

# Recent acquisitions (2007–15) of European sculpture and decorative arts at the Detroit Institute of Arts

NINE YEARS HAVE passed since the third Supplement of acquisitions of European sculpture and decorative arts at the Detroit Institute of Arts (DIA) was published in this Magazine (June 2007; the first was in June 1988; the second in June 2000). The intervening period, 2007–15, coincides with the past eight years of continuing support of Graham W.J. Beal, our recently retired museum director, and the appointment in October 2015 of Salvador Salort-Pons, formerly head of the European Art Department and Elizabeth and Allan Shelden Curator of European Paintings, as the DIA's eleventh director. This period has seen considerable activity in terms of publications, exhibitions and acquisitions, as well as the Museum's complete renovation, reinstallation and reopening in 2007. Most importantly, we find ourselves on a secure financial footing for the first time in decades. A three-county millage vote was successfully passed in 2012 to help support the Museum's operations. A court decision in 2014 has transferred the Museum's ownership and governance from the City of Detroit to a public trust. The Museum now endeavours to enhance its financial stability.



Despite some moments of uncertainty, research has continued and some of the acquisitions in this Supplement were presented in scholarly articles. Since 2006 we have acquired nearly forty works of European sculpture and decorative arts spanning the fifteenth to the early twentieth centuries. This fourth supplement includes a selection of the most important objects, chosen to illustrate a rich variety of works produced over six centuries and representing a wide range of media.

This Supplement also celebrates the impending thirtieth anniversary of the founding of the Visiting Committee for European Sculpture and Decorative Arts (VCESDA), established in 1987 to promote educational programmes and the collecting of European works of art for the Museum, as well as the tenures of its fourth chair, Elizabeth DuMouchelle (2006–12), and fifth chair, Joanne Brodie (2012–18). VCESDA and many of its members have generously contributed to a number of major acquisitions, as noted in the credit lines of the entries below.

We are grateful to the VCESDA for its continued support for this and previous Supplements, which are testimony to its long-standing commitment to our curatorial work. The next years promise further expansion as the Detroit Institute of Arts pursues collaborations on international exhibitions, major publications and public programmes, all with an eye towards expanding our visitor-centred philosophy and increasing audiences. As curators of European sculpture and decorative arts, we shall continue to seek out rare and important works of art in our efforts to build on the historic strengths of the Museum's comprehensive European holdings spanning Antiquity to 1950.

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I. Lion aquamanile. Nuremberg, second quarter of the fifteenth century. Copper alloy, 29.2 cm. high; 22.9 cm. long. Museum Purchase, Robert H. Tannahill Foundation Fund; Mr and Mrs Richard Brodie provided funds for the Spigot, 2008.1.

This Lion aquamanile is a superb example of these medieval ewers. The attention to detail, specifically the fine chasing, is exceptional. Secular aquamanilia were increasingly widespread from the twelfth to the late sixteenth century and were used in banquets, monastic refectories, inns and private homes for washing the hands after meals. Nuremberg, close to an abundance of raw materials, served as a hub for their manufacture. This work is particularly important because it belongs to a small group of 'flame-tail aquamanilia', descriptive of their long, finely chased tails with flame-like tufts that doubled as handles. These rare aquamanilia are considered to be among the most beautiful examples from the late Gothic period.





II. Figure of a bearded man, by the Master of the Arenberg Lamentation. 1470–80. Baltic oak, 76.5 by 24.5 by 19.5 cm. Museum Purchase, Jill Ford Murray Fund, 2012.9.  
 When the Arenberg *Lamentation* at the DIA (61.164) was first published in 1919, the accompanying photograph showed an elderly man on the far right, abutting the figure of Mary Magdalene. Bearded and wearing a turban, he gazes upwards while striding forward with his right leg. His right hand draws the skirt of his robe around him, partly concealing the pair of nails he holds in his left hand. He was not part of the grouping when the *Lamentation* was purchased in 1961 and was considered missing until he resurfaced exactly half a century later. While the figure (carved almost fully in the round) was most probably not contiguous to the main grouping (carved in high relief), dendrochronological analysis indicates that they are from the same workshop and would originally have been grouped together, as is also suggested by the strong stylistic parallels (Y. You: ‘Another Piece of the Rogierian Puzzle: Recent Findings on the Arenberg Lamentation’, in L. Campbell and J.J. Pérez Preciado, eds.: *Rogier van der Weyden and Spain*, Madrid and Turnhout 2016, forthcoming).

