower portion, two hinged cupboard doors are carved in low relief with military trophies and scrollings between pilasters. Short spindle front feet are carved and fluted, as are the numerous and varied bands of molding.

Although placing such a cabinet cannot be done with certainty, it may well have been made in Dijon, ancient stronghold of the Dukes of Burgundy, for it follows the general lavish style created by Hugues Sambin of that city. As design motifs and architectural forms spread from Italy through France and Central Europe up into the Low Countries, and as skilled craftsmen traveled to meet customer demands, problems of provenance grew exceedingly complicated.

This is even truer of the ebony cabinet. With Richelieu as prime minister, and Simon Vouet as a leader in the art world, there was a rise in the demand for luxurious furniture under Louis XIII. His mother Marie de' Medici, who had served as regent during Louis' adolescence, encouraged the manufacture of

magnificent inlaid ebony cabinets in Paris from 1620 to 1630. Our cabinet, at one time in the La Rochefoucauld Collection, may well have been created in Paris at this period.

A number of elements, however,—the topmost relief of sea deities, the delicately incised moldings, the star and foliate forms inside the outer doors, the Old Testament themes chosen — all link our cabinet with several others in well-known public collections. Although regarded for the most part as French, there has been no unanimity of opinion. Similar examples at the Metropolitan Museum, at Fontainebleau, Cluny and the Louvre, were held to be French seventeenth century. The Victoria and Albert, however, called its cabinet, "Dutch or Flemish seventeenth century," and Windsor Castle, its example, "Flemish, with an English stand of the period of Charles II." Considering the interchange of decorative ideas that flowed between France and the Low Countries during the seventeenth century, the problem eludes precise definition.

Despite its elaborate surface embellishment, the exterior of the ebony cabinet is unified and highly architectonic. The complex interior foreshadows the Baroque. Dramatically contrasting intarsia work decorates the inner doors; these open to reveal intriguing vistas suggested by mirrors and arcaded columns, all worked out in false perspective. Rich gilding, inlaid wood, gleaming mirrors and green malachite combine to give an effect almost Oriental in splendor. In both cabinets there is a superb blending of massive dignity, ingenuity and consummate craftsmanship.

ELIZABETH H. PAYNE

<sup>1</sup> Acc. No. 55.457. Height 6 feet 2 inches; width 4 feet 5 inches. *Ref.*: For similar pieces see Dr. Hermann Schmitz, *Encyclopedia of Furniture* (1926), pl. 112; Feulner, *Geschichte der Möbelkunst*, pl. 128; *Les Arts*, Nov. 1903. Gift of friends of K. T. Keller, in honor of his seventieth birthday, 1955.

<sup>2</sup> Acc. No. 55.458. Height 6 feet 3 inches; width 6 feet 9 inches. *Ref.*: Similar examples are in the following collections: Metropolitan Museum of Art (*Bulletin MMA*, vol. 26 (1931), pp. 232-236); Le Musée de Cluny, Windsor Castle, The Victoria and Albert Museum, Le Palais de Fontainebleau, the Rijksmuseum.

### **FAME by FUSELI**

Behind the tranquil facade of aristocratic portraits which constituted the bulk of English painting executed in the second half of the eighteenth century rived a profound turbulence. The art of Henri Fuseli drew upon this force to explore and lay bare the nightmarish and revolutionary powers that threatened established social order. An embarrassment to the nice patronage of his day, Fuseli has been rediscovered by a generation that permits and encourages disquieting displays.<sup>1</sup>

The foreground of our recently acquired drawing<sup>2</sup> is dominated by a furiously energetic nude sketched in pencil and reinforced with boldly brushed



FAME  
by HENRI FUSELI, British School (1741-1825)  
Gift of John S. Newberry, Jr., 1956

lines of ink. FAME, sword drawn and trumpet sounding, hurls himself to a precariously held Alpine height, a Michelangelesque figure equipped with spurs to goad mankind to heroic action and dreams of true greatness. In a background abyss of broad and suggestive sepia washes, a vanguard of bristling warriors hugs a trail cut in a moonlit canyon wall.

Henri Fuseli yearned to discover and reopen in the England of his adoption wellsprings of grandeur and magnificent conception that had earlier inspired a Shakespeare and a Milton. This handsome addition to our collection of drawings is a remarkable sample of the sometime powerful draughtsmanship of an eccentric poet-painter and a haunting witness to his aspirations.

