

Recent acquisitions (2000–2006) of European sculpture and decorative arts at The Detroit Institute of Arts

SEVEN YEARS HAVE elapsed since the Supplement of acquisitions of European sculpture and decorative arts at The Detroit Institute of Arts last featured in this Magazine (June 2000; our first Supplement appeared in the June 1988 issue). The intervening period, 2000–06, coincides with the arrival and continuing support of Graham W.J. Beal as the Museum's director, and has been distinguished by unprecedented activity in terms of publications, exhibitions and acquisitions, as well as the Museum's seven-year master plan involving the redesign and reinterpretation of all its galleries. After the completion of a new wing, designed by the architect Michael Graves, and the extensive rebuilding of nearly the whole of the Museum, the reopening of the Detroit Institute of Arts will take place on 23rd November 2007.

Several acquisitions in this Supplement have been featured in our two-volume *Catalogue of Italian Sculpture in the Detroit Institute of Arts* (2002) and the catalogue of the exhibition *The Medici, Michelangelo and the Art of Late Renaissance Florence*, held in 2002 in Florence, Chicago and Detroit, as well as in articles on European sculpture and decorative arts (cited below). Since 2000 we have acquired nearly eighty European sculptures and works of decorative art from the fifteenth to the early twentieth century through gift, bequest or purchase. This Supplement features a selection of the most important of these, chosen to illustrate the rich variety of works produced over six centuries and representing a wide array of media.

This Supplement celebrates the twentieth anniversary of the founding of the Visiting Committee for European Sculpture and Decorative Arts (founded in 1987 to promote connoisseurship, educational programmes and collecting of European works of art for the Museum), as well as the tenure of its third Chair, Lila Silverman (2000–06). The Visiting Committee and many individual members have generously contributed to a number of major acquisitions, including Benedetto da Maiano's *God the Father* (no.II), the Augsburg Jewel casket (no.VI) and the Meissen *Sultan riding an elephant* (no.VII), to name only a few. We are also grateful to the Visiting Committee for its continued generous support of this and previous Supplements, a testament to its longstanding commitment to our curatorial work.

The next years promise further impressive growth and expansion as The Detroit Institute of Arts completes and celebrates its renovation and the chrono-thematic reinstallation of its collections with a variety of innovative exhibitions, publications and extensive public programming. As curators of European sculpture and decorative arts, we will continue to build on the historic strengths of the Museum's comprehensive European holdings and to seek out rare and important works of art.

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1. Ewer (*brocca*) with the Medici-Habsburg coat of arms, design and modelling attributed to Bernardo Buontalenti, Medici Grand Ducal workshops, Florence. c.1575–78. Soft-paste porcelain with underglaze blue decoration, 36.8 by 22.9 cm. (Founders Society Purchase, Robert H. Tannahill Foundation Fund, New Endowment Fund, Henry Ford II Fund, Benson and Edith Ford Fund, Mr and Mrs Walter Buhl Ford II Fund, Mr and Mrs Horace E. Dodge Memorial Fund, Josephine and Ernest Kanzler Fund; gifts from Mrs Horace E. Dodge, Mrs Russell A. Alger, Mr and Mrs Edgar B. Whitcomb, Robert H. Tannahill, Julie E. Peck, Ralph Harman Booth, Mrs Alvin Macauley, Sr, Albert Kahn, Mr and Mrs Trent McMath, K.T. Keller, Arnold Seligman, William Buck and Mary Chase Stratton, Mrs Sydney D. Waldon, Mr and Mrs William E. Scripps, Ernest and Josephine Kanzler, Dr and Mrs Reginald Harnett, Elizabeth Parke Firestone, City of Detroit by exchange; 2000.85). This lavishly decorated ewer (*brocca*) is among the largest and most ambitious of the fifty-nine known surviving pieces of Medici porcelain which were produced in Florence between 1575 and 1587 and were the first successfully produced porcelain anywhere in Europe. The coats of arms on the ewer are those of Grand Duke Francesco I de' Medici of Tuscany and his consort, Johanna of Austria. From the armorials, the ewer can be dated between 1575, the year of the earliest documented European porcelain, and 1578, the year of Johanna's death in childbirth. The magnificently sculptural winged masks on the handles warrant an attribution of the design to Bernardo Buontalenti, head of the Medici workshops. The ewer had been in the Rothschild family collections in Paris for over 150 years prior to its acquisition by the Museum (see A.P. Darr: 'Francesco I de' Medici, Bernardo Buontalenti and a Medici Porcelain Ewer in Detroit', in M.L. Chappell, ed.: *Arte Collezione Conservazione: Scritti in Onore di Marco Chiarini*, Florence 2004, pp.219–24).