III. *St Adrian of Nicomedia*. German (Lower Rhenish), 1510–25. Pot metal glass, transparent glass, vitreous paint, silver stain and lead, 186.7 by 59.1 cm. Museum Purchase, Robert H. Tannahill Foundation Fund, 2014.35.  
*St Adrian of Nicomedia*, wielding a sword with one hand and cradling an anvil with hammer in the other, is the companion piece to five large panels of full-length figures known as the Stoke Poges windows (DIA, 58.93–94, 58.111–112 and 58.155). Of unusually high quality – note the extensive use of stipple shading and masterly application of silver stain – they are among the DIA’s most important examples of post-medieval glass. Once featured prominently in an annexe to the church of St Giles in Stoke Poges (Buckinghamshire), the panels passed into the collection of William Randolph Hearst and were separated in 1941, when the industrialist John Woodman Higgins purchased the armour-clad saint figure from Hearst’s liquidation sale (Y. You: ‘New Observations Concerning the Stoke Poges Windows at the Detroit Institute of Arts’, *Revista de História da Arte*, Série W 3 (2015), pp.153–64). With the closing of the Higgins Armory Museum in 2013, the DIA found itself in a position to acquire *St Adrian*, reuniting the panels for the first time in sixty-one years.



IV. Plate showing Hercules and Omphale, by Nicola di Gabriele Sbraghe, called Nicola da Urbino (active 1520–1537/38), and an associate, possibly Guido Durantino (active 1529–1576). c.1528–35. Maiolica (tin-glazed earthenware and paint), diameter, 25.7 cm. Gift of Mr and Mrs Richard A. Brodie, 2015.94. Two separate hands are discernible in the painting of this plate. The figures of Hercules and Omphale, the landscape and buildings may be the work of Guido Durantino or an Urbino painter active in his workshop, but the figure of Cupid, the marble herm statue, and portions of the background are the work of Nicola da Urbino, known as the Raphael of *istoriato* maiolica painting. The scene represents a conflation of two classical stories about Hercules. In one story Hercules was in love with Iole, daughter of King Eurytus. In the other, as a punishment for having killed Iole's brother, Hercules was forced to serve Queen Omphale of Lydia for a year spinning thread.

The presence of Cupid indicates the confusion between Omphale and Iole. This plate was previously in the Pierre Bap and Jean Nicolier collections in France; see A.P. Darr, P. Simons and T. Wilson: *Catalogue of Italian Renaissance and Later Ceramics at the Detroit Institute of Arts*, published as the *Bulletin of the Detroit Institute of Arts* 87 (2013), no.14.



V. Plate with broad border (*tondino*) depicting the Dream of Astyages, by Francesco Xanto Avelli da Rovigo (c.1492–c.1542), lustrated by Vincenzo Andreoli (Maestro Cencio; active in Gubbio and Urbino, 1524–75). 1535. Marks on reverse: the centre is inscribed in black: 1535 / *Dil vecchio Astiage Re l'alta / visione* (The exalted vision of old king Astyages) / FXR (F[ra] X[anto] [Avelli da] R[ovigo]); in ruby lustre: N (the monogram of Vincenzo Andreoli, also called Maestro Cencio). Maiolica (tin-glazed earthenware with polychromy and lustre decoration), diameter, 25.6 cm. Museum Purchase, Robert H. Tannahill Foundation Fund and Joseph M. de Grimme Memorial Fund, 2011.19.

This plate is an exquisite work of polychrome maiolica lustreware from Urbino, uniquely lustrated in two iridescent colours. These additions give Xanto's work a jewel-like effect, enhancing the composition. The complex iconography relates to one of the great episodes of Persian history of the sixth century BC: Astyages, King of the Medes, dreams of a fruiting vine overshadowing all of Asia growing from his daughter Mandane. The child represents Astyages' grandson who would eventually depose him and become Cyrus the Great of Persia, who conquered much of Asia. Such a complex iconography was probably intended for an important patron at the court of Urbino. See A.P. Darr, P. Simons and T.

Wilson: *Catalogue of Italian Renaissance and Later Ceramics at the Detroit Institute of Arts*, published as the *Bulletin of the Detroit Institute of Arts* 87 (2013), no.15.







VI. Nautilus cup with wild men, by Hans Claus I (born 1596; master 1627; died 1671). Nuremberg, c.1645–51. Silver, embossed, chased, cast, partly gilded, nautilus shell, engraved and blackened, 46 by 12.7 by 19.3 cm. Museum Purchase, Ernest and Rosemarie Kanzler Foundation Fund, 2010.16.

