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No. 1



PORTRAIT OF A MAN READING A LETTER

GERARD TERBORCH

DUTCH. 1584-1662

PORTRAIT OF A MAN READING BY GERARD TERBORCH

Burger-Thoré, the well-known French art critic of the nineteenth century who revived the interest in Dutch painting and was the first to point to the importance of Vermeer, says about Terborch: "Je ne sais pas, si après Rembrandt on ne devrait pas le mettre tout à fait hors ligne, seul à son rang, comme les vrais grands hommes." (I am not certain if—leaving aside Rembrandt—one should not place Terborch all by himself as a painter to be measured only by his own high standard). Indeed, with the extraordinarily fine esthetic culture of his art and its superb technical qualities, Terborch (1617-1681) has hardly his equal among the Dutch genre painters of the seventeenth century, although Pieter de Hooch in his best paintings is perhaps more striking, Jan Steen more versatile and Metsu at times almost as exquisite in execution. In comparing Terborch with the greatest Dutch painter, Rembrandt, one should consider that his aim lay in an entirely different direction. In contrast to Rembrandt's rugged and intensely expressive art, he strives for beauty of surface, for exquisite arrangement, for taste in costume and the pose of his figures. In his style he follows principles which have been pursued in modern times by artists like Degas, in olden by masters like Holbein: *l'art pour l'art* painting in which the subject matter means little compared to the delicacy of brush-work, the luminosity of color or the preciseness of design, where the depicting of a finely patterned costume is as important as the representation of the face or hands.

The general public, in remembering Terborch's works in the galleries, speak of the brilliantly painted silk costumes in his paintings, proving that even with the layman the manner of painting comes before the subject in Terborch's pictures, which, however, does not mean that Terborch neglects the subject: his themes are always pleasing though not exciting and in no way distracting attention from the style of execution.

Each social class in the Holland of the time of Rembrandt had its interpreter among the leading genre painters. Artists like Vermeer, Pieter de Hooch and Metsu pictured the life of the middle

classes; Jan Steen and the Ostades that of the common people; and Terborch the aristocracy, both in his themes and in his style.

His highly esthetic art was in harmony with what we know of his personality, differing in this respect for instance from Pieter de Hooch, who in his later years unsuccessfully attempted to picture the social life of the upper classes, to which he did not belong. The small, full-length self portrait of Terborch in the Hague shows that he was a cultured, well-dressed gentleman with good manners. He came from a well-to-do family, in which the art of painting was traditional. His father was a painter, although he made his living as a tax collector for the city of Zwolle. He had means enough to give his son an excellent education, sending him abroad at an early age, remembering how he himself had widened his horizon by his extensive travels. The young Terborch grew up in better circumstances than most Dutch painters of his time, and certainly none of them visited as many countries of Europe where art was highly developed: Italy, France, Germany, Spain and England. Impressions of the art of Titian, Velasquez and Van Dyck are noticeable in his paintings as in no other Dutch art of the period. The culture which lies behind his refined art would not have been possible without the knowledge of the work of the great painters of the aristocracy, and he cleverly combines his impressions of such masters of his own and the preceding periods. It is characteristic of his reserved and *raffiné* style that he concentrated for the most part on compositions of small compass and that the small-sized full-length portraits of aristocratic persons became his special province. Terborch was well liked by the noblemen of his time. When he went to Munster in Westphalia at the time of the peace conference following the Thirty Years War (in 1648), he not only received an order to paint a group portrait of the members of the conference, but also was asked by the ambassador from Spain, whose portrait he had painted, to come to Spain to paint a portrait of Philip IV.

Dr. Bode remarked rightly that it is a proof of the greatness of Terborch that his art does not decline in his last years as does the art of most of the other painters in Holland who survived the great period whose end came after the death of Rembrandt in 1669. Although the painting recently acquired by the Art Institute belongs to his later period—the costume seems to point to the seventies of the seventeenth century—it shows all his best qualities. It combines to some degree his ability as a portrait painter with that of the great genre painter he was. Since the gentleman represented is looking down upon the paper he is reading, it is not very likely that it was a portrait done for order, but one in which the artist took all pleasure in placing the sitter at his will. It has a greater variety of color than the usual small portraits by the artist which are mostly in black and gray with a slight touch of pink or violet on the chair or table cover. Here the brown costume with reddish brown tones on the sleeves and a touch of cherry red on the inside of the cap is contrasted with the white tie and paper, the silver lining of the cap and the yellow of the leather gloves on the table harmonizing perfectly with the gray and greenish shades of the background. Ex-

quisite touches in this color combination are the light blue tones on the cover of the chair and the sleeves. The design of the face and the hands show all the perfection of Terborch's draughtsmanship, and the technical execution of the white necktie, the paper and the objects on the table can not be surpassed.

