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The Detroit Institute of Arts
Of the City of Detroit

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PORTRAIT OF A YOUNG MAN
SCHOOL OF LYONS, ABOUT 1525

A FRENCH RENAISSANCE PORTRAIT

The French Renaissance painters of the XVI century did their best work in portrait painting, while in their representation of other subjects, religious, mythological, or allegorical, they imitated in a rather affected manner the Italians of the High Renaissance, of whom a number worked in France at this period. The portraits by Jean and Francois Clouet, Corneille de Lyon and their followers, mostly of small compass and rarely representing more than the bust without hands, are aristocratic representations of court subjects of a rather generalized style and of seemingly simple treatment, but exquisitely thought-out in design and of enamel-like surface quality. The masters who executed these paintings do not seem to have had very strong personalities, for even now, in spite of all the efforts of scholars, it is most difficult to differentiate between the different members of the Clouet family and their school, just as in the XIV century French ivories the general style of the entire school is stronger than any one artist's personality, which of course does not mean that the best works of this type are not art of superior quality.

The charming Portrait of a Young Man which has been acquired by the Art Institute belongs to this class, giving an excellent representation of French Renaissance portrait painting, which has hitherto not yet been represented in the Museum. It is larger in size (8¼in. x 9⅞in.) than the portraits usually attributed to Corneille de Lyon, the painter of Dutch origin who worked at

the French court, and belongs certainly to the early type of works from this school. It speaks also of the influence of the early works of Holbein, an influence which is so strong in our portrait that the name of this artist is the first one that comes to mind when we look at the picture. Its resemblance to such works as Holbein's Young Hertenstein of 1517 in the Metropolitan Museum or the Amerbach of 1519 at Basle, is very obvious, not only in design but also in color scheme, especially the fine blue background which is not often found in French painting. Holbein's influence on the French court painters can be easily accounted for when we consider his frequent travels and the fact that he painted such men as Jean Dinteville, the French minister to England and tutor to the youngest son of Francis I, to whom Jean Clouet was court painter. And surely in the drawings of the Clouets we find the same aim for precise and pure outlines, and in their paintings the same tendency toward smooth and careful modeling that we find in those of Holbein. It is interesting to note, also, that our artist, whose portrait is hardly later than 1525, tries to give to his colors the gloss of enamel, which reminds one of the fact that the most important branch of applied art at that time in France was enamel painting, and that this form of portrait, the short bust, was also the favorite one among enamel painters such as Leonard Limosin and his followers.

W. R. V.

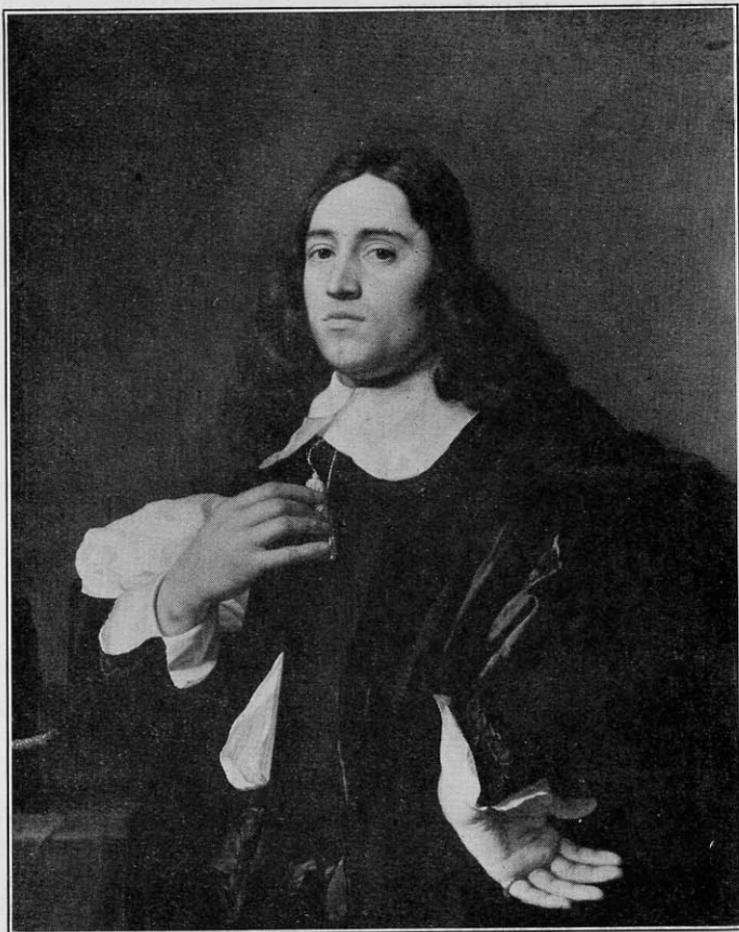
A PORTRAIT BY BARTHOLOMEUS VAN DER HELST