NICHOLAS SNOW

<sup>1</sup> For information on the recent acquisition of an important painting by this artist see *Bulletin of the Detroit Institute of Arts*, Vol. XXXIV, No. 1, 1954-5, p. 3.

<sup>2</sup> Acc. No. 56.48. Ink and bistre wash. Height 21 inches; width 25 inches. Ex-coll.: Baroness North. Gift of John S. Newberry, Jr., 1956.

## AN OUDENARDE TAPESTRY

Among the many Belgian towns where tapestry weaving once flourished, Oudenarde takes an honored place. Inventories and encyclopedias mention the craft as a specialty of the handsome old town on the Schelde in the province of East Flanders, and thus we know that in the 16th century Oudenarde developed as a specialty the weaving of verdure tapestries. In these the landscape of the background is cut off by a dense shrubbery of large-leaved plants generally enlivened by birds. This dark coulisse sets off the foreground, a greensward with flowers where animals hunt and are hunted. The color scheme is somewhat limited, the heavy green and brown tones of the foliage are sparsely enlivened with brighter spots by a few flowers and birds' feathers. All the more welcome is the not too wide border, with garlands of fruit and flowers on a neutral ground. Here also a few birds generally add a welcome touch of brightness.

A tapestry of this type has reached our collection as a gift of Mrs. Henry P. Williams.<sup>1</sup> Here the hilly landscape is well designed with groups of trees and



VERDURE TAPESTRY  
Flemish, Oudenarde, late 16th century  
Gift of Mrs. Henry P. Williams, 1956

small buildings. To the left a settlement is protected by a high wall with several towers; around a large Gothic church, with a rose window, smallish houses are clustered. At the right side, at the foot of another hill, a high-domed church announces the presence of a large settlement, a town, but only a group of rather handsome big houses is visible. Several large trees lead the beholder's eye to the screen of heavy plants of the acanthus type. It is inhabited by a strange mixture of birds, a peacock with his hen, a pheasant with a tail of ostrich plumes, pigeons and thrushes. The somnolent peacefulness of this scene is badly interrupted by the goings-on in the foreground. Here a family of three wolves is on its way home from an attack on a herd of sheep. The mother wolf is carrying off a killed ram. But they are intercepted by four dogs of mastiff breed. The leader dog wears a handsome spiked collar, all four attack the enemy with teeth and claws. Their growling can almost be heard, its frightening effect on a squirrel in a tree is well observed by the designer. He deserves our gratitude also for the row of flowering plants which closes off the foreground, and for the birds and rabbits in the border.

Verdure tapestries were fashionable all through the 16th and well into the 17th century. But the Spanish war made trade hazardous and so many, apparently the best, weavers left Oudenarde and migrated to England, Holland and France. There one Oudenardois, François de la Planche, became one of the founders of the Gobelins factory; another, Jean Jans, was its first director; a third, Philip Béhagle, went to Beauvais, where he became director of the royal factory.

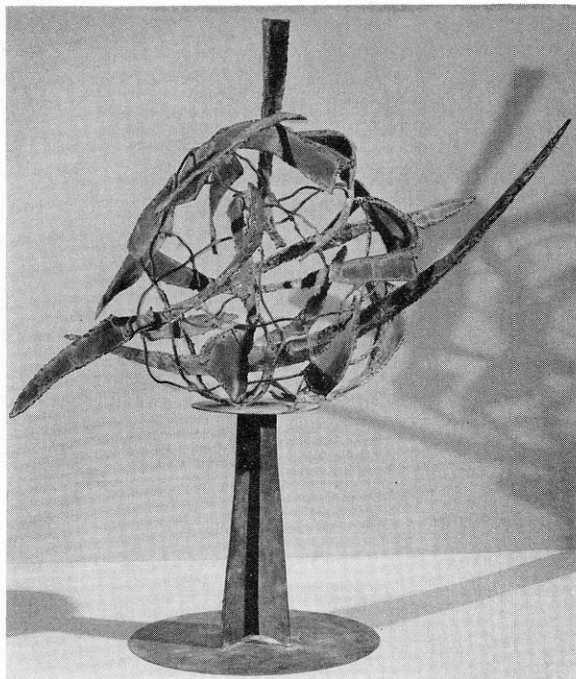
ADELE COULIN WEIBEL

<sup>1</sup> Accession number 56.116. Height 117 inches; width 143 inches. Gift of Mrs. Henry P. Williams, 1956.