Terborch is as yet by no means as well represented in American collections as he deserves. There are, indeed, a few of his social scenes comprising several figures, which form the highest expression of his art, the finest ones being those in the Emery collection in Cincinnati, the Jules Bache collection in New York, the Altman collection of the Metropolitan Museum and in the Chicago Art Institute. A number of his small full-length portraits are to be found in the Lehman and Erickson collections in New York and the Ryerson collection in Chicago. Compared with the considerable percentage of the entire work of Rembrandt, Frans Hals and Vermeer to be found in American collections, Terborch, an industrious and a great artist whose complete work comprises about four hundred and fifty paintings, is as yet represented by only a very small portion of his work.

—W. R. VALENTINER.

ITALIAN TEXTILES

The Textile Department has acquired by purchase the following Italian fabrics:

I. Fifteenth Century:

(1) Fragments of three orphreys, woven of silk and linen, with figures, showing (a) the Annunciation, (b) the Assumption and Coronation of the Virgin, (c) Christ, the Man of Sorrows. These three pieces help to build up the Department's collection of woven orphreys and will be discussed together in a later issue of the Bulletin.

(2) An altar frontal of gold brocade, showing detached flowers of blue, yellow and white silk on a goldshot ground, a pattern the type of which can be traced in Florentine painting from Agnolo Gaddi to Botticelli. This fabric, said to come from the workshops of the Medici, will also be described more circumstantially in a later issue.

(3) A panel of crimson cut velvet, with gold loops and gold ground (fig. 1). The pattern, a vertical, undulating stem,



FIG. 1



FIG. 2

overlaid with large pomegranates and broken by lateral branches, occurs in many variants in fifteenth century painting, both in Italy and north of the Alps. These magnificent fabrics were used for hangings (Rogier van der Weyden, Madonna, Munich) and for Church vestments (Van Eyck, Ghent altar, cope of a singing angel; B. Zeitblom, chasuble of St. Valentine), as well as for secular apparel (Petrus Christus, St. Eligius, dress of a lady; Master of the Carnation and Master of the Pearl of Brabant, men's coats). In Italy this pattern appears in Pisanello's sketchbook (before 1450) and fragments of an actual fabric have been preserved in the tomb of Sigismondo Pandolfo Malatesta, who was buried at Rimini in 1468.

The panel acquired belongs to the latter part of the fifteenth century and is well preserved. The excellent design with the "devise" of a rose framed in thistle leaves reveals the hand of a consummate master designer.

II. Sixteenth century.

(1) A panel of amber-yellow cut velvet with motives of ivory and yellow velvet, cut with a longer pile, on light amber taffeta ground (fig. 2). The pattern is double: an allover trellis of delicate tendrils, fastened with lotus flowers, is overlaid with ogival arches formed by coupled dolphins and birds with wide-spread wings. The fastidiousness of the pattern places this fabric at the very beginning of the century; it retained its vogue all through the century, but became more and more simplified (Raymond Cox, *Les soieries d'art*, pl. 63, IV).

(2) A panel of light sapphire blue cut and uncut velvet on gold ground (fig. 3). Four tendrils of filigree delicacy surround star-shaped, highly conventionalized flowers and form an allover pattern of rather indistinct rosettes. The flowing effect thus obtained is intensified by the color combination.

(3) A brocade panel of red silk with a little blue on yellow twill ground (fig. 4). The pattern, a slender trellis with hunting leopards framing high vases with flowers and birds, retains the oriental influences which were specially characteristic of the Lucca looms from the twelfth century onward. The leopards, for as such they are clearly indicated by their spots, notwithstanding their little manes and their tails ending in a tassel, wear the collar of the trained hunting beasts. Hunting with leopards was taken over by the Arabs from the Sassanians. The designers of the Lucca fabrics adapted these decorative animals from their Saracen models; in some cases the leopards are tied to a tendril by a chain. Notwithstanding the discrepancy in size between the animals and the plant motives, both the leopards and the eagles are represented almost naturalistically. The vase is obviously of glazed and painted pottery, the flowers are tulips and conventionalized thistle blossoms which look almost like Persian palmettes. The influence of contemporary Persian and other Oriental fabrics combined here with the indigenous tradition of the Lucca weaver produces a fabric of exquisite beauty.