Van der Helst is the great antipode to Rembrandt in the art of Dutch portraiture of the XVII century. In contrast to Rembrandt's idealistic treatment, to his clair-obscur and golden-brown color scheme, and to his subjective, pasty technic, he gives us a clearly realistic and objective

rendering of his models in clear daylight, with precise outlines and in cold grey tones. He is opposed to the mystic imagination of Rembrandt and is unsuccessful when he attempts fanciful subjects; he is above all a portrait painter and it is possible that he obtained a better likeness

of his sitters—at least a more obvious likeness—than Rembrandt, which may have been the reason for his having received more orders from the guilds for group portraits than Rembrandt: his clear realism being more popular than Rembrandt's fantastic style.

master. From the great distance at which we are now able to judge him, we have no right to belittle van der Helst as an academic, as has been often done, on account of this rivalry with Rembrandt; van der Helst is unquestionably a great artist and an extraordinarily fine draughts-



PORTRAIT OF A MAN BY BARTHOLOMEUS VAN DER HELST

We do not know anything about a personal relationship between van der Helst and Rembrandt, but it is most likely that they did not understand each other, and since the victory of the van der Helst tendencies in Amsterdam killed Rembrandt's reputation, it is not probable that he was a favorite with the great

man, with a fine feeling for beauty of material and surface, and at the same time, in his striving for broad monumental forms, a worthy representative of the greatest epoch of Dutch art at Amsterdam—the period from 1650 to 1670. His aim at refinement of line and his paucity of color are in the direction of artists like

Holbein, or the more modern Ingres, with whom he may be justly compared.

The portrait of a gentleman, a gift from Mr. Howard Young of New York, is dated 1654, the beginning of van der Helst's great period (it was in 1653 that he painted the famous group portrait of the Amsterdam *Confrerie St. Sebastian* and in the same year that he executed the famous portrait of Paul Potter in the gallery at the Hague), and has all the characteristic qualities of his style. The design of the head and hands is masterly in its precision, and the rendering of the shiny black of the

built up in broad masses from below, the lower portion appearing to be at nearer range than the upper, so that the hands seem almost larger than the head. This effect of high relief is characteristic of the Dutch and also of the Flemish baroque (e. g. Rubens) and can be seen in their marble reliefs and medals, in which the figures appear to be carved almost in the round. The opposing lines formed by the contraposition of arms and hands give a fine feeling of movement to the composition.



PIETA BY ALONZO CANO

costume contrasted with the white in the sleeves and collar, is of great beauty. The whole composition, in black, white and gray, is balanced by only a small spot of claret red in the corner—the cover of the table on which the high black hat rests. The monumental impression which the figure gives is due to its having been

Van der Helst's pleasure in fine draughtmanship is also shown in the beautiful calligraphic signature in the upper right hand corner, illustrating the delight which the Dutchmen of this period took in calligraphy, many of the great artists being at the same time famous calligraphists.

W. R. V.

TWO SPANISH POLYCHROME SCULPTURES

Two attractively polychromed sculptural groups of the XVI-XVII centuries have come to the Art Institute, a Madonna statuette in stone, dating about 1510, a

gift from Jaques Seligmann, and a terracotta group representing the Pieta, by Alonzo Cano.

The Madonna subject is a statuette,



POLYCHROMED STONE MADONNA
SPANISH, EARLY XVI CENTURY

quarter life size, in which the Virgin with flowing flaxen locks stands in robes of white, gold, and blue decorated with foliate motifs and holding the Christ Child. The mutual love between the two and a spirit wherein both suggest the great significance of their mission in life, make this a dignified and joyous group. It still retains the attenuation of form, the linear and somewhat angular drapery folds of Mediaeval days whereby a symbolic and dynamic but architectural character was expressed. Its incomplete back and under side of the base suggest that formerly it was used in a niche, either against a pier or in one of those magnificent great retables or altar-pieces sometimes quite covering a chapel wall.

