



BULLETIN OF
THE DETROIT INSTITUTE OF ARTS
of the City of Detroit

Vol. III

FEBRUARY AND MARCH, 1922

Nos. 5 and 6



MADONNA AND CHILD.
POLYCHROME RELIEF BY LUCA DELLA ROBBIA.
GIFT OF FOUNDERS SOCIETY.



CHINESE TOMB STONE.
HAN DYNASTY, 207 B. C.-220 A. D.
RECENTLY PURCHASED.

RECENT ACCESSIONS ON VIEW IN GALLERY V

In addition to the objects described by Dr. Valentiner in the December Bulletin as part of the collection secured in Europe during the past summer by Mr. Ralph H. Booth and since approved for purchase by the Arts Commission, are a group of five Italian Renaissance paintings, a painting by Ambrosius Holbein, a terra cotta Madonna and Child by Luca della Robbia, a bronze group by Giovanni da Bologna, a marble Pietà by a Strassburg master of the XV Century, two Chinese kakemoni, a Chinese vase, a rare old Chinese tomb stone, two bronze Japanese statuettes, a gold and rock crystal crucifix of the XIV Century, several pieces of Italian Renaissance furniture, three XVI Century majolica plaques, a stained glass window and a set of six Limoges enamels.

These objects will be described at length in subsequent issues of the Bulletin, and this article is intended to give only a general survey.

Taken as a whole, this is one of the most important additions that has been made to the Institute's collections at any one time since its founding, and the wide range which the objects cover, both from the standpoint of the type of object itself and that of country and period, makes the present collection of special interest and significance. Besides this it goes a long way toward filling gaps in the collections of the Institute, particularly in the field of Gothic and Renaissance sculpture, and Period furniture.

The Italian paintings, "*Madonna and Child*" by Antoniazza da Roma, "*Madonna and Child in Landscape*"

by Andrea Previtali, "*Madonna and Child*" by Andrea di Bartolo di Fredi, "*Madonna and Child*" by Vincenzo Foppa, and "*Madonna and Child and St. John*" by Andrea Solario, make an important addition to the Scripps Collection of Old Masters. Typical of their various schools—Umbrian, Milanese, Sienese, and Venetian—they embody those characteristics which have endeared those early Italian painters to us: tenderness, grace, warmth of color and pure religious feeling.

The painting by Ambrosius Holbein, who was the son of Holbein the Elder and brother of Hans Holbein the Younger, is called "*Portrait of a Young Man*," and possesses much of the same fine quality found in the work of Hans Holbein the Younger.

The terra cotta "*Mother and Child*" by Luca della Robbia, who will always be remembered for his charming figures of quiet mothers, happy, rounded babes and blithe angels, belongs to that class of sculpture which treats the relationship of Mother and Child in a tender and human way and impresses us with the feeling that there exists a joyful oneness of physical and spiritual health.

The "*Rape of the Sabines*," by Giovanni da Bologna, is a bronze replica of the well known marble group in the Loggia di Lanzi, Florence. With its energetic action, its skillful balance, and the clever

differentiation between the youthful, mature and aged figures, it is one of those works that is "art for the artist" and has as well an appeal to the masses.

Typical of the period when German sculpture was under a strong French influence, is the little marble Pietà by a Strassburg master of the XV Century. The sorrowing Mother, clothed in the heavy robes of a nun, and the emaciated Christ figure, are characteristic of French sculpture of the XV Century.

Oriental art is represented by two Chinese paintings, a bronze vase of the Han Dynasty, a rare old Chinese tomb stone, and two Japanese statuettes—one of the Nara Period, the other of the Kamakura. One of the Chinese kakemoni, called "*Landscape with Figures*," is by an artist of the Sung Dynasty, that individualistic and poetic age of China's greatest achievement in pictorial art. "*Landscape with Hanging Rock*" is by an artist of the Ming Dynasty, the period of the revival of claccicism.