This Nautilus cup by Hans Claus I, the acclaimed Nuremberg goldsmith and specialist for exotic rarities, is an outstanding *Kunstammer* object combining the treasured nautilus shell, imported from the Indo-Pacific Ocean, with the superbly embossed, cast and chased silver and gilt-silver cover, stem and foot mounts. Only ten or eleven nautilus cups (also called 'pearl boats') by Master Claus are known. This is one of his most sophisticated and distinctive. Most have remained in important princely and imperial collections. The pearly nautilus cup is borne by the giant figure of a 'wild man', whose head at the top transforms into a tree with leaves. The composition of the etched frieze at the rim mounts echoes this theme. The domed lid is decorated with the shapes of shells, waves and marine fauna, including lizards and frogs. A three-dimensional human figure of a third 'wild man' serves as a grip for the lid.



VII. *St Francis of Assisi*, by José de Mora (1642–1724). 1680–1700. Polychrome coniferous wood, glass, cord, hair and bone, 83 by 40 by 27.9 cm. Pedestal: 19.7 by 48.3 by 38.1 cm. Museum Purchase, Ernest and Rosemarie Kanzler Foundation Fund, 2014.19.

This striking figure of St Francis of Assisi – a newly discovered work by José de Mora – steps towards the viewer with one hand pressed to his chest and the other extended to hold a now-absent cross, the focus of his meditative gaze. The seams and weave of his coarse wool habit – worn by Franciscan monks in obedience to their vow of poverty – are meticulously rendered, and a real knotted cord around his waist functions as the cincture that gathers the robe's folds. The sculpture has glass balls for the eyes, real hair for the eyelashes and bone for the teeth, its hyperrealism inspiring awe and devotion. The figure is the first example of Spanish Baroque polychrome sculpture to enter the DIA's collection.



VIII. *Arion rescued by a dolphin*, by Artus Quellinus (1609–68). c.1655. Terracotta, 35.6 by 61 by 7.6 cm. Museum Purchase, funds from the Robert H. Tannahill Foundation Fund, the Joseph H. Parsons Fund and the Visiting Committee for European Sculpture and Decorative Arts in honor of Graham W.J. Beal, 2015.64.

This is a superb modello for the large marble relief of Arion above the door to the Insurance Chamber of the Amsterdam Town Hall. It depicts the Greek myth of Arion of Methymna who, having been thrown overboard by pirates, was rescued and carried to Corinth on the back of a dolphin, whom Arion charmed with his music. One interpretation is that it is an allegory referring to William of Orange separating the Netherlands from the Spanish Habsburg Empire. Recently discovered watercolours and documents indicate the relief was owned and displayed by Jan de Bosch (1737–1823), an Amsterdam Mennonite collector and dealer; see F. Scholten: ‘Quellinus’ Arion, a terracotta modello for the town hall of Amsterdam (c.1655)’, *Bulletin of the Detroit Institute of Arts* 90 (2016), forthcoming.



IX. *Tota Pulchra Es*, by Fray Eugenio Gutiérrez de Torices (1653–1709). Signed and dated, lower left: ‘Fr. Eugio. ft 1690’. Coloured wax, wire, glass, gold leaf, wood, painted wood box, painted and gilded ebony frame, 63 by 57 by 9.8 cm. Gift of Coll & Cortés Ltd, 2014.40.

This exquisite wax relief, in its original gilt ebony frame, is an autograph work of the sculptor and painter Eugenio de Torices, a member of the Order of the Blessed Virgin Mary of Mercy in Segovia. In 1724 Antonio Palomino – the Spanish Vasari – praised Torices for his deft sculpting of pigmented wax into painterly devotional images. The Virgin Mary stands against a bright gold background, underneath a crown of twelve stars. Surrounded by a billowing celestial cloud of cherubim, her eyes are cast upwards to heaven. She is radiant and pure as described in *Tota Pulchra Es* (‘You are all beautiful’), an antiphon sung during the Feast of the Immaculate Conception. Although the Vatican only officially approved the doctrine of the Immaculate Conception in 1854, images of the Virgin as immaculately conceived were widespread in Spain throughout the seventeenth and eighteenth centuries. (See V. Avery, M. Calaresu and M. Laven, eds.: *Treasured Possessions from the Renaissance to the Enlightenment*, Cambridge 2015, no.261).







X. Amber casket with ivory reliefs, attributed to Gottfried Wolfram (Active in Copenhagen, Danzig and Berlin between 1683 and 1716, died 1716). c.1695. Amber, ivory, wood, velvet with gold trim, fire-gilt and engraved brass hinges, and marbled paper, c.12 by c.30 by c.20 cm. Museum Purchase, Robert H. Tannahill Foundation Fund, 2009.41.