It is of the late Gothic epoch, dating about 1510, in the style of the carvers in

Old Castile, among whom Gil de Siloe was the greatest, working from about 1489. The stance of the Virgin, the treatment of drapery and of hair in both figures, and especially the curly locks on the Infant's head, suggest the carving of this sculptor on the High Altar retables in La Cartuja, Burgos. The same serene, oval face appears in both cases. Such similarity is to be found in the tomb of Arch Dean Diaz, in the Burgos Cathedral. In this new gift the figures are not so purely mediaeval as in Gil's work. They already tend to be more full and naturalistic. Quite possibly the sculptor had studied and admired the masterpieces of this earlier leader and of the German School, but was already subtly affected by the Italian Art which was introduced into Spain from Genoa and Florence as early as 1510. However, this group is not so Italianate as the sculpture of the Damian Froment who was particularly active from 1510 to 1520.

The *Pieta*, by Alonzo Cano, rings true to the spirit of Spanish Art. It interpreted the Christian theme for the church, while it had a refinement pleasing to the court and at the same time was in the spirit of genre so interesting to the people. The scene suggests the meditation on death, so prevalent among the Spanish. Objective and obvious realism and a dramatic spirit which smacks of melodrama and theatrical artificiality are sometimes too apparent in Spanish Art. Here the truthfulness is effective without reverting to extreme exaggeration. True to the XVII century, animation and light pastel colors make the theme bearable in spite of its infinite tragedy and pity. The delicate flesh of the Virgin and the ivory tonality of the deposed body with the soft cerulean blue and lemon yellow of the robe and the deeper brown of the ground, make a pleasing color scheme. It has incidental interest due to the signature of the artist appearing in the letters ALo CANO.

Although the artist is masterful in sculpture, architecture and painting, it is for his sculpture that he takes first rank.

While his art is notable, his life was notorious. Born in Granada in 1601 he is rather of the Andalusian School, a fellow pupil with Velazquez under Pacheco's instruction. His training in sculpture was with Montanes; and he studied the antique marbles at the Casa de Pilatos in Seville. Although busy and prosperous in artistic endeavor, he was continually quarreling and brawling, so that when thirty-six he had already mortally wounded a painter and had to flee to Madrid, where he was welcomed by Velazquez, receiving important commissions as a result. There he continued in this same manner of life and thirteen years later he was accused of murdering his wife, because of which he fled to Valencia. An interesting sidelight on the spirit of the day is suggested by his arrest and condemnation to the ordeal. Pleading the profession of a painter, he passed his left hand through the torture without outcry, thereby being adjudged innocent of this last accusation.

Six years later Cano was in Granada executing decoration for the Coro of the

Cathedral. He did not carry out his obligations as one of the clergy and so was prevented from further work there. He was a pitiable figure in his last years, trying to atone for the past by acts of charity.

His art is to be seen in several Spanish churches, especially in the Capilla Mayor of the Granada Cathedral in the Provincial Museum of Seville. It does not have the objective realism of Velazquez, the imagination nor mystery of Murillo, nor the soul of the religious El Greco. However, critics have sometimes thought that his Madonnas have a supreme purity and loveliness.

In the technique, in composition and in his southern Spanish view-point Alonzo Cano keeps the torch of tradition burning brightly. In his delicacy, harmony and decorative sense of form and color, he is already modern. These qualities distinguish the Pieta in the Detroit Collection. How interesting it is to have this Southern XVII Century piece to study with the late Gothic Madonna of Old Castile, in the North of Spain.

R. P.

"INTERLUDE" BY SAMUEL CASHWAN

It is with much satisfaction that we record the purchase for the permanent collection of Samuel Cashwan's marble sculpture "Interlude," through the subscriptions of Mr. Albert Kahn, Mr. David Brown, Mr. D. M. Ferry, Jr. and Mr. William J. Gray. It represents the happiest moment of production up to this time in the life of the young Detroit sculptor, who though only twenty-five years of age has accomplished much in the field of plastic art.

"Interlude" portrays a modern girl with bobbed hair holding a lute. She has stopped playing, and with her hand resting on the instrument is lost in an ecstasy of meditation. It is a departure from the literal portrayals with which sculpture of the day is generally concerned. The simplification of form, the uninterrupted flow of one line into another, the elimination of all non-essential embellishments,

and the chasteness of the band of decoration with which the negligee of the player is outlined, all contribute to a largeness of surface over whose contours light and shade pour a delightful image. The conception is imbued with real sentiment. It might be thought a little sweet were it not gifted with a nobility in the poignant yearning of the face, and in the rhythm of the forms which carry out in a most consistent way a feeling of aspiration.