## **RECENT ACCESSIONS OF CONTEMPORARY SCULPTURE**

The spare, directional forms characteristic of sculpture directly constructed in metal are the result of technical expediency and the sculptors' interest in penetrating space rather than exploiting the values of mass and volume. Metal is a perfect material to use in holding slender shapes in delicate balance and tension. It is also expensive, so much so that the method of working directly with weld metal and acetylene torch has been a boon to modern sculptors in enabling them to eliminate costly foundry castings. Though this method does not make technical crudity unavoidable, modern sculptors have found the boldness of jagged or tortured shapes, the complexity—and the richness—of irregular surfaces to be both appropriate and useful in recording their conceptions.

SPHEROID III  
by HERBERT FERBER  
American (1906- )  
Gift of the Friends  
of Modern Art, 1955



Herbert Ferber is one of our most eminent practitioners of direct metal sculpture. The copper globe of *Spheroid III*<sup>1</sup> seems an almost literal creation of a little world of space, spinning on its copper fins that could as well be representations of charted winds or cosmic forces. Ferber has won an international reputation through his many successful exhibitions in America and abroad.

It is always a source of satisfaction and instruction to compare the work of Michigan sculptors and painters with the work of artists who are perhaps more widely known. From the 1955 Annual Exhibition for Michigan Artists the Institute acquired *Auto-da-Fe II*<sup>2</sup> by Lindsey Decker and *Quartet*<sup>3</sup> by G. Alden Smith, both sculptors with enviable reputations in Michigan. *Auto-da-Fe* is the second of a series of three compositions that Lindsey Decker has based on the theme of the Spanish Inquisition, one of many suggestions that he has drawn from his periods of work in the American Southwest. In generalized terms he has sought to transcribe the trials by fire, both a torture and a purification, to which heretics were subjected by the Inquisition.

Lindsey Decker has exhibited regularly for the past several years in Detroit and in museums and galleries in San Francisco, New York, Kansas City, Philadelphia and Denver. He is at present on the faculty of Michigan State University.

G. Alden Smith is an Associate Professor in the Department of Art, Wayne State University and also a regular contributor to Detroit exhibitions. His work

is svelte and sophisticated in conception and treatment, the forms of *Quartet* blending in an agreeably lyric passage. Without exploring a new environment in the arts or pressing an emotional message, it makes the most of the natural beauty of wood and the refinement of shape.

The Institute has acquired further from the 1956 Michigan Artists' Exhibition, *Composition with Two Figures*<sup>4</sup> by Leonard D. Jungwirth, who is a Professor of Art at Michigan State University and has been well known in our community for a number of years. The acquisition of these works furthers the Museum's purpose of collecting a representative group of contemporary sculpture.

A. F. PAGE

<sup>1</sup> Acc. No. 55.22. Height 32¼ inches. Gift of The Friends of Modern Art.

<sup>2</sup> Acc. No. 55.77. Height 43½ inches, width (maximum) 34½ inches. Museum Purchase Prize; Dr. and Mrs. Meyer O. Cantor Prize.

<sup>3</sup> Acc. No. 55.78. Height 34¾ inches. Mrs. Owen R. Skelton Prize.

<sup>4</sup> Acc. No. 56.179. Height 25½ inches. Mrs. Owen R. Skelton Prize and the Dr. and Mrs. Meyer O. Cantor Prize.

### **GREEN BUSH ON THE HUDSON RIVER**

There are few things rarer in the field of Americana than eighteenth century topographical views. The present *View of Green Bush on the Hudsons River*



*A View of Green Bush on the Hudsons River near Albany in the Province of New York in North America*

**GREEN BUSH ON THE HUDSON RIVER**  
Lt. Thomas Davies, 2nd half of 18th century  
Gift of Mrs. George F. Green, 1956

near Albany in the Province of New York in North America,<sup>1</sup> dated 1766, is therefore a very precious document. But, the work of an English officer, an amateur artist who was more than a Sunday painter, it is also, in its own unobtrusive way, a delightful work of art, fresh and direct. Other watercolors by Lieutenant Thomas Davies (who fought in the French and Indian wars and on the English side, during the Revolutionary War, before becoming Commandant of Quebec) are known. They are mostly views of what is today New York State, or else of Canada, then recently turned over to the British by the French government.

<sup>1</sup> Cat. No. 1220. Watercolor. Height 9½ inches; width 16½ inches. Gift of Mrs. George F. Green, 1956.