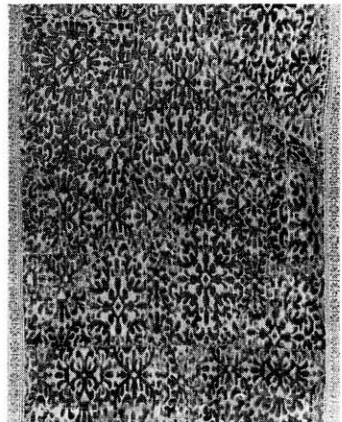


FIG. 3

(4) A brocade panel of the High Renaissance (fig. 5). The pattern is worked entirely in gold thread on red silk twill ground, and enhanced with motives of looped silver thread. Fabrics of this type were used for hangings in churches and private houses, for vestments and also for specially elaborate dresses (Bronzino's Portrait of Eleonora of Toledo, at Turin).

III. Eighteenth Century.

In the eighteenth century France takes the leading part in textile arts, owing to the genius of Colbert, who about 1665 induced the silk weavers at Lyons to concentrate their efforts on the production of fine and sumptuous fabrics, which up to then were imported from Italy. Several excellent designers provided the Lyons looms with novel patterns. The Revocation of the Edict of Nantes in 1785, however, forced many excellent weavers who were Protestants to leave France and settle in Switzerland, Holland and England, so that silk weaving reached suddenly an unprecedented expansion. Among these fugitives was Daniel Marot, who published his ornamental designs in Holland in 1710. Con-



FIG. 5

trary to other French designers of the period, Marot does not break with, but rather develops the traditional designs of the Renaissance and Baroque. In Venice, where many French weavers had taken refuge, designs of the Marot type were widely adapted.

The two panels acquired by the textile department are fine specimens of the Venetian weavers' craft. One panel, of bottle-green satin with a brocade pattern of fairly naturalistic flowers in polychrome silks and gold thread, is designed in the best spirit of Baroque art, while the other, of brick red satin with a polychrome pattern of detached flowers, such as carnations and small daisies, and large scrolled leaves of gold thread, leads to the delightful Rococo designs preserved for us in the work of Guardi and Tiepolo.

—ADELE COULIN WEIBEL.



FIG. 4



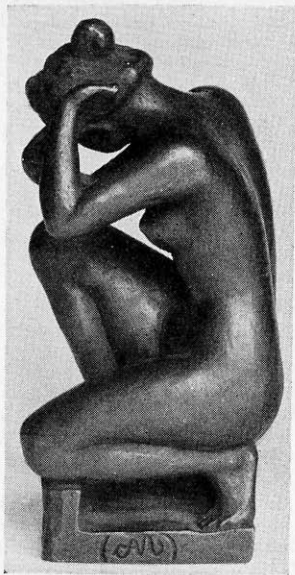
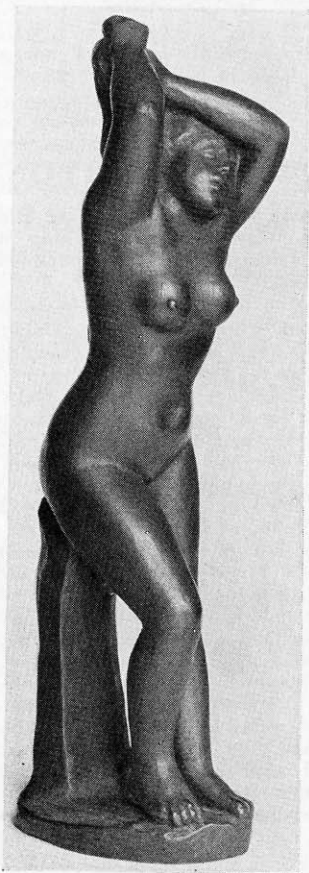
BUST OF VENUS
ARISTIDE MAILLOL
FRENCH. 1861-

BUST OF VENUS BY ARISTIDE MAILLOL

It is a well-known fact that great artists are more inclined to appreciate other artists who are working along their own lines than those who follow different principles, even though they may perhaps be of greater importance for the future. It would have been quite understandable to have learned that Rodin had more sympathy for the art of a pupil like Bourdelle, who followed his own impressionistic and dramatic conception, than with that of Maillol who, reacting against Rodin's style, created an entirely new art of simplified lines, compact architectural masses and quiet lyrical beauty. All the more then must we admire Rodin for having been one of the first to recognize in Maillol the com-

ing great sculptor of France. Count Kessler, a German friend of Rodin, in an essay on Maillol, relates that when he visited Rodin in 1904, the great master opened one of his glass cases and took out a small terra cotta figure, asking him: "Do you know by whom this was done? It is by Maillol. He is the strongest personality in sculpture we now have in France." Later when the same writer accompanied Rodin to Maillol's studio, the conversation which took place revealed clearly that Rodin felt the vast space which separated him from the world of Maillol. When he saw Maillol's Greek-like work in all its repose and statuesque simplicity, as if wishing to excuse his own style, and as