The oldest representation of human beings that has come down to us in Chinese art is found in the old tomb stones of the Han Dynasty, 207 B. C.-220 A. D., of which the one in this collection is an excellent example. The simple lines and space relations, and the spirited action of the horses, show the influence of the expeditions made during this dynasty into Greece, Mesopotamia and Chaldea, that left their stamp



MADONNA AND CHILD AND ST. JOHN.
BY ANDREA SOLARIO (ACTIVE FROM 1493 TO 1515)
RECENTLY PURCHASED.

Oswald Siren writes: "This work, comparatively early in date, shows some influence of Alvise Vivarini, but is more Lombard than Venetian both in composition and coloring (the little St. John being the most Venetian of the figures). It is of about the same date and quality as Solario's famous 'Madonna with Two Saints' in the Brera Gallery and is one of the finest creations of this master." Solario was also influenced by Previtali and later by Leonardo da Vinci.

on the art of this period. To this same dynasty belongs the bronze vase, with its effective decoration of crossed lines.

For the first time the Institute is to have a representation of Renaissance furniture. Looking forward to the new building, in which all objects of a given period, including paintings, sculpture, furniture, textiles and other decorative arts, will be housed together in especially designed rooms, the Arts Commission is anticipating the needs of the various departments by filling up the gaps in the present collection. Three chests, one in polychrome, one inlaid in olive wood, and the third carved in high relief, a walnut cupboard, and a carved cabinet, all splendid examples of the work of XVI Century cabinet makers—that period when furniture-making attained such a high standard and when the most eminent artists and craftsmen assisted in its design and execution—will form a splendid nucleus for a more extended collection.

Three plaques, one a Deruta

example and the other two Urbino, give a good illustration of the art of majolica, the XVI Century tin-enameled and lustred ware so much sought by collectors.

The stained glass window, by a modern Munich artist, emulates the work of the great masters of glass of the XIII Century. The theme is the Creation.

The set of Limoges enamels are by Pierre Reymond, one of the four great artists who excelled in the *grisaille* process of enameling, which reached its greatest height at Limoges, France, during the XVI Century. They represent scenes from the Passion and have the outstanding characteristics typical of this process of enameling—strength of form and beauty of composition.

This collection is now on view in Gallery V, where it will remain during the month of March, after which the objects will be distributed among the various departments. Our Bulletin readers are urged to visit the Institute during the month so that they can view the collection while it is still intact. J. W.

VENETIAN PAINTING OF THE MADONNA ACQUIRED

A recent accession in the Art Institute collection is a colorful painting of the "*Madonna and Child*" by Andrea Previtalo of the early Venetian Renaissance. One of this important artist's masterpieces, it is doubly a treasure as an expression of the greatest early

school, that of Giovanni Bellini, and a prediction of the culmination, Titian. These facts are, however, but vaguely recalled when the brilliancy and joy in the picture itself meets the eye.

It is the beauty of smiling nature and the happiness in living that



MADONNA AND CHILD BY ANDREA PREVITALE.
RECENTLY PURCHASED.

brought about such painting in Venice in the early fifteen hundreds. The city was better governed than most Italian cities at that period. This and commerce with the East brought prosperity and riches. There was accompanying social splendor with a sunny optimism that meant moral, religious and physical health. It found interpretation in paintings of beautiful types in spacious sunny landscape settings.

Although it is true that during the Renaissance Latin literature was opening men's eyes to a realization of beautiful forms and landscape, people had little time for archaeological or other scientific study. The country was now safe for the traveler. Villas far from the city became popular. Those who could not indulge in such life were often able to own a picture of the rolling hills, the valleys and streams which they loved so well.

Their art ceased to confine itself to the devotional. It was created for more than the admiration of beholders. It was to give pleasure by its intrinsic splendor of warm color. In this wise, the Venetian State and Societies encouraged artists to paint. Pictures were at times essentially of the everyday scenes, as in the Dutch seventeenth century, though less intense. Carpaccio, an earlier artist than Previtalo, had already so expressed himself, and incidentally introduced the light of outdoors in his landscapes.