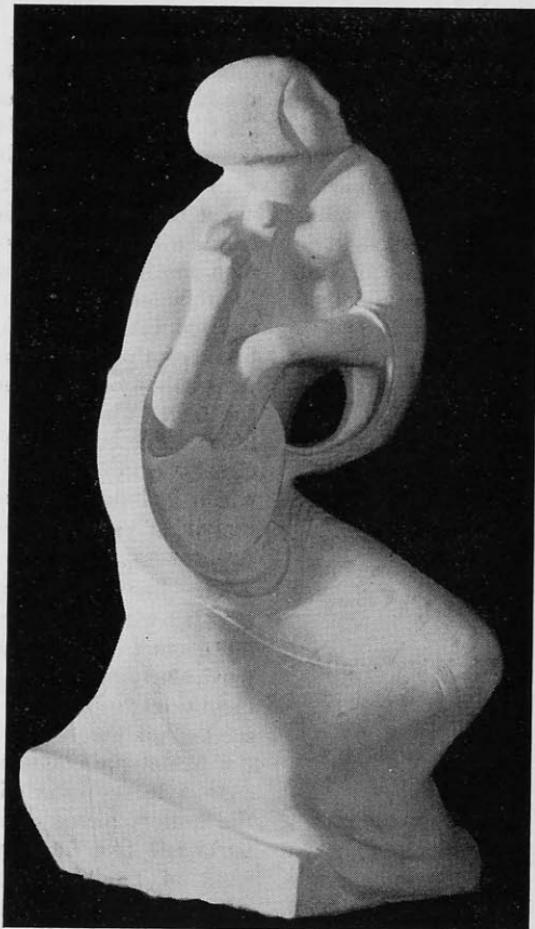
Sculpture, like painting, has become so competent in the field of naturalism that it is refreshing to encounter a work of the suggestive power of this piece. It harks back to a style that was concerned with emotional expression rather than technical perfection, when through the medium of good design an artist told a simple story uninterrupted by non-essentials. The dynamic power of this marble is due to

the well ordered rhythmical forms that fall so happily one into another.

Samuel Cashwan was born in Russia in 1900. At the age of six he emigrated with his parents to the United States, living first in New York, where he received his early training in his chosen profession, and then after a capable apprenticeship in the art schools of Paris and New York under

Artists' Exhibition. He also has had one of his works, a statue called "Shelter," purchased by the State of Michigan.

Mr. Cashwan is not only a keen observer and a facile technician but a thinker as well. In his studio one sees some works of bold realism, concerned only with the plastic portrayal of his model; one also finds the tender sentiment of motherhood



"INTERLUDE" BY SAMUEL CASHWAN

such sculptors as Victor Brenner, Gutzon Borglum and Naum Aaronson, his people moved to Detroit and he came with them to practise his profession here. He has exhibited in many important exhibitions and has received a number of awards, among which was the Scarab Gold Medal received last year at the Michigan

beautifully visualized; and again one finds a departure from naturalistic forms, as in the instance of "Interlude" where the sculptor is intent on expressing the spirit of his conception in rhythmical terms. Always his sculpture expounds ideas, but their story is subservient to sound plastic sense.

C. H. B.

PERSIAN BELT ORNAMENTS



An exceptional gift has been made by Mrs. Richard Weber to the Oriental Section of the Museum of a silver and gilt Persian Belt Ornament of the Fourteenth Century. These ornaments formerly belonged to the Bachstitz collection at the Hague and so far as we know are uncommon in either private or other public collections. Such ornaments wrought in silver and gilt and beautifully incised with animal figure and Arabesque designs probably decorated at one time the leather belt of a Persian nobleman.

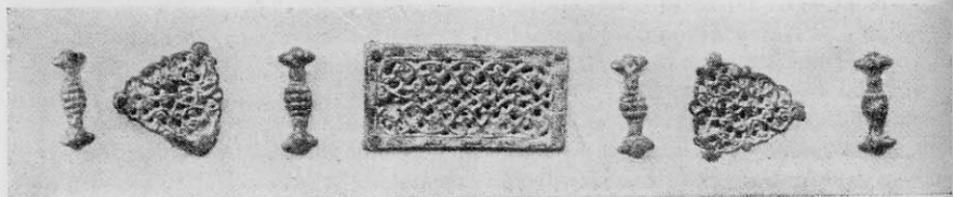
The set includes two rectangular buckle pieces, one with the buckle and hinge attached; two similar pieces tapering at one end and possibly intended for buckle clamps, six rectangular mountings decorated with fine Arabesque, sixteen triangular mountings similarly ornamented, and thirty-six small bars which serve as links.