though he wanted to say that the paradise which the younger artist had opened was closed to him, he exclaimed, "The Greeks have sculptured the light, but the artists of the cathedrals knew how to sculpture the shadow." We will understand this remark better when we remember that Maillol loved the archaic Greek sculpture, an enthusiasm not quite shared by Rodin, whose sympathy was rather with the medieval spirit which strove against the powers of darkness, and who derived his inspiration from the late Gothic sculptures of the cathedrals and from the poetry of Dante with his wild visions of hell, whom he represented in his *Thinker*. Maillol is no imitator but his work has much in common with the constructive sense and the striving for balance of masses of the primitive



Greek sculptors. It was natural that his temperament, developed in a southern climate, in an almost Homeric country (the peaceful fishing village of Banyul on the quiet stretch of the Mediterranean near the Pyrenees), should have expressed something of the same peaceful simplicity as did Greek sculpture. Thus his works represent human beings for whom nudity is natural and who love to bathe their bodies in sun and light, in quiet poses of lyrical feeling divorced from sentimentality and free from the passion which distorts the bodies of Rodin's figures.

A characteristic remark of Maillol is preserved to us through the conversations related by Count Kessler. Maillol once showed him in the Louvre an antique Venus, found in the sea near the African coast, which through the action of the water had its surface smoothed down into simplified forms, and said to him: "This figure was my master; a statue should be beautiful even when its surface has been taken off like this. Of a work by Rodin nothing would have remained." Rodin's art is pictorial, belonging to the period when painting was more appreciated than architecture and sculpture. He tries, as does impressionistic painting or impressionistic music, to give impressions of nature or of vis-

ions in which the forms are lost in the light which passes over them or by the motion which trembles through their bodies. Maillol builds up his sculptures constructively, like a piece of architecture, the fundamental forms are all in all to him and all his work is a concentration upon placing them in harmony with each other. Neither the play of light and shadow of the surface nor a picturesque silhouette mean anything to him; nor does he strive for any dramatic or complicated intertwining of several bodies as does Rodin.

This going back to simplified forms is more in accordance with the feeling of the present generation. We prefer solidity and simplicity to the brilliant, restless play of surface decoration: quietness after the restlessness of the pre-war style. It was necessary that after the war of Rodin we should have the peace of Maillol.

The museum acquired two statuettes by Maillol five years ago and has recently added a fine drawing of a nude and one of his most important recent crea-



tions in bronze, the bust of Venus, which was finished in November, 1928.

—W. R. VALENTINER.

L'ABSIDE DE NOTRE DAME BY MERYON

One of the most significant purchases for the Print Department is the great etching, *L'Abside de Notre Dame*, by Charles Meryon. The art of etching, which had declined after the death of Rembrandt, was revived in France during the nineteenth century, and Meryon was its greatest exponent, having finished his great works before the Masters of 1830 had produced anything of importance.

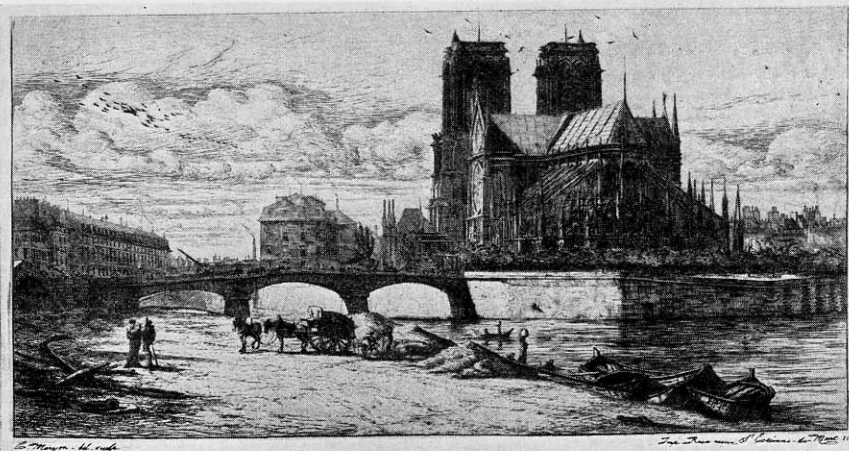
Born in Paris in 1821, Meryon was the natural son of an English doctor and a French opera dancer, from whom came his taint of madness. As a child he was frail, irritable, and melancholy. The journeys in southern France and Italy made in an effort to build up his health, gave the impressionable boy the wish to become a sailor, and at sixteen he entered the Naval School at Brest. He began sketching while still in the service, his voyages to Greece and the Levant particularly arousing his sense of beauty, and the desire to become an artist.