II. *God the Father with two angels*, by Benedetto da Maiano. c.1489. Polychromed terracotta model, 36.2 by 25.4 by 8.3 cm. (Museum Purchase, Joseph M. de Grimme Memorial Fund, Stoddard Family Foundation Fund, with funds from Mr and Mrs Gilbert Silverman, Mr and Mrs Richard Brodie, Dr and Mrs Reginald Harnett; 2006.60). This rare polychromed terracotta relief by the leading Florentine sculptor in the 1480s and 1490s is among the earliest surviving full-scale preparatory models of Italian Renaissance sculpture. It is the model for the upper-left portion of the *Annunciation*, the central marble section of Benedetto's famous Terranova Chapel altarpiece in S. Anna dei Lombardi in Naples, which he carved in Florence with the assistance of the young Michelangelo (sent to Naples by September 1489). Among the eight terracotta models by Benedetto that have survived, this relief is one of three to have retained traces of their original polychromy. These three works were acquired in the 1490s by the Tuscan counts Rasponi Spinelli for a family altar in their Cappella Spinelli in Borgo San Sepolcro, outside Florence. Among the Museum's large and significant collection of Italian sculpture, this relief is the only documented Renaissance terracotta model for a marble.



III. *Crucifix*. Miseroni workshop, Milan. Late sixteenth century. Rock crystal, gold and enamel, 29.5 by 19.3 by 9.2 cm. (Museum Purchase, J. de Grimme Memorial Endowment Fund; with funds from Mr and Mrs Richard Brodie, Mr and Mrs Edward Fuller; and gifts from Anna Thomson Dodge, Eleanor Clay Ford, Mr and Mrs Kaye G. Frank, Mr and Mrs Edgar B. Whitcomb, Bernard Savage Reilly, and Mr and Mrs Isadore Levin by exchange; 2004.28). This exceptional crucifix was probably carved in the workshop of Gasparo and Girolamo Miseroni, master goldsmiths and hardstone carvers of Milan. Elegantly carved objects from the Miseroni workshop were sought by some of the most notable courts of Europe. The body of Christ and the main part of the cross, cuffed at each end in enamelled gold, are carved out of a single, large piece of rock crystal. The entire base of the cross, from the knop down to the oval foot, is carved from another piece of rock crystal, which on its base is decorated with intaglio cherubs and floral ornaments. This is the first Renaissance rock crystal work to enter the Museum's collection.



IV. Flower vase, attributed to Adriaen Kocx, De Grieksche A Factory, Delft, Netherlands. c.1690–1700. Tin-glazed earthenware with enamel decoration, 28 by 30.5 by 8.9 cm. (Museum Purchase, Jerry Earles Flower Fund, Katherine Tuck Fund, the Women's Committee; 2004.41). This finely painted Delftware flower vase is attributed to De Grieksche A (The Greek A) Factory, founded in 1658 by Wouter van Eenhoorn, who later was succeeded by his relative Adriaen Kocx. The factory became one of the most successful and influential of the early Delft potteries. The vase's painted birds and chrysanthemums, as well as its blue-and-white colour scheme, are clearly in imitation of imported Chinese porcelain; its winged dragon-fish handles are Dutch conceptions of *makaras*, or Oriental mythical beasts.



V. Double cup (*Doppelpokal*), by Hans Petzolt. Nuremberg, 1596. Silver gilt with silver medals of the patrons, Jacob and Elisabeth Starck, 54 by 18.1 by 18.1 cm. (Museum Purchase, Robert H. Tannahill Foundation Fund; 2003.65.1–2). This silver-gilt double cup is a masterpiece of the Gothic revival style that strongly influenced German metalwork from the last quarter of the sixteenth to the early seventeenth century. Hans Petzolt was one of the most famous and prolific Nuremberg goldsmiths of the second half of the sixteenth century. The cup's essential form – two lobate cups of nearly identical size, one of which, inverted, fits on top of the other – recalls similar German examples that were made a hundred years earlier. Petzolt has updated the earlier Gothic model by incorporating Renaissance motifs, such as caryatids, strapwork and foliate scrolls, into its decoration. Portrait and heraldic silver medals of the cup's Nuremberg patrons reside in each bowl and underneath each foot. Documented in the Rothschild and Gutmann collections between 1885 until 2003, this double cup is now the only object of its kind by Petzolt in any American collection.