This magnificent amber casket with ivory reliefs, discovered in an old aristocratic collection, is attributed to the court artist Gottfried Wolfram, a gifted sculptor whose works are generally adorned with characteristic ivory reliefs of the Roman Campagna. The well-preserved casket is decorated with five ivory landscapes and many sunset-coloured amber plates consisting of oval and angular cabochons, which are engraved and foil-backed. Wolfram worked at the Danish court and was King Christian V's ivory turner between 1691 and 1699. After the king's death, he travelled to Berlin, where he worked between 1702 and 1707 for Frederick I, King of Prussia, as the principal sculptor on the famous Amber Room (now lost) given to Peter the Great and installed at Catherine Palace near St Petersburg. The present casket is particularly important, for it is one of the few works outside St Petersburg by Wolfram in which ivory is combined with amber; the Green Vault in Dresden has four surviving small boxes. This is the only work associated with Gottfried Wolfram in an American museum. (See A.P. Darr: 'Discoveries: A Courty Seventeenth-Century Amber and Ivory Casket', *The Magazine Antiques* 176/6 (December 2009), pp.28–33).



XI. Small box from the Cadaval toilet service, by Etienne Pollet. (active 1715–51). 1738–39. Silver, 8.6 by 17.8 by 11.4 cm. Museum Purchase, Jill Ford Murry Fund, 2012.73.

The toilet service of the Portuguese Duchess of Cadaval (DIA, 53.177–192) is arguably the *pièce de résistance* of the DIA's holdings of eighteenth-century French silver. Formerly owned by Elizabeth Parke Firestone, this Louis XV service was given in 1953. It is one of five eighteenth-century French toilet services that survive almost intact: the warming pan, the spittoon and pair of paste pots are no longer extant (perhaps lost in the 1755 Lisbon earthquake). Of the five, it is the earliest, and Rococo in style; the others date to after 1750 and are Neo-classical in design. In view of its historical significance, the DIA was fortunate to acquire from a private collection an orphan piece of the service – one of a pair of small boxes (*les deux petits carrés*).



XII. Bleu persan vase jassemín. Nevers manufactory, c.1665–85. Tin-glazed earthenware, 32.3 by 38.5 cm. Museum Purchase, Funds from the Visiting Committee for European Sculpture and Decorative Arts and the Joseph M. de Grimme Memorial Fund, 2015.16.

This 'vase jassemín' is a particularly rare and sophisticated example of the garden vases produced by the Nevers manufactory, made to receive exotic small trees such as jasmine, orange or succulents. They were most probably created to decorate the elaborate gardens that André Le Nôtre designed for King Louis XIV. The *Comptes des Bâtimens du Roi* of the 1660s indicate that Nevers faïence was delivered to Versailles and the royal palaces of the Trianon, Fontainebleau, Chantilly and Saint-Cloud. The large garlands of fruits in high relief are unusual for late seventeenth-century Nevers ceramics. The decoration is either in blue and white painted 'à la façon de porcelaine' or with Persian motifs on a cobalt blue ground, 'bleu persan'. The latter is the rarest and more valuable. The glaze is enamelled with large quantities of cobalt, increasing the cost of the production. (See C. Leprince: *La Faïence Baroque Française et les Jardins de Le Nôtre*, Paris 2014, no.9).



XIII. Tea and coffee service ('Déjeuner Chinois Réticulé'). Sèvres manufactory, designed by Hyacinthe Régner (active 1825–63), painted by Pierre Huard (active 1811–47). 1842–43. Hard-paste porcelain with polychrome enamel decoration and gilding, copper alloy, 21.6 by 50.8 cm. Museum Purchase in memory of Tracey Albainy with a gift from Gordon L. and Linda A. Stewart, and the Joseph M. de Grimme Memorial Fund, Joseph H. Parsons Fund, Ralph H. Booth Bequest Fund, Edgar A.V. Jacobsen Acquisition Fund; gift of K.T. Keller, by exchange, and various donations, 2008.15.1–14.

This tea and coffee service, comprising fourteen pieces, is an aesthetic and technical tour de force of porcelain design and craftsmanship. It is distinguished by its double-walled, openwork construction (*réticulé*), brilliance of colour and refined hand-painted compositions. It was first conceived in 1831 by Hyacinthe Régner, one of the Sèvres manufactory's chief modellers, and put into production by 1832. From surviving drawings it appears the designs of these pieces were based on actual Chinese porcelain sold at auction by the Parisian dealer F. Sallé in 1826. Queen Marie-Amélie, wife of Louis Philippe, purchased at least seven sets between 1835 and 1843, for both her personal use and as diplomatic gifts. Records indicate that our set was delivered to her son, Louis, duc de Nemours, on 14th October 1845. No more than three complete services from those early years have survived intact: the DIA service, one in the Legion of Honor, San Francisco, and one in the Musée du Louvre, Paris. From the extant early examples, all of which display similar but different decoration schemes, it appears that each set was unique. The DIA's service is the most complete. (See A.P. Darr, 'A 19th century Royal Sèvres Déjeuner Chinois Réticulé: An Important New Acquisition at the Detroit Institute of Arts', *The French Porcelain Society Journal* 4 (2011), pp.121–60).