The choice of a naval career proved too great a strain upon his fragile health, and he resigned from the navy. He now determined to become a painter,

but color blindness preventing this, he took up the study of etching under Btery, from whom he received sound instruction.

His first etchings, largely reproducing the work of others, were unimportant. In 1850 appeared *Le Petit Pont*, one of the Paris set upon which Meryon's fame rests. This set of twelve etchings was offered for sale at thirty francs, and at that ridiculous figure it found no purchaser. The old buildings of Paris furnished the subject matter of these etchings. Full of bitterness at the harsh manner in which life dealt with him, Meryon studied these ancient monuments not only for their architectural design, but with a deep understanding of the human misery which they had silently witnessed, as well as their rich historical associations.

His method of work was unusual. He rarely drew his subject on the spot, but day after day would draw minute details on small bits of paper which he later pasted together, or made another drawing from them. In spite of this procedure there is no lack of harmony, for to his poet's vision was added a beautiful sense of design.



L'ABSIDE DE NOTRE DAME
 CHARLES MERYON
 FRENCH. 1821-1868

The *L'Abside de Notre Dame* is regarded as Meryon's masterpiece. Our print is the fifth state of eight, and is the first adequate example of this etcher's work which the Print Collection possesses.

Here Notre Dame, the magnificent House of God, with its towers, buttresses, and glorious past, is portrayed with beauty and with sympathy. To Meryon, who was poet and artist, this mighty pile offered a composition of austere grandeur. Despite the meticulous care with which he etched, his almost graver-like technique, there is no feeling of hardness in his line, no rigid formalism in his design. The play of light in the sky and on the ancient stones lessens the somber atmosphere, while in the shadow of the admirably proportioned cathedral the humble workers of Paris carry on their toil. "Oh thou subtle morsel of Gothic," apostrophizes Meryon himself in his inscription for this plate, seeing it too as symbolic of repentance offered by mighty kings.

The Paris set finished, there were few other works of note. For forty-one years Meryon had etched constantly, offering his work to an utterly indifferent public, suffering poverty and neglect, tortured by morbid imaginings. Victor Hugo praised him, Jules Niel, Sir Seymour Haden and the printer Delatre all sought to aid the unfortunate man, but Meryon's mental malady made assistance most difficult. The Duke of AreMBERG commissioned him to etch his palace, but the madness which had always threatened seized him soon afterwards and he was committed to an asylum.

In his forty-seventh year Meryon's unhappy life was over, and the recognition denied him in life came generously after death. Critics now hail him as one of the greatest of etchers, a literature concerning itself with his life and art constantly increases, enormous sums are eagerly paid for fine impressions of his plates, and upon fourteen etchings he has built an enduring fame.

—ISABEL WEADOCK.

EARLY AMERICAN FURNITURE

The Institute's collection of early American furniture has been considerably enriched through the addition of a number of important pieces secured at the recent sale of the Reifsnnyder collection, a collection long known to students of early American furniture as among

and appreciation of Colonial art was still in its infancy and when it was possible to secure without much difficulty pieces of the very highest quality. Particularly interested in the work of the craftsmen of his own state, most of the pieces in the collection were of Pennsyl-



WILLIAM AND MARY HIGHBOY
PENNSYLVANIA. C. 1700

the most important in the country. Mr. Reifsnnyder was one of the first collectors in the field, having begun his collection thirty years ago when the study

and appreciation of Colonial art was still in its infancy and when it was possible to secure without much difficulty pieces of the very highest quality. Particularly interested in the work of the craftsmen of his own state, most of the pieces in the collection were of Pennsylvania provenance and illustrated in a remarkable way the excellent work which was done by the early Pennsylvania craftsmen, both those in the Dutch tra-

dition of the eastern rural part of the state, and the Philadelphia cabinet makers like Gostelowe, Randolph and Gillingham, who followed the styles of the English cabinet makers of the Chippendale and Sheraton periods.

The earliest piece secured for the Institute is a six-legged highboy in the William and Mary style, dating about 1700¹. Since 1690 is the earliest date assigned to the English-made pieces of the same type, and as the bat's wing type of brass and the bail handle do not appear in America until about the turn of the century, it is safe to add at least ten years to the English date. A distinguishing feature of the highboy is the unusual shape of the delicate inverted-cup and trumpet-turned legs, a type made at first in England only for the nobility. Its perfect state of preservation is rare for such a delicately constructed piece. A rather unusual combination of woods is employed, the front being of walnut and the sides of maple. The upper section has a deep cove- and cyma-moulded cornice and the ogee-valanced base and scrolled stretcher are well-proportioned and graceful in outline.