The importance of this belt decoration lies in its rarity as well as in its fine workmanship and artistry in which the animal motifs at once conform to the spaces allotted to them and seem altogether appropriate decorations.

The rectangular piece with the attached buckle has a lion incised in the rectangle portrayed as though slinking along through the forest. The body is in profile, the head

fullface; the eyes are round circles with dots representing eye balls; the nose ridged and long rather than flattened as would properly be the case; and the beard bristling. The intertwined guilloche ornament of the corresponding piece, together with the very graceful volute scrolls along the sides enclosing the lion panel seems a reminiscence of the Graeco Roman motifs which came into Persian art in the second century and gradually evolved into the Arabesque. Four nail heads on the corresponding piece indicate the method of attaching the ornament to the belt. The buckle is secured with a hinge. The buckle itself is composed of a circular loop originally all metal, part of which had been cut away and the part remaining pierced and chased with Arabesques.

The fine quality of the Arabesque together with the intricacies and charm of its geometric and foliate character is particularly noticeable in the rectangular mountings composing the intermediate sections of the belt. In these instances the Arabesque is composed of four palm shaped leaves intertwined at the lobes, the centers pierced and the lines in the parts left free forming an intricate network of tendrils embracing the entire surface of the mounting. The 36 bars or links are ribbed in the center with a double



band enclosing five nodules as a part of the ornament; the ends of the bars are somewhat foliated and have rivets for attaching them to the belt.

The pieces with the finest designs in this set are two clasps, both of them illustrating hunting scenes. In the first the horse is pawing the ground, while his rider on foot is about to let drive a second shaft at a fleeing wolf which has received already one shaft through its mouth. Leaves linked with scroll motifs and cross hatchings aptly suggest a forest scene as well as aids in relating the three figures in a single grouping. The obverse of this piece contains Moresque lozenges counter-sunk and surrounded with foliated and

scrolled ornaments; the other clasp contains a dog pursuing through the brush a hare which turns its head towards its pursuer as it flees. Leaf motifs and cross hatchings surround the group on all sides.

These belt ornaments have the added interest of having been discovered in the graves of the Tartars in Novorossijsk on the shore of the Black Sea in the Caucasus region but their origin is undoubtedly Persian. Both technique and decorative motif confirm it. They have been published by Dr. Robert Zahn in his catalog of the Bachstitz Gallery collection, Berlin 1921, and will be found reproduced in volume 2, plate No. 121 and No. 122 of this publication. A.C.E.

ITALIAN ROOMS REARRANGED

The three Italian galleries on the second floor of the Institute have been rearranged, the first room being now entirely devoted to the schools of Siena and Umbria, the large middle gallery to the schools of North Italy, while the third gallery, hitherto occupied by late XVII century paintings, has been given over to the early Florentine school.

In the Sieneese gallery paintings of the end of the Dugento and early Trecento by Guido da Siena and Segna da Buonaventura are shown together with enchanting works by masters of the XV century: Sassetta, Sano di Pietro, Matteo di Giovanni and Benvenuto di Giovanni; while the art of sculpture is represented by the works of Tino da Camaino, Giovanni di Agostino and Turini. Umbrian art has small but fine examples by Allegretto Nuzi, Antoniazio Romano and Perugino, and a Madonna carved in wood by Silvestro dell'Aquila.

In the North Italian gallery we find on one wall three masterpieces of the Venetian school of the XV century, by Carlo Crivelli, Cima da Conegliano and Previtali, the latter Madonna one of the finest

which this not always great master executed. The center of the other walls are occupied by the remarkable works by Titian and Tiepolo, while Tintoretto is represented by a splendid ceiling painting. A few examples from the Verona school (Maestro dei Garofani and Carotto) and the Milanese school (Giovanni Paolo di Agostini and Giampietrino) are combined with these Venetian masters.

In the Florentine room Trecento art is represented by the triptych in the style of Daddi, the Madonna by Mariotto di Nardi and the marble relief by Andrea Pisano; Quattrocento painting by the Trinity of Masolino, a Madonna by the Master of the San Miniato Altarpiece and one by Pier Francesco Fiorentino, and lastly by the recently acquired predella painting by Domenico Ghirlandaio, while the portrait by Franciabigio represents the art of the High Renaissance. Of the art of sculpture of the same period we have the charming terra cotta relief by Ghiberti and the stucco Madonna by Luca della Robbia