VI. Jewel casket, attributed to Johann Andreas Thelot and Johann Valentin Gevers, Augsburg. c.1705. Silver, silver gilt, tortoiseshell and ivory, 31 by 47 by 38 cm. (Museum Purchase, European Sculpture and Decorative Arts General Fund, Mr and Mrs Raymond M. Cracchiolo, Mr and Mrs Robert Larson, The Stoddard Family Foundation, Mr and Mrs Richard Gabrys, Mr and Mrs Eugene Gargaro, Lila and Gilbert Silverman, The Visiting Committee for European Sculpture and Decorative Arts, Robert Jacobs, Mr and Mrs Arnold Aronoff, Mr and Mrs Richard Brodie, Vivian Day and John Stroh, Mr and Mrs Kenneth Eisenberg, Mr and Mrs Jerry D'Avanzo, Mr and Mrs Erwin S. Simon, Mr and Mrs Loren Tibbitts, Andrew L. and Gayle Shaw Camden, Rebecca and Gerhardt Hein, Lova Khoram, Charlotte Robson, Mr and Mrs Victor Tahill, Deborah Thompson, Mrs Edward Tutag; 2005.22). This magnificent jewel casket is a visual tour de force of metalwork, tortoiseshell and green-tinted ivory by two of the leading Baroque goldsmiths in Augsburg. The silver reliefs, which depict gods and goddesses from classical mythology and personifications of the four continents, are securely attributed to Johann Andreas Thelot, while most of the remaining metalwork on the casket, and perhaps its overall design, is attributed to Johann Valentin Gevers. The fact that Thelot and Gevers, together with a cabinet-maker and perhaps even a third goldsmith, collaborated on this casket would not have been unusual in Augsburg, the most important metalworking centre in Germany from the last half of the sixteenth century to the eighteenth century, where extremely well-organised and specialised craftsmen frequently collaborated on prestigious or large and complex commissions.



VII. *Sultan riding an elephant*, modelled by Johann Joachim Kändler, court sculptor to Frederick-Augustus I of Saxony, and his assistant Peter Reinicke, Meissen Manufactory, Germany. 1749. Hard-paste porcelain with enamel decoration, gilt-bronze mount (Paris), 39 by 37 by 22.5 cm. (Museum Purchase, Robert H. Tannahill Foundation Fund, Gilbert and Lila Silverman Foundation, Visiting Committee for European Sculpture and Decorative Arts; 2004.11). Johann Joachim Kändler was responsible for establishing the porcelain figure as a specific art form in its own right. The particularly fine French ormolu base is contemporary with the porcelain, and may have been commissioned by the Paris *marchand-mercier* Lazare Duvaux, whose sales register of January 1752 mentions '*un elephante de porcelaine de Saxe portent une figure*'.



VIII. Goat-and-bee jug, Chelsea Manufactory, England. c.1745–49. Soft-paste porcelain, 11.1 by 8.3 by 5.1 cm. (Founders Society Purchase, Visiting Committee for European Sculpture and Decorative Arts in honour of Elizabeth DuMouchelle, Chair 1994–2000; 2000.93). Decorated with two reclining goats and a small bee, this rare cream jug is one of the earliest compositions from the first period of production at the Chelsea Manufactory, which was one of the first English factories to produce soft-paste porcelain. The jug's form was based on a silver prototype by the Huguenot silversmith Nicholas Sprimont, the factory's founder.



IX. Chestnut bowl and stand (*marronnière à quatre pans*), Sèvres Manufactory, France. c.1757–58. Soft-paste porcelain with enamel decoration and gilding, 21.1 by 16.2 by 12.7 cm. (Museum Purchase, J. de Grimme Memorial Endowment Fund, Bernard J. Reilly Fund; 2002.68). This refined lidded bowl, used to serve roasted, or perhaps sugared, chestnuts, is notable because of its rare shape and the excellent craftsmanship of its openwork, which the Sèvres modeller achieved by cutting into a sugar bowl (the *pot à sucre ovale à compartiments*), made at the factory from 1753. There are only a few extant examples of this model, which in 1759 was superseded by the *marronnière à ozier*, shaped like a basket. This chestnut bowl and stand, once owned by baron Gustave de Rothschild (who once also owned the Medici ewer; see Fig.1), is the first pink-ground work to enter the Museum's significant collection of Sèvres porcelain (see A.P. Darr and T. Dell *et al.*: *The Dodge Collection: Eighteenth-Century French and English Art in the Detroit Institute of Arts*, New York and Detroit, 1996).