One of the most interesting pieces in the Reifsnnyder collection was the slat-back arm chair acquired by the Institute. It is not only a fine example of Philadelphia craftsmanship, pleasing in proportion and form and excellent in execution of detail, but is most interesting from a documentary standpoint, as it is quite possible that it was made by the well-known Philadelphia cabinet-maker, William Savery (1720-1787). Until recently it had been generally agreed that this cabinet-maker (or as now seems more likely, chair-maker and joiner) made only the more elaborate carved pieces in the Chippendale style like the well-known Van Cortlandt lowboy, which has his label, but more recent investigations by Cescinsky,² Horner³ and others seem to point to the fact that his more usual output was chairs of the type the Museum has secured. The several chairs which have thus far been accredited to him have many points in common, differing from each other mainly in the types of turning on the stretchers

and uprights and in the number of slats in the backs. The present chair, which was in the Mt. Pleasant Museum in Philadelphia for several years, has a five graduated-slat back, cabriole legs, and ball and ring-turned stretcher. The rush seat is encased in a scrolled board, giving it a pleasing finish. In speaking of the chair Mr. Horner says: "This piece, though unmarked, is undoubtedly the output of the Savery shop; at any rate, such seats are known to have been used in conjunction with rush bottoms, and

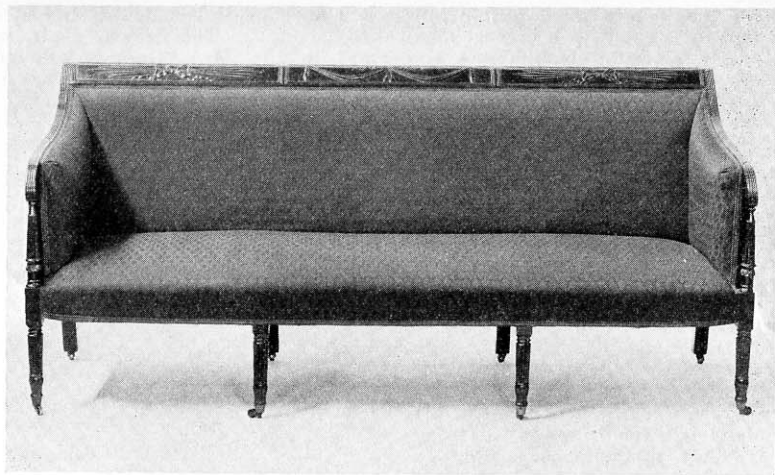


SLAT-BACK CHAIR, SAVERY TYPE
PHILADELPHIA, C. 1740

the legs are like those on the labelled chair belonging to Addison H. Savery.⁴ The two five-slat side chairs secured by the Museum are almost identical in design and might easily be given also to Savery.

Of the two mirrors purchased at the sale, the scroll-topped, Vauxhall one is

1. Cf. E. S. Holloway, *American Furniture and Decoration*, 1928, p. 41, Pl. IV.
2. Herbert Cescinsky and George Leland Hunter, *English and American Furniture*, 1928, p. 307.
3. W. M. Horner, *The Pennsylvania Museum Bulletin*, Vol. XXII, No. 118.
4. *Ibid.*



DUNCAN PHYFE SOFA
NEW YORK. C. 1800

of interest to the student, as it bears the label of John Elliott (1713-1791), an English cabinet-maker who came to Philadelphia from England in 1753 and set himself up, as the label tells us, at "The Looking Glass Store, at the Sign of the Bell and Looking Glass in Walnut Street." Through the researches of Mr. Horner¹ much interesting information regarding Elliott has recently come to light. It has been discovered that besides being an importer of various articles and a maker and repairer of mirrors, he also made tables, a fine type of Chippendale-style chairs, and was later a glass manufacturer as well. The mirror the Museum has acquired is described by Mr. Horner thus: "In every detail this molded and scrolled frame is absolutely American and was made in Philadelphia." It belongs to the type usually called Queen Anne, but which was made both in England and America for forty or fifty years after her death, of which the present mirror is evidence, as it bears the type of label used by Elliott from 1762-67.

The second mirror, of parcel gilt and inlaid mahogany, is in the Heppelwhite style and is especially pleasing in design, with its graceful molded frame

with gilded inner fillet and wired trails of leafage bordering it. It is surmounted by a swan-neck pediment terminating in rosettes, and between them is a gadrooned vase of lilies.