The painters of the first quarter of the sixteenth century already had several viewpoints. From Murano had come the Byzantine and Siense love for color and decoration, from Padua the interest in form found in Greco-Roman bas-reliefs and Florentine painting and sculpture. Mantegna, assimilating these two tendencies, painted in a way that satisfied his fellowmen. Antonello da Messina came at this same time bringing an oil vehicle for pigment that gave glow and added richness. These were the masters who taught or definitely influenced Giovanni Bellini, the poetical and emotional genius.

It was Giovanni Bellini who at first especially guided Previtalo. The latter was born about 1480 near Bergamo, where he lived for a time. About 1495 he moved to Venice, taking the names Andreas Bergomensis and Andrea Cordegliagli, as critics

now believe. He apparently assumed these names to indicate his birth-place and to distinguish himself from Andrea da Bergamo, a sculptor. He studied conscientiously and industriously as a pupil of Giovanni Bellini, signing some of these Venetian pictures "Andreas Bergomensis." The picture recently acquired by the Detroit Institute of Arts has this signature, with the addition of "Iovannis B. D. P.," indicating that it was painted in Venice in admiration at least of Bellini. For when the artist returned in 1515 to Bergamo, he became "Andreas Previtalus." It was formerly thought that he died of the plague in 1528. Now, as Morelli has pointed out, he seems to have died in 1525.

He was a prolific painter, by whom no less than twenty examples exist in Bergamo alone. Bernard Berenson in "The Venetian Painters of the Renaissance" (third edition, p. 125), lists forty-four examples by Previtalo. One of his best is the St. John the Baptist Between Four Saints, in Saint Spirito, Bergamo, his last dated work, 1525. In it the artist's feeling for portraiture, landscape and architectural detail is pronounced, recalling pictures by Cima da Conegliano, a contemporary.

His earliest work is in the Padua Museo Civico, 1502, displaying a homeliness of conception with a charm of landscape. These qualities, together with a brilliancy and clarity of color, are evidenced in the

Madonna and Child of the National Gallery. In fact, he has been called the best colorist next to Giovanni Bellini. Titian always admired his "*Annunciation*" at Cadena when passing by en route to Cadora. His affiliation with Giovanni Bellini is marked. Old writers say that the work of these two was at times confounded. This is not surprising when it becomes evident that the teacher influenced so many.

Comparing the picture here illustrated with Bellini's pictures of the Madonna and Saints in the Church of the Frari and San Zaccharia, one finds a similar beauty and fullness in the figures and faces of the Madonna and Child. The use of the balustrade-like seat and the special background for the figures, is to be found also in many examples by Bellini and to a lesser extent in Giorgione. The latter resembles Previtali in a sensitiveness of the figures, in color, beauty and poetry. The same lightness of the forms and the relaxed tension of the muscles is to be observed in both artists. Lorenzo Lotto was another pupil of Bellini and parallels Previtali in the sweet, devout and sad spirit of his figures.

In this picture the almost crimson red of the dress with its design in gold combines beautifully with the cobalt blue of the cloak, whose under side here and there appears as a tea rose tone. Her headdress is a pale tawny color with dull red lines spotted by pearls. The flesh is natural, with just enough of the actuality of life in its warm ivory tonality. The figures are seated on a marbled balustrade against a dark green tree whose color is repeated in the more distant foliage. The landscape so lovingly painted is in amber and red browns extending toward the horizon in more cool greens and blue. He has understood the joy one gets from a sense of wide expanse.

Incidental objects such as the ruddy pear, the sheep and dogs in white, the shepherd and the buildings, all play their part in this every day scene. The spirit of the Virgin and Child is present to guide, encourage and bless. Such a modern conception of the landscape's beauty and a closer contact with the divine through the medium of the human Madonna and Child has come down into the art of the nineteenth century.

R. P.

¶ Art is beauty passed through thought and fixed in form.

¶ Nature is a revelation of God—art is a revelation of man.

EXHIBIT OF ULTRA MODERN PAINTING

There have been a number of requests for an exhibition of modern art. There has been so much discussion, particularly since the exhibition held at the Metropolitan Museum in New York City last summer, that the people of our city naturally and logically desire to know what it is all about.