### **A DISQUIETING NUDE** by FRANCIS BACON

It is difficult now to believe that the "Gothic" novels of the nineteenth century ever really thrilled or chilled their readers' blood, but apparently they did. Perhaps some hundred years from now, the paintings of Francis Bacon may be regarded as quaint ghost stories of the twentieth century. But for the present, the images of this younger British artist, now represented in Detroit by the recently acquired *Study for a Nude*,<sup>1</sup> must be counted among the most powerful and disquieting of his time.

Bacon's work has none of the exuberance of the now flourishing school of abstract expressionism. His is a reserved palette, with a preference for the understatement of blacks, greys, blues, and purples; he shows little appetite for the uncomplicated delights of pure form and texture. His style is a functional one; although he paints with genuine virtuosity, his technique is never given over to a completely sensuous appeal, but is dedicated with single-minded concentration to the description of his personal vision.

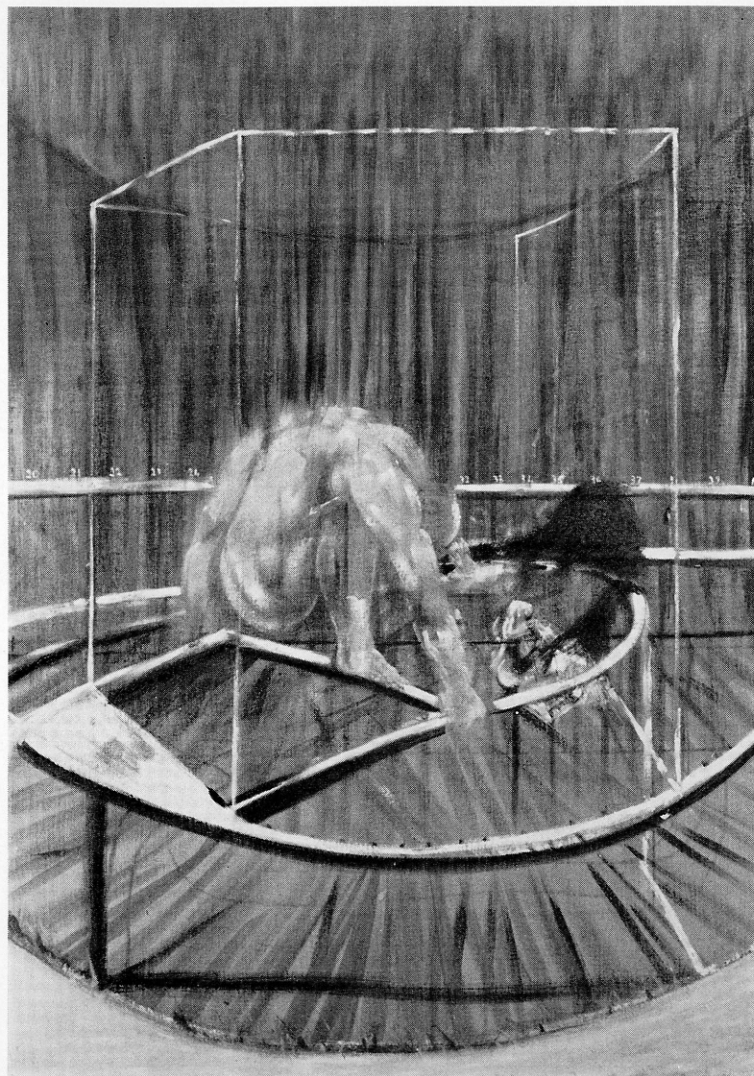
In many of his paintings, Bacon has been directly preoccupied with themes of mutilation and dismemberment; even his less dramatic works are unmistakably sinister in implication. His chief source of visual imagery is a collection of news photographs reporting crimes and accidents, a kind of contemporary chamber of horrors. But, by what he calls a process of elliptical forms — "shapes . . . remade or put slightly out of focus to bring in their memory traces"<sup>2</sup> — he avoids the meaningless shock of realistic horror and draws his power instead from that store of violence and terror of which nightmares are made.

Despite the uniquely modern character of his art, Bacon's work is not so much outside the main stream of western tradition as it is painfully attached to it. The haunting forms which inhabit his canvases are rather like Eliot's Hollow



Men,<sup>3</sup> nominal descendants of the Renaissance hero, but reduced to impotence and agony by their sense of present futility.