Latest in date is the handsome Duncan Phyfe sofa, dating about 1800. The carving in the crowning rail, which is divided into three rectangular panels, with swags of drapery flanked by beribboned sheaf or "thunderbolt" ornaments, is characteristic of the Sheraton manner of this famous New York cabinet-maker. All of the other characteristic Phyfe features — the reeded down-and slightly in-curving arms resting on round flaring reeded supports, enriched with circlets of leaf carving, the reeded tapering legs with vase feet, and the employment of straight-grained, dark Cuban mahogany — are found in this piece. It is described and illustrated in *House and Garden*, June, 1927, and in E. S. Holloway, *American Furniture and Decoration*, 1928, p. 115, pl. LIX. With the fine pair of Duncan Phyfe chairs acquired several months ago, the Museum is now able to give an adequate idea of the work of this leading New York craftsman.

—JOSEPHINE WALTHER.

1. W. M. Horner, Jr., "The Diverse Activities of John Elliott," *International Studio*, August, 1929.

CHINA AND JAPAN IN OUR MUSEUMS

Gratifying recognition was accorded to the Detroit Institute of Arts during the past summer when Frederick P. Keppel, president of the Carnegie Corporation of New York, delegated to its Curator of Asiatic Art the task of preparing a brief report on Chinese and Japanese materials in American museums for presentation at the Kyoto meeting of the Institute of Pacific Relations in October. The work had to be done under the pressure of a very restricted time limit, and consequently is not exhaustive, but a summary review was prepared which has been published in a small volume by the American Council of the Institute of Pacific Relations.

In recent years there has been a great increase of interest in the arts of the Far East, especially the older arts of China, and this interest has found expression in the collections of progressive museums and individual collectors of distinguished taste and independent judgment. It is generally recognized that no museum devoted to the whole field of the fine arts can escape the necessity to collect and exhibit the arts of Asia, but since this collecting requires a specialized type of knowledge it is natural that we should find the most important collections in those museums which employ professional curators of Oriental art.

Thirty-nine American and two Canadian museums supplied information for the survey, and no museum was excluded because of the smallness or unimportance of its collections. In geographical distribution it is noteworthy that if an area be bounded by four straight lines connecting Boston, Minneapolis, St. Louis and Washington it will contain practically all the collections of outstanding significance on the continent.

Any attempt to rank the collections would only arouse controversy, but certain generalizations may be made. The Boston Museum of Fine Arts undoubt-

edly leads in its collection of Japanese art, while taken as a whole its Oriental collections hold first place. The Freer Gallery in Washington, the Metropolitan Museum in New York, and the Art Institute of Chicago also have important Japanese materials.

In Chinese art the Atlantic seaboard from Boston to Washington must be regarded as a unit, and while most of the best Chinese art objects are still in Chinese hands, nowhere else in the world can the range of Chinese art be studied in such extensive collections so readily available. To these eastern collections only the bronzes, jades and sculptures in the Field Museum and Art Institute in Chicago, and the mortuary clay figures in the Royal Ontario Museum of Archaeology in Toronto need to be added to provide an adequate working basis for a competent knowledge of the whole field of Chinese art as known at present.

The history of the collecting of Far Eastern art in America falls naturally into four periods. First was the curio-gathering epoch of the New England merchant-adventurer, the first half of the nineteenth century. Next Chinese porcelains claimed the interest of connoisseurs, and in the last quarter of the century Japanese art occupied the center of the stage. The present epoch of concern with the whole art of China began about thirty years ago, though activity was accelerated by the Revolution of 1911. Charles L. Freer of Detroit was the great pioneer collector of this contemporary period, and for years Detroit was a Mecca for students and connoisseurs of things Chinese.

The Detroit Institute of Arts is one of the dozen museums having employed curators of Asiatic art and is making definite advances in its collecting. At the present time its collection is still one of the least in point of numbers, though it is by no means negligible in quality. Whether or not Detroit can ever regain the position of proud leadership she once held is, however, still an open question.

—BENJAMIN MARCH.

MUSEUM NOTES

The Art Institute has added three new members to its staff, each one of whom is well-known in his special field.

Dr. Mohammed Agha Oglu has been appointed curator of Near Eastern Art. He went to school at Ghenge in the Turkish province of Azabeijan until 1912, continuing his studies in philology and Oriental art at the University of Moscow, where he took his Ph. D. in 1916. He then went to Berlin, where he studied with some of the most prominent scholars of Islamic, classic, Byzantine and Assyro-Babylonian art. In 1926 he took his second Ph. D. at Vienna, specializing in Turkish architecture. That same year he was called to Constantinople to organize the Islamic Museum of Tshinili Koshk and the Ewkaf Museum. He was also elected at that time to the post of professor of history of Islamic art at the University of Constantinople.