The Post-Impressionist, Cubist and Futurist have so persistently brought their new conventions into the eye of the public, and some of them—notably Cezanne, Gauguin, Van Gogh and others—through the remarkable sincerity and vitality of their work have taken such a hold upon the world of contemporary achievement, that they can no longer be ignored.

We now find on the horizon the Expressionists, Dadaists, Simultaneists, and we do not know how many other "Ists" are yet to appear. Certain it is that there is a transition going on, that new conventions are being established, that the aims of painting are changing from obvious representation to a more abstract creation.

Generally speaking, Detroiters have hardly had an opportunity to see anything later than Impressionism. For the most part all of the "Ists" have been excluded because their aims and tendencies were not fully revealed—because we could not get sufficient perspective on them to determine their merit.

The Museum seems to be the only agency in Detroit at the present time to satisfy the demand for an exhibition of this radical nature. During the month of March we are going to exhibit a collection of modern paintings, many of them secured through the Société Anonyme, others borrowed from private collections. There will be examples of Van Gogh, Gauguin, Matisse and Cezanne, with whose works the current world is now familiar. We are also presenting unfamiliar examples of present day manifestations in the world of art on which time alone can render an adequate verdict. We are exhibiting these to the people of Detroit for what they are worth. Let it be understood at the outset that because they are shown at the Museum is no reason that we put our stamp of approval upon them. We merely feel that the people of Detroit have a right to see what is current in the field of painting.

The Arts Commission anticipate much unfavorable criticism, but they believe that they are doing the people of Detroit a real service in giving them an opportunity to see the present day manifestations in the field of painting. On Wednesday evening, March 8th, Mr. Forbes Watson of New York City will give an illustrated lecture on "The Significance of Modern Painting," which may be of some guidance in the understanding of this exhibition.

C. H. B.

EXHIBITION OF STAGE SETTINGS IN THE CHILDREN'S MUSEUM

An exhibition of stage settings in miniature made by distinguished artists, and, also, a few examples of the best models made by the children of the city, have been on exhibition during February in the Children's Museum Room.

From New York has come Marjorie Content's lovely moonlight setting for the fourth act of "L' Aiglou," Michael Carr's second act for "Francisca da Rimini," George B. Ashworth's "Portia's House," and Raymond Sovey's working model for "Dover Road." Michael Carr's setting is a medieval castle under siege. The correctness of detail shows the effect of his seven years' sojourn in Italy, where he was associated with Gordon Craig. Sovey's "Dover Road" is a perfect example of a Tudor interior.

The Dramatic Department of the Carnegie Institute of Technology has sent several interesting and beautiful settings. Among those of special interest is David S. Gaither's "Serpent Eyes in the Silver Chamber," a Russian play; it is remarkable in lighting, and produces beautiful and massive effects, while its size is less than a square foot. Mr. Gaither is the Technical Director of the Carnegie Arts Theatre and the Guild Players' Theatre, Pittsburgh. A dainty setting for the "Perfume of the Rose," a Pierrot and Pierrette play, designed by W. Burdetee

Kappes, is delightful. Mr. Kappes is a former graduate of the Northwestern High School, where the play was once given. In Neil Caldwell's "Night" one has a remarkably successful realistic setting in the generally considered unreal medium of curtains.

Miss Ada Whitney has a charming setting for the forest scene of "Midsummer Night's Dream," recently produced at the Northwestern High School. It is interesting to know that Rudolph Schaeffer and W. Burdette Kappes, both of whom are represented by settings in this exhibition, have studied under her.

Through the courtesy of Miss Guysi the museum is fortunate in having three settings made by groups of children in the Estabrook and Hancock Schools. Miss Margaret Anglin, who recently visited the Children's Museum, was especially struck by the setting for "King Robert of Sicily," made by the children in the Estabrook School. This setting, she remarked, showed a touch of genius. Edward Mable, a student of the Northwestern and Central High Schools, has two models on exhibition. The settings are remarkably good for a fifteen year old boy. One is a puppet show for the "Pied Piper of Hamelin," with which he has several times entertained the children in the Children's Museum Room. G. A. G.