X. Bust of a gentleman, possibly Joseph Addison, by David Le Marchand, French, active in England and Scotland. c.1704–10. Ivory, 26.7 by 15.2 by 7.6 cm. (Museum Purchase, J. de Grimme Memorial Endowment Fund, Stanford Stoddard, Gilbert and Lila Silverman Fund, Visiting Committee for European Sculpture and Decorative Arts in honour of Alan Darr; gifts from Mrs Horace E. Dodge by exchange; 2003.1). Tentatively identified as the British essayist Joseph Addison (1672–1719), this ivory bust has a monumental presence that belies its small proportions. David Le Marchand, a Huguenot artist who fled France first to Edinburgh and then London, where he established a successful ivory business, became the foremost sculptor in ivory in eighteenth-century Britain. The carving of details such as the curls of the wig and the buttons and drapery folds of the sitter's chemise display the sculptor's prodigious talent and bravura carving. Ivory sculpture by Le Marchand is rarely found outside Britain.



XI. *John Milton*. Richard Chaffers and Company, Liverpool, England. c.1760. After a model by John Cheere. Soft-paste porcelain, 45.7 by 24.8 by 13.9 cm. (Museum Purchase with funds from Stanford C. Stoddard in memory of Ann D. Stoddard; 2003.83). This large and finely modelled porcelain sculpture of John Milton depicts the poet in seventeenth-century dress resting on a column that is moulded with a relief of the Archangel Gabriel expelling Adam and Eve from the Garden of Eden, a scene taken from *Paradise Lost*. This rare model, by Richard Chaffers of Liverpool, was inspired by the slightly larger plaster example by the sculptor John Cheere (1709–87) of London, part of a series of great literary and artistic figures intended for display in libraries. Cheere's sculpture, in turn, was based on the marble monument in Westminster Abbey, sculpted by Peter Scheemakers after a design by William Kent. The present example, formerly in the John Hewett collection in London, is the only figure of Milton known thus far by Richard Chaffers and Company of Liverpool.

XII. Marriage jug with the planetary gods. Cruessen, Germany. 1668. Salt-glazed stoneware with enamel decoration, pewter, 21 by 15.9 by 12.7 cm. (Gift of the Stroh Brewery Company in memory of Peter W. Stroh; 2002.62). This tankard is one of eleven, mostly German, drinking vessels donated to the Museum in 2002 by the Stroh Brewing Company. The tankards and jugs range from 1580 to about 1880 and include examples in earthenware, stoneware, silver and painted wood. The present example is one of three tankards in the group made in Cruessen, one of the foremost centres for stoneware production in seventeenth-century Germany. The vessel features painted personifications of the planets around its body, while the inscription around its neck indicates that the tankard was made to commemorate a wedding in 1668.



XIII. *Departure of the volunteers of 1792 ('The Marseillaise')*, by François Rude. c.1835. Original plaster model, 130.8 by 92.7 by 17.8 cm. (Founders Society Purchase, Robert H. Tannahill Fund; 2001.67). This original plaster relief depicts one of the most familiar and renowned images in French nineteenth-century sculpture. It is one of the few surviving plaster maquettes for the twelve-metre-high relief of that subject, commissioned by the French government of Louis Philippe from the great Romantic sculptor François Rude for placement on the Arc de Triomphe in Paris. The subject of Rude's relief commemorates the moment in 1792 when France's first citizens' army rose up in unison against the threatened invasion of the Prussian and Austrian coalition, which sought to reverse the French Revolution and restore the deposed king. This maquette, cast *à creux perdu*, closely compares in its one-metre height and animated energetic modelling to related plaster maquettes by Rude, Antoine Etex and Jean-Pierre Cortot for reliefs on the same monument (see A.P. Darr: 'Two newly acquired sculptures by Rude and Rodin in the Detroit Institute of Arts', in G. Bresc-Bautier, F. Baron and P.-Y. Le Pogam, eds.: *La sculpture en Occident: Etudes offertes à Jean-René Gaborit*, Paris 2007, pp.272–83).