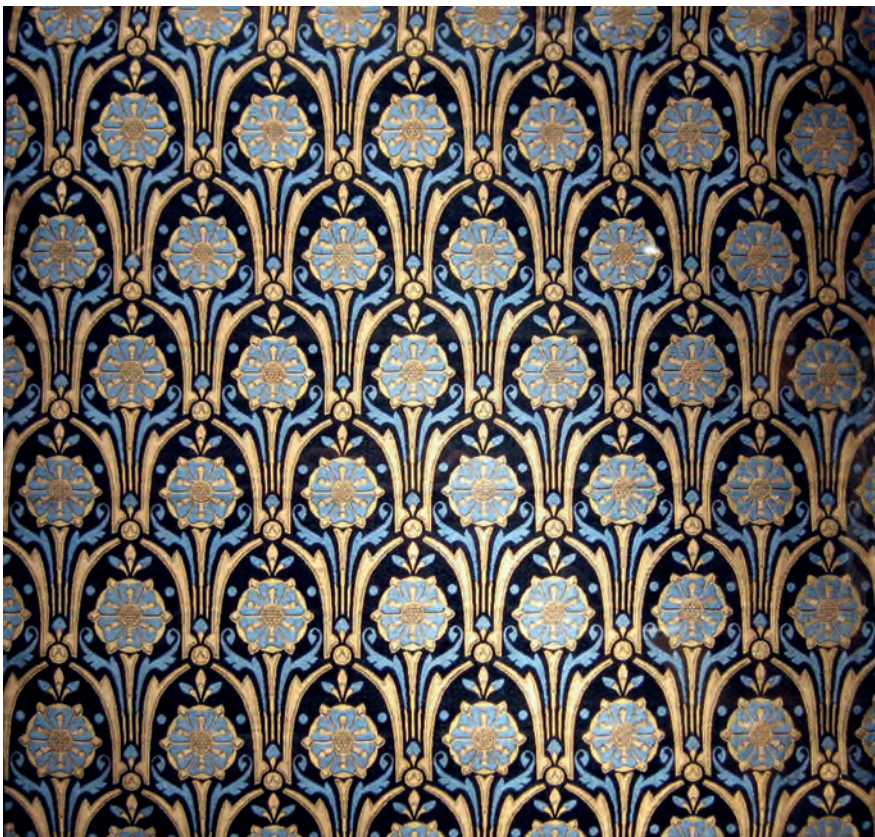


XIV. Mahogany pier table with sphinx monopod, designed by Antoine-Léonard Dupasquier (1748–c.1831) and Martin-Eloy Lignereux (1752–1809), executed by Adam Weisweiler (1744–1820), Antoine-Léonard Dupasquier and Pierre-Philippe Thomire (1751–1843). c.1796–1800. Mahogany veneer, gilt bronze, Wedgwood jasperware plaques, mirror, *bleu turquin* marble top, 91.4 by 148.6 by 48.3 cm. Museum Purchase, Stoddard Family Foundation, Joseph H. Parsons Fund, Andrew L. and Gayle Camden Contemporary and Decorative Arts Fund, Janis and William Wetsman Foundation Fund, Alan, Marianne and Marc Schwartz Fund, and gift of K.T. Keller, by exchange, 2007.117. This table is a masterpiece of Directoire and pre-Empire furniture. Martin-Eloy Lignereux, one of the leading *marchand-merciers* in Paris, was responsible for much of the design and decorative programme of this console, along with Antoine-Léonard Dupasquier, whose model of a sphinx is recorded in Pierre-Philippe Thomire's papers of 1796–97 as the 'large winged chimera, model Dupasquier, with claw and basket capital'. Lignereux used this related *model Dupasquier* for at least six other consoles; however, the single central sphinx with wings spread, unique to this pier table, is probably the earliest. In the field of bronzes, Lignereux called upon Thomire, the best ormolu maker in Paris, who assimilated an antique Pompeian style into his ornaments. Although it was recently proposed on the basis of a related ornamental drawing that Pierre-Antoine Bellangé was the maker of the console, it has been pointed out that none of the Bellangé family ever worked with Thomire. It is thus believed that the exceptionally well-built mahogany structure points to the skilled work of the *ébéniste* Adam Weisweiler or possibly Bernard-Marie Cagnard, both of whom are documented working with Lignereux and Thomire.



XV. Hall chair, designed by Augustus Welby Northcroft Pugin (1812–52), manufacture attributed to the Crace firm under John Gregory Crace (1809–89). c.1845. Oak, 86 by 41 by 32.5 cm. Museum Purchase, Joseph M. de Grimme Memorial Fund, 2016.4.