ILLUSTRATION EXHIBITION

The Detroit Institute of Arts since last summer has been arranging an exhibition of original illustrations chiefly by Americans. Only the most artistic work has been invited, confined practically to contemporaries. France, England and Denmark are represented besides America.

The Carnegie Institute has most generously loaned original drawings from its Permanent Collection. These include some of the older men, thus showing the prototype for the more modern. There are three illustrations by Robert Blum including the "Japanese Bird with Habatshi." This shows the Japanese influence that came in about the middle of the last century and very definitely added momentum to the progress of illustration. Winslow Homer is represented by two of his Civil War subjects. He is one of the most truly national of all American artists. Frederick Remington portrays the spirit of the great West. Irving Wiles is one of the "old school." Albert Sterner's "Illustration for Fenwick's Career" is by one of the solid artists who even today is ranked with the best in lithography.

Charles Robinson, so well known in England, has permitted Detroit to see his decorative pictures of plant and animal life and grotesques. Arthur Rackham's naive conceptions, so powerful in line, will add materially to the collection. Boutet DeMonvel's "Jeanne d' Arc Series"

are well known to all. He has done these in mural painting as well as for book illustrations, and in such work stands among the greatest. Edwin A. Abbey, C. D. Gibson, Maxfield Parrish, Jessie W. Smith and Howard Pyle are other well known artists to be represented. All these illustrations were included in a temporary exhibition recently shown at the Carnegie Institute.

Friends have contributed their own illustrations. Among them are the two of fairy tale subjects by Edmund Dulac, one of the greatest of all the moderns. These are loaned by the courtesy of Mr. and Mrs. James G. Heaslet.

Tony Sarg has gained a wide reputation for his newspaper and magazine cartoons, especially of political life. Of late he has branched out into theatrical spheres. His marionette theatre performing the "Rose and the Ring" and "Rip van Winkle" has delighted old and young. His latest departure is in animated shadowgraphs of primitive humanity in the days when cave men and dinosaurs were roaming the earth. His "Irvin S. Cobb" ascending to heaven with wings and halo, playing on the golden harp is typical.

The exhibit has been assembled from different parts of the country and abroad to show the best and most typical, not merely a comprehensive and large number of uneven quality.

R. P.

SCHEDULE OF LECTURES AND SPECIAL EVENTS

March:

- 1st, 8:15 P. M.* Lecture: "Our Colonial Art Heritage," by Professor Herbert Richard Cross.
- 4th, 10:00 A. M.* Special program for children. Singing conducted by the Chamber Music Society, followed by talk: "Metal Work—From Locks to Portraits in Sculpture," by R. Poland.
- 5th, 2:45 P. M.* Musical program by Chamber Music Society, followed by talk: "Venetian Pomp and Pageantry of the Doges."
- 8th, 8:15 P. M.* Lecture: "The Significance of Modern Painting," by Forbes Watson.
- 11th, 10:00 A. M.* Special program for children. Singing conducted by the Chamber Music Society, followed by talk: "From Clay to Colorful Pottery," by R. Poland.
- 12th, 2:45 P. M.* Musical program by Chamber Music Society, followed by talk: "A Spanish Trinity of Painting for Church, Society and King," by R. Poland.
- 18th, 10:00 A. M.* Special program for children. Singing conducted by the Chamber Music Society, followed by talk: "Farm Life in France," by R. Poland.
- 19th, 2:45 P. M.* Musical program by Chamber Music Society, followed by talk: "The 'Grand Style' of Reynolds and his Contemporaries in England," by R. Poland.
- 25th, 10:00 A. M.* Special program for children. Singing conducted by the Chamber Music Society, followed by talk: "Painting Light and Air," by R. Poland.
- 26th, 2:45 P. M.* Musical program by Chamber Music Society, followed by talk: "Sculpture in Paint and Canvas," by R. Poland.

SCHEDULE OF EXHIBITIONS

- March 1—April 15.* Group of Recent Accessions. Gallery V.
- March 1—March 31.* Exhibition of Modern Art. Galleries III and IV.
- March 1—March 31.* Exhibition of Illustrations. Print Room.