*Study for a Nude* is a case in point. Its title is a certain if not deliberate irony, inviting comparison between this scarcely human creature and the beautifully articulated nudes of humanist art. Bacon was forty-two when he painted this picture in 1952; it is not unreasonable to suppose that the scale of numbers



STUDY FOR A NUDE  
by FRANCIS BACON, English (1910- )  
Gift of Dr. William R. Valentiner, 1955

from twenty to forty is a simple reference to his own life as an adult artist, rather than some hopelessly obscure cabala. Among artists of the past, begun in their profession as children, this period — from the end of youth to the beginning of middle age — was most often the time of power, brilliance, and confident achievement. For Bacon, as for so many artists who have felt the weight of the past without being able to accept its formulas, it has been the time of a groping and lonely search for expression in an arid world “. . . shape without form, shade without color, paralysed force, gesture without motion . . .”<sup>2</sup>

VIRGINIA HARRIMAN

<sup>1</sup> Cat. no. 1204. Oil on Canvas. Height 78 inches; width 54 inches. Acc. no. 55.353. Gift of Dr. William R. Valentiner, 1955.

<sup>2</sup> Francis Bacon as quoted in “The Anatomy of Horror” by Sam Hunter, p. 13, *Magazine of Art*, January, 1952.

<sup>3</sup> From *The Hollow Men* by T. S. Eliot.



INTERIOR OF ST. PETER'S, ROME by GIOVANNI PAOLO PANINI, Italian (1691-1765)  
Gift of Mrs. Edgar R. Thom, 1956



### GEORGIC

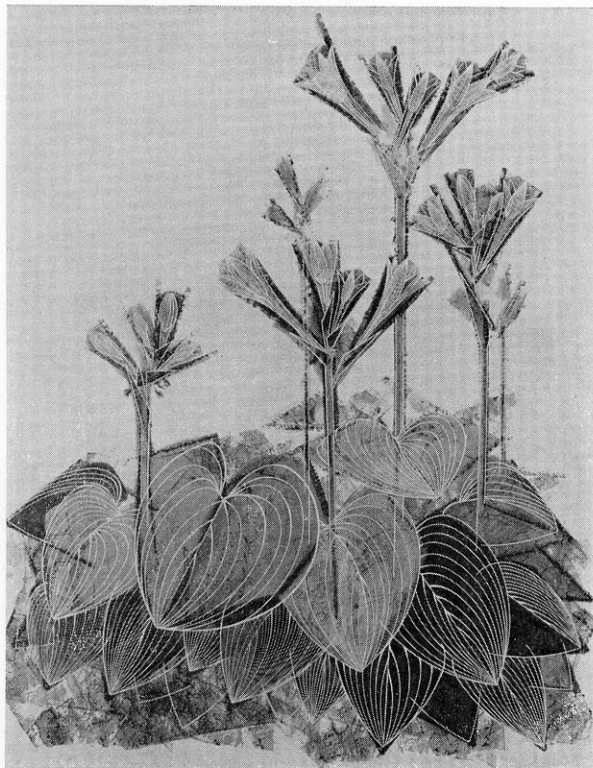
by AARON BOHROD, American (1907- )

Gift of Mr. and Mrs. Lawrence A. Fleischman and Mr. and Mrs. William J. Poplack, 1956

## RECENT ACCESSIONS OF PAINTINGS

Baroque splendor at its richest and most impressive is suggested in the canvas of the *Interior of St. Peter's, Rome*, by G. P. Panini, given to the Institute by Mr. and Mrs. Edgar R. Thom. Tiny kneeling and standing figures, dwarfed by the immensity of the vaulted nave, give scale to the enormous structure. The architectural perspective, which Panini handled with such ease, leads the eye to the twisted columns and great baldachino wrought by Bernini. The Museum has received previously from Mr. and Mrs. Edgar B. Whitcomb a pair of landscapes of Roman ruins by Panini, revealing Rome's debt to classical antiquity. *The Interior of St. Peter's* conveys all the magnificence of Baroque Rome.

Three other works are contemporary. A trompe-l'oeil still life of farm tools and paraphernalia, meticulously painted by Aaron Bohrod, is entitled *Georgic*. Two acquisitions stemming from the Annual Michigan Artists Exhibition of 1956 include an oil, *Horses and Mountains* by John A. Jacobson, winner of the Lou R. Maxon Prize, and an ink drawing *Hosta* by Hugo Rodriguez. The drawing is particularly inventive in its adaptation of scratchboard, which is essentially a commercial art medium, to a decorative fine-art technique.



HOSTA  
by HUGO RODRIGUEZ  
American Contemporary  
Museum Collection  
Purchase Prize, 1956

HORSES AND MOUNTAINS  
by JOHN A. JACOBSON  
American Contemporary  
Winner of the Lou R.  
Maxon Prize, 1956