Frank Bishop, who is well-known to all Detroit music-lovers, will direct the Institute's musical activities. Mr. Bishop received part of his musical education in this country, his early training being supplemented by five years' special study in Paris and Vienna. His teachers have been Emil Sauer, world-renowned pupil of Liszt, and Wanda Landowska, the celebrated pianist, harpsichordist and exponent of the music of the Eighteenth Century.

As Educational Secretary comes Ralph Morris of the Los Angeles Museum, where he has been curator of art. Mr. Morris comes highly recommended and well-equipped for his particular position. After his graduation from Harvard in 1902 he spent three years teaching in Japan. Upon his return to the United States he taught English literature and composition in the South and West and

then at Dartmouth College. Later he taught in the secondary schools of New England, where he made contacts with children of various ages, a training which has well prepared him for the educational work of the museum. Prior to his appointment to the Los Angeles Museum he was assistant director of the San Diego Fine Arts Gallery and had charge of the educational work there.

The program of lectures and music promises to be of great interest this year. Instead of the weekly morning and evening lectures, only six important lectures on art will be given in the evenings, on the second Tuesday of each month. These are to be invitational for the members of the Founders Society, and will be given by well-known lecturers prominent in their own fields.

Lectures will be given by the Curators of the Art Institute on Sunday afternoons and will pertain either to current loan exhibitions at the museum or to recent important accessions. The Chamber Music Society has again offered its co-operation in furnishing incidental music in connection with the museum's activities.

Mr. Bishop plans to give a series of eight lectures on the history of music, briefly illustrating them with excerpts on the piano. These are to be primarily lectures and will take place the first Tuesday evening of the month, beginning in October. The third Tuesday evening of the month, Mr. Bishop will give a recital, preceded by a brief resumé of the previous lecture, in order to connect the two. There will not only be piano and organ recitals by Mr. Bishop, but recitals by artists in other fields as well. Mr. Bishop plans to correlate these lectures and recitals with the art of painting and sculpture, especially in relation to the art objects in the Institute.

LOAN EXHIBITION OF DUTCH PAINTING

The first exhibition of the season will be a loan exhibition of Dutch genre and landscape paintings of the seventeenth century, opening on October 16 and continuing through November 10. The exhibition will comprise about fifty paintings by the representative artists in these two fields in which Dutch painting is pre-eminent and of which the Dutch were really the creators, portrait painting having already been in existence in the sixteenth century and religious painting being the only form of panel painting previous to this. Among the landscape artists who will be represented are the great masters of the time of Rembrandt, chief among them Jacob van Ruisdael, Meindert Hobbema, Albert Cuyp, and the marine painters Jan van Capelle and Willem van de Velde, and of the genre painters the masters who interpreted the life of the different social classes: Terborch, Pieter de Hooch and Metsu

the upper classes, Jan Steen and the Ostades the common people; and those among the pupils of Rembrandt who were interested in genre scenes, like Nicolaes Maes, Barend Fabritius, and Ferdinand Bol.

Since an exhibition of the works of Rembrandt is planned for the end of the season, Dutch portrait and religious paintings, of which the greatest master was Rembrandt, will be excluded from the present exhibition.

The exhibition will show the great progress which the private collectors of Detroit have made in these two fields since the Dutch exhibition of four years ago. A few of the paintings have been shown at the Institute before, but a considerable number—those acquired within the past few years—will be seen for the first time. Besides the Detroit pictures there will be paintings from private collections in the East and from other museums.

THE LIBRARY

The Reference Library has received a number of books as gifts during the past year. Many of the volumes are valuable additions on special subjects and all enrich our collection. The list of donors follows:

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MR. AND MRS. FRITZ E. DIXON—Eden, *Collection of Heraldic Stained Glass at Ronaele Manor*.

EDSEL FORD—Botkin, *Sobranie M. P. Botkin*.

Kondakoff, *Die byzantinischen Zellschmelze der Sammlung A. W. Swenigorodskoi*.

CONRAD KERN—Sheldon, *Recent Ideals of American art*. 2 vols.

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GEORGE DUDLEY SEYMOUR—Taft, *Catalogue of Paintings in the Collection of Mr. and Mrs. Charles P. Taft*.

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ROBERT H. TANNAHILL—Gimpel, *Collection of Rene Gimpel*. Vol. I.

Stuart, *Portrait of Commodore William Bainbridge*.

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