XV. *Bouquet with lilacs, poppies, hollyhocks and other flowers*, by Aubert Parent. c.1790. Carved limewood relief with original gilded and ebonised frame, 47.5 by 39.5 by 8 cm. (Museum Purchase, Bernard J. Reilly Fund, Katherine Tuck Fund, Visiting Committee for European Sculpture and Decorative Arts in honour of Lila Silverman, Chair 2000–06, funds from Joanne and Richard Brodie; 2006.146). Made from a single panel of limewood, this tour de force of carved relief depicts an impressively naturalistic bouquet of fragrant flowers tied with a twisted ribbon. The carving is in very high relief with deep undercutting. The fine, thinly carved corrugated background — an immensely complicated piece of work in itself — is also a clear feature of the intricate style for which Parent was renowned in Paris and elsewhere. The relief has always been displayed within its original giltwood and ebonised box, frame and glass, allowing the bouquet to retain its natural, fresh colouration. The inner frame, having suffered no wear over the years, is an outstanding example of eighteenth-century French gilding and burnishing on wood.



XIV. *The Chinese man (Le Chinois)*, by Jean-Baptiste Carpeaux. c.1872. Bronze, 69.9 by 51.1 by 34.6 cm. (Gift of Florence Ballin; 2000.158). Carpeaux, one of the most talented sculptors in nineteenth-century France for portraits and public monuments, produced this bronze as a study of the Chinese race. It bears the artist's inscribed signature and foundry marks, 'Propriete Carpeaux' with double eagle stamps, indicating it was cast in his Paris workshop. Carpeaux soon transformed his *Chinese man* into a woman (*La Chinoise*) for his life-size female figure of *Asia* for his monumental Observatoire fountain centrepiece, *The Four Cardinal Points of the World Supporting the Sphere of the World* (1867–72), in the Luxembourg Gardens, Paris. On this bust and some others in the series, Carpeaux used differently coloured patinas to allude to the natural skin tone of the race being represented.





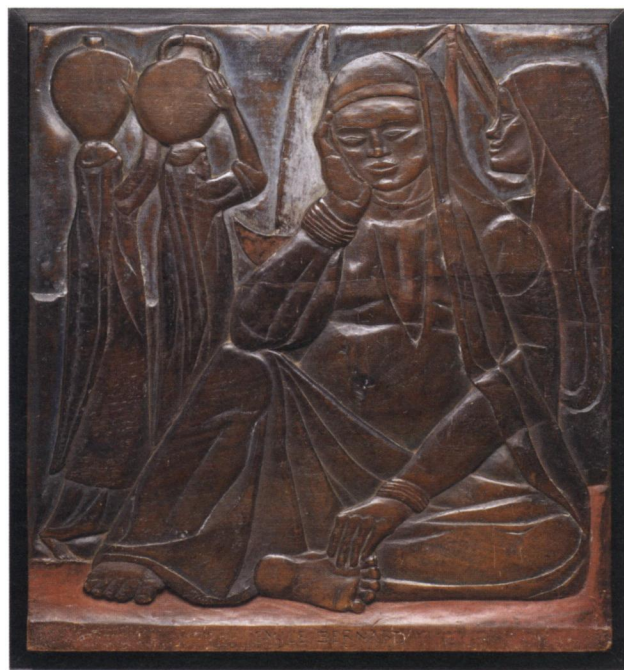
XVI. Charger, by Joseph-Théodore Deck. c.1875. Glazed earthenware, 50.8 by 7 cm. (Gift of Donald H. Ross in memory of his wife, Marilyn Burnett Ross, and son, Peter K. Ross; 2004.72). Chinese and Japanese export ceramics, which Deck studied in Paris, are the source for the peony tree design and the spiral background motif on this large and distinguished charger. A master glaze chemist, Deck created a dark turquoise glaze, evident here on the plant leaves, by attempting to reproduce the colours he saw on a broken Iznik tile. The turquoise glaze became extremely popular and was later named after him: 'bleu de Deck'.