Architect, author and designer A.W.N. Pugin determined the course of the Gothic Revival in style and theory for most of the nineteenth century, a style that influenced architecture well into the twentieth century. Pugin received his first commission from Charles Scarisbrick for the building and furnishings of Scarisbrick Hall in Lancashire (1837–45). The base of this chair is based on the form of a medieval stool that Pugin published in his 1835 book *Gothic Furniture*, a copy of which Scarisbrick is known to have owned. Pugin enhanced this by adding a richly carved back. In the absence of documentation, the manufacturer is uncertain, but stylistically Crace seems to be the likely candidate. The bold use of the 'CS' initials confirms the association with Charles Scarisbrick. The Gothic tower at Scarisbrick Hall became Pugin's prototype for the Clock Tower at the Palace of Westminster. After Pugin's death in 1852, his son Edward W. Pugin continued work at Scarisbrick Hall for Anne Scarisbrick.



XVI. Textile ('Sutherland' design), designed by Owen Jones (1809–74), manufactured by Warner, Sillett & Ramm (active 1870–1920). c.1872. Jacquard woven silk, 42 by 43 cm. Museum Purchase, Emma S. Fechimer Fund, 2008.19. This textile exemplifies Owen Jones's philosophy of design by abstracting objects from nature rather than creating a faithful representation. Jones distinguished himself as an architect and designer at the 1851 Great Exhibition, when he decorated Crystal Palace. In 1856 he published his influential book entitled *The Grammar of Ornament*, which expounded the premise that ornament should be based on geometry. It was in the last decade of his career that Jones moved away from architectural designs and towards patterns for manufacturers. Called the 'Sutherland' design, this textile contains the Tudor rose, flattened and repeated in pattern so that it would not draw too much attention in an interior space. The Warner, Sillett & Ramm manufactory made several variations of this design in at least two known colour palettes: blue, gold and black, and blue, pink and gold.





XVII. *Mauresque noire*, by Charles Cordier (1827–1905). Signed and dated: 'ALGER / 1856 / CH. CORDIER'. Bronze, silvered, gilt, black, brown and green patina, 74 by 44.5 by 26 cm. Museum Purchase, Jill Ford Murray Fund and Mary Adelaide Hester Fund, 2012.14.

Charles Cordier was one of the first sculptors to explore and revive the ancient techniques of polychromed bronzes. He chose to dedicate his sculptural talents to representing a 'gallery of the human races, in all their variety of beauty', which combined his academic training with his pursuit of ethnography and exoticism. On 5th April 1856 Cordier was granted a fund of 1,000 francs by the Musée d'Histoire Naturelle, Paris, to visit Algeria. He chose to live among Algerians in the Casbah and found models among his Algerian neighbours. Cordier developed and used the recently invented electrolytic technique to create oxidised silver as the initial layer beneath the patina to represent radiant dark skin colour. The elegant colouration and green patination are not seen on the other known versions of the model. This bust was first exhibited in the London International Exhibition of 1862 and was illustrated in 1863 in a colour chromolithograph in a book by J.B. Waring. The bust was included in the 1865 Paris sale of Cordier's sculptures that Cordier organised to raise funds for a trip to Egypt. However, it is recorded Cordier bought back only this sculpture (for 1,100 francs), indicating the considerable importance he placed on this particular cast.



XVIII. The Statue of Liberty, by Frédéric Auguste Bartholdi (1834–1904). Signed 'Bartholdi', dated '1876', and inscribed 'Registered FB Washington 31 August 1876 No 9939 G'. Foundry mark of C. Avoiron, Paris, 1876. Cast zinc with bronze patina, 68 cm. high (including base). Museum Purchase, Mary Adelaide Hester Fund, 2010.12.

Frédéric Auguste Bartholdi's *Liberty Enlightening the World* or *Statue of Liberty* is arguably the most famous sculpture of the nineteenth century. Edouard-René Lefebvre de Laboulayes proposed the monument in 1865 as a gift to the United States in memory of French assistance during the American Revolution. Bartholdi sailed to America in 1871 and completed his final design in 1875. While being constructed in France, casts in bronze and zinc were commercially produced, although not in great numbers. The casts by the Avoiron foundry were the only ones copyrighted at the American patent office in 1876. There is an identical example of this cast in the Museum of the City of New York.

XIX. *Le Silence*, by Antoine Augustin Préault (1809–79). 1842–43. Patinated original plaster relief, cast from the tomb of Jacob Roblès (1782–1842). Diameter, 40.5 cm. Gift of Mr and Mrs Gordon L. Stewart, 2007.200.