XVII. Charger, designed by William Frend De Morgan, attributed to Sands End Manufactory, England. c.1888. Tin-glazed earthenware with lustre, 36.2 by 5.1 cm. (Founders Society Purchase, European Sculpture and Decorative Arts General Fund, with funds from Robert Welchli, Robert and Rose Ann Comstock, Donald and Marilyn Ross, Gilbert and Lila Silverman, Reginald and Anne Harnett, Cynthia Ohanian, Victor and Mary Tahill, Michael Crane; 2001.5). This large, lustrous charger is an excellent example of De Morgan's 'Persian ware'. By the late nineteenth century, the lustreware technique – perfected in the ninth and tenth centuries by Islamic potters at Baghdad, Basra and Samarra – had virtually been lost, but De Morgan experimented until he successfully recreated it. The present charger exemplifies De Morgan's ruby lustre and features flat, stylised animal and plant motifs inspired by thirteenth-century Iranian ceramics, although the overall design typifies De Morgan's own distinctive modern style.



XVIII. *Vase of the Titans*, by Auguste Rodin after a design by Albert Ernest Carrier-Belleuse, manufactured by Hautin, Boulanger and Company, Choisy-le-Roi, France. c.1877–79. Glazed polychromed terracotta, 72.1 by 50.2 by 50.2 cm. (Museum Purchase, Robert H. Tannahill Foundation Fund; 2003.32). Rodin entered the workshop of Carrier-Belleuse in 1864 as a modeller of decorative figures. Their partnership ended in 1872, and in 1876 Rodin left for Italy, where he studied Italian Mannerist art, particularly the works of Michelangelo. Upon returning to Paris in 1877, Rodin began hiring himself out to other sculptors, including Carrier-Belleuse and his son Victor Louis, who headed the Choisy-le-Roi Manufactory; this vase dates to this later period of collaboration. Although the vase, produced in a limited edition of seven (only two of which survive), bears the signature of Carrier-Belleuse, the four Titans on the plinth and the overall modelling are considered the work of Rodin (see Darr, *op. cit.* at no.XIII above).



XIX. *Water carriers on the banks of the Nile*, by Emile Bernard. 1894. African mahogany with partial polychromy, 50.8 by 47 by 2.5 cm. (Museum Purchase, European Sculpture and Decorative Arts General Fund, J. de Grimme Memorial Endowment Fund, and funds from Joanne and Richard Brodie, Ruth Rattner, Jacqueline Eckhous, Robert Welchli, Lillian and Nathan Shaye, gift of Anna Thomson Dodge by exchange; 2004.74). According to the artist's signature and the inscription on its back, this recently discovered important and rare polychromed carved sculpture by the French Symbolist artist was made in 1894 in Cairo, where Bernard lived from 1893 to 1903. The relief features four indigenous figures who most probably are nomadic Nubians from northern Ethiopia, or possibly Fulani from West Africa. The woman with long braided hair recalls the contemporary polychromed wood reliefs of Paul Gauguin, with whom Bernard had collaborated in Brittany. Bernard painted only the non-figurative areas of this relief: the red sand of the riverbank, the red bow and white sail of the boat (*saluka*) and the blue sky.



XX. Vase, designed by Otto Eckmann, Royal Porcelain Manufactory, Germany. 1900. Glazed soft-paste porcelain with bronze mounts, 51.4 by 27.9 cm. (Museum Purchase, European Sculpture and Decorative Arts General Fund; 2002.101). Eckmann drew his inspiration for the shape of this impressive Jugendstil vase from Asian porcelain models. It is covered with a rich mottled glaze of the type developed by Hermann August Seger, a master chemist who was technical director of the Königliche Porzellan-Manufaktur after 1878. The foliate bronze mounts, which support the vase both as stand and handles, were fabricated by Otto Schulz.



XXI. Hallstand from Maison Coilliot, Lille, by Hector Guimard. 1898. Mahogany, enamelled lava, gilt bronze, iron, glass and painted tin, 212.7 by 137.2 by 35.6 cm. (Gift of Gilbert and Lila Silverman; 2005.48). This unique hallstand by Hector Guimard was made for Maison Coilliot in Lille, one of his most significant architectural commissions. The Maison Coilliot, designed by Guimard between 1898 and 1900, rates as an outstanding Gesamtkunstwerk in Guimard's *œuvre*. This exquisite hallstand exemplifies the style of the period with abstract decoration based on undulating arabesques and curves in wood, bronze and enamelled lava, a new technique pioneered by Guimard. The owner of the home, M. Coilliot, was a well-known ceramics dealer for whom Guimard designed and made many objects, many of which are now lost. This important cabinet, the first Guimard furniture for the Museum, is well documented as having been made by Guimard himself.