This rare plaster cast, derived from the tomb of wine merchant Jacob Roblès in the cemetery of Père Lachaise, Paris, exemplifies French Romanticism and the unique talents of Antoine Augustin Préault. Préault's work was poorly received at the Paris Salon of 1833, and it was not until the 1849 unveiling of a bronze cast of *Le Silence* that Préault received acclaim, critics hailing it as 'une œuvre sublime'. The concept of this masterpiece has its origins in ancient Egypt, Greece and Rome. Consisting of a square plinth decorated with heavy swags and a plaque above, Préault's dramatic tomb of Roblès is a direct rejection of traditional mourning figures. Sculptures by Préault in America and Europe rarely surface on the art market; four other plaster versions are known (Musée Bonnant, Bayonne; Musée du Louvre, Paris; Art Institute of Chicago; Dallas Museum of Art).





XX. Cabinet, designed by Christopher Dresser (1834–1904), manufactured by W. Booty, Notting Hill, London. c.1880. Ebonised and gilded mahogany, glazed doors, original velvet lining, 198.1 by 134.6 by 40.6 cm. Museum Purchase, Joseph M. de Grimme Memorial Fund, 2015.15.  
This cabinet by Christopher Dresser is exceptionally rare. Only three of his cabinets are known, and only one of this design. This is the only one bearing its original maker's mark: 'W. Booty [. . .] 137 & 139 High Street, Notting Hill'. Dresser's cabinet reveals the influence of Japan, where he travelled in 1877 and met the Japanese Emperor. The devices on the corner of the doors appear to show a flower design that corresponds with the sixteen-leaf chrysanthemum symbol of the Emperor of Japan. It is also a modern *mélange* of Egyptian, Near Eastern and Japanese shapes and motifs, particularly in the geometrically rendered palmettes, elongated incised gilt work, the rounded arches and hatch work. This cabinet was formerly in the collection of John Scott, London. (See *The John Scott Collection: Truth, Beauty, Power, the Designs of Christopher Dresser 1834–1904*, V, London 2015, pp.74–75, no.136).



XXI. Chair for the Argyle Tea Rooms, designed by Charles Rennie Mackintosh (1868–1928). c.1897. Oak and re-rushed seat, 137.2 by 47.6 by 41.3 cm. Museum Purchase, with gifts from Clan Crawford and the City of Detroit, by exchange, and a partial gift of Ellen and William Taubman, 2007.145.  
The chairs for Miss Cranston's Argyle Street Tea Rooms in Glasgow were Charles Rennie Mackintosh's first major private commission. The dramatic back uprights support an enlarged oval headrest with a fretted stylised flying swallow shape. Roger Billcliffe, a noted Mackintosh scholar, has eloquently described the chair's significance: 'The high backs have no practical function, other than in the context of the whole room [where, when it] was empty of people the chairs stood like sentinels at the tables . . .'. Mackintosh's concentration on the formal qualities of the furniture within the interior very much anticipated the spirit of twentieth-century modernism. The Argyle chair was widely published and exhibited immediately, most famously at the Eighth Exhibition of the Vienna Secession in 1900, where Mackintosh's highly individual style strongly influenced the work at the Wiener Werkstätte.



XXII. Bottle with stopper, by Taxile Doat (1851–1939). Marks: 'T/D/oaat Sevres'. c.1899–1902. Hard-paste porcelain with *pâte-sur-pâte* reliefs, 26 by 19.7 cm. Museum Purchase, Visiting Committee for European Sculpture and Decorative Arts Contributions and 17th–19th Century French Works of Art Acquisition Fund, 2012.1.

Taxile Doat was not only a principal artist at the Sèvres manufactory, but also worked independently nearby in the town of Sèvres, and in that capacity created this bottle with a stopper. This *trompe l'œil* vessel, stoppered with its original modelled unopened gourd blossom, suggests both a leaning gourd and a leather and raffia wine flask with wine drips shown in the glaze at the neck. Incorporated are four *pâte-sur-pâte* reliefs of putti harvesting grapes. However, the appearance is a visual double pun as wine pickers would never have had porcelain flasks with flower-bud stoppers, nor would a gourd be decorated with reliefs. Its refined porcelain surfaces are unique and created with Doat's superb '*grand feu*' (high fired) glazing, which makes the vessel appear more like a humble flask in stoneware or leather. This bottle with stopper is an almost identical version (or its pendant?) of the one in the Musée des Arts Décoratifs, Paris, illustrated in the exhibition catalogue accompanying the 1902 Paris Salon, published just after Doat's bottle was made.



XXIII. Charger with putti on a ship with dolphins and fish, designed by William De Morgan (1839–1917), made by the Cantagalli manufactory, Florence, the painting attributed to Ulderigo Grillanti (active 1880–early 1900s).

Marks: on the reverse, in brown: a device resembling an upturned anchor surmounted by what has been described as a crown but is more probably the Florentine fleur-de-lis; the shaft is flanked by the letters D and M and crossed below by a C., called the Acrosticon mark.

c.1901. Tin-glazed earthenware with polychrome and ruby red and golden lustres, diameter, 52 cm. Museum Purchase, Jill Ford Murray Fund and funds from the Visiting Committee for European Sculpture and Decorative Arts in honor of Elizabeth DuMouchelle, 2013.1.

This striking charger documents the close collaboration between Ulisse Cantagalli, the mastermind behind the great maiolica revivalist firm bearing his name in Florence, and William

De Morgan, the English Arts and Crafts designer. De Morgan became acquainted with Cantagalli through their mutual interest in early Italian pottery, developing lustre glazes and recreating Iznik-style and Renaissance-style wares. This charger was created under De

Morgan's supervision in the Cantagalli manufactory. The putti relate closely to known De Morgan drawings, although the hand of the decorator appears to be that of one of the best painters in the Cantagalli workshop, Ulderigo Grillanti. This is one of only three known

ceramics to have come out of this collaboration, each of which bears on its reverse the so-called 'Acrosticon' mark: the initials 'DM/C' pierced by an inverted anchor and surmounted with a Florentine lily. (See A.P. Darr, P. Simons and T. Wilson: *Catalogue of Italian Renaissance and Later Ceramics at the Detroit Institute of Arts*, published as the *Bulletin of the Detroit Institute of Arts* 87 (2013), no.33).







XXIV. Ewer, designed by Emile Belet (active 1880–1930), modelled by Paul Millet (1870–1950). 1902/03. Stoneware, 36.8 by 17.8 cm. Museum Purchase with funds from Vivian W. Day and John W. Stroh III, 2007.5.

This handsome Art Nouveau pitcher combines an elegant elongated double-gourd shaped body with a fanciful meandering handle styled to look like algae. A naturalistically modelled crab scuttles into the aperture in the body, through which the algae winds. Paul Millet was a third generation ceramicist who in 1890 took over his father's studio, known for his flambé glazes for stoneware, in the town of Sèvres. Under his leadership the stoneware production moved into the naturalistic and curvilinear aesthetics of Art Nouveau. Emile Belet, one of the Sèvres manufactory's finest late nineteenth-century designers, excelled in naturalistic studies of flora and fauna, which he designed as applied decoration.

XXV. Teapot, by Christopher Dresser (1834–1904), manufactured by James Dixon & Sons. c.1880. Marks: design registration 'kite' for 25th November 1880; 'Chr Dresser' (facsimile signature); 'EP J D & S [trumpet]'; '2278' and [one letter, illegible] – all stamped under base. Silver plate and ebony, 14 by 22.2 by 10.8 cm. Museum Purchase, gift of the Walter P. Chrysler, Jr. Collection, by exchange, 2008.424.

This elegant teapot is one of the few known examples of Christopher Dresser's innovative ideas for silver. On his return from a trip to Japan in 1877, Dresser turned his attention to form and function, almost completely rejecting surface design. The Sheffield silversmith James Dixon & Sons bought thirty-seven of Dresser's designs between 1879 and 1882, including seven teapots with experimental shapes and little or no surface ornament. Of the seven, this teapot is the most dramatically reductive and geometric in form. The straight handle, inspired by Japanese shapes, is precisely placed at the appropriate angle for the efficient pouring of tea. This configuration, as well as the angle and placement of the spout and four feet, was carefully worked out by Dresser in mathematical diagrams.



XXVI. Vase, designed by Georges de Feure (1868–1943), for L'Art Nouveau Bing, made by the Gerard, Dufraissex & Abbott manufactory, Limoges. c.1903. Porcelain, 24.1 by 20.3 by 8.9 cm. Museum purchase, gift of the City of Detroit, by exchange, 2008.5.

Georges de Feure was the youngest of the three designers that Siegfried Bing chose to develop a signature style for his new gallery in Paris, L'Art Nouveau. This vase is perhaps de Feure's most accomplished design for porcelain and the only known model with three-dimensional *femme-fleur* imagery, incorporating the elegant female figure. Each of the handles is in the shape of a woman wearing a flowing blue gown. The head of each figure, crowned by a blond, rolled hairstyle with a feathered headdress, attaches to the underside of the lip. The porcelain was produced by Gerard, Dufraissex & Abbott, a Limoges firm chosen by Bing for their exquisite craftsmanship. Although it is not known how many of these works were produced, the runs were small, intended only for the showroom, which means that works of this type are rare.