XXII. Display cabinet, designed and executed by Stephen Webb, Collinson and Lock Manufactory, London. c.1890. Rosewood inlaid with ivory, original velvet lining, 114 by 124 by 36 cm. (Museum Purchase, James F. Duffy Jr Fund; 2006.62). This cabinet is a superb example of the high-quality furniture produced by the London firm of Collinson and Lock, founded in 1870, and renowned for its production of 'Art Furniture'. It was designed by Stephen Webb, the firm's chief designer-craftsman between 1885 and 1897. Webb, an early member of the Art Workers' Guild, exhibited regularly at the Arts and Crafts Society Exhibitions, and unlike some of his designer peers, who stressed the importance of the designer over the craftsman, Webb wished to equalise the two. His commitment to fine craftsmanship is evident in this cabinet's remarkable ivory marquetry, executed by Webb himself, which includes a profusion of foliate scrollwork and putti with books, suggesting that the cabinet was perhaps for a library or study.



XXIII. Salt cellar and spoon, designed by C.F.A. Voysey, manufactured by Edward Barnard and Sons Ltd, London. 1907. Silver, partially gilded, 7 by 11 by 11 cm. (Founders Society Purchase, European Sculpture and Decorative Arts General Fund; 2000.110.1–2). Designed in 1907 by the prominent Arts and Crafts architect and designer C.F.A. Voysey, this salt cellar and spoon were created for his own dining table at his home, The Orchard, built in 1899 in Chorley Wood, England, and remained in his possession throughout his life and with his family until its purchase by the Museum. Voysey was known especially for his modern country houses and his designs for domestic furnishings, including textiles, ceramics and metalwork. As superbly exemplified by the salt cellar, Voysey's three-dimensional objects are characterised by their simple profiles and understated ornament employed to enhance the natural beauty of the materials he used.



XXIV. Centrepiece, designed by Albin Müller, manufactured by Alexandra Porcelain Works Ernst Wähliß, Vienna. c.1911. Porcellaneous earthenware with gilding and enamel, 16.5 by 27.4 cm. (Museum Purchase, Ralph H. Booth Bequest, Lisa Doran Chester Memorial Fund, John and Ella Imerman Twentieth-century American and European Decorative Arts Fund, Larry and Susan Spilkin Twentieth-century Decorative Arts Fund, Elinor Kushner Memorial Fund; 2006.90). This centrepiece is a stunning example of the Secession-style ceramics produced by the Alexandra Porcelain Works Ernst Wähliß in Vienna for the luxury line known as 'Serapis-Wähliß'. Works from this series represent the height of modernist ceramic design in Vienna from 1911 to 1914, due to their elegant forms, stylised enamelled glazes and gold and silver surfaces. Architect-designer Albin Müller, from 1907 leader of the influential Darmstadt artists' colony, contributed particularly striking designs for the Serapis-Wähliß line. Like his contemporaries Peter Behrens and Richard Riemerschmidt, Müller defined the intersection in Germany between the forms of Art Nouveau, the principles of the Arts and Crafts movement, and the techniques of modern industrial design.



XXV. *Le Cheval majeur*, by Raymond Duchamp-Villon. Conceived 1914, cast 1966. Bronze (numbered E.A. 2/3), 149.9 by 148.6 by 80 cm. (Gift of A. Alfred Taubman; 2006.153). Duchamp-Villon's series of sculptures based upon the abstracted form of a horse in motion is undoubtedly his most important achievement as an artist; the final version, *Le Cheval majeur* is a landmark of Cubist sculpture. While the image of the horse as machine was not uncommon in the work of avant-garde artists in the early 1900s, Duchamp-Villon took his particular stylistic cues from Umberto Boccioni and the Italian Futurists, who celebrated the machine as an icon of progress and infused their work with dynamism, energy and motion. Pierre-Maurice-Raymond Duchamp-Villon came from an artistic family which included his older brother Jacques Villon and his younger brother Marcel Duchamp. In 1966 Marcel Duchamp supervised the casting of this work in large scale in an edition of nine, plus three artist's proofs. In *Le Cheval majeur*, Duchamp-Villon transformed a traditional subject through the new possibilities brought to sculpture by Cubism. Along with Picasso, Archipenko and Brancusi, he pioneered the adaptation of Cubist principles into sculptural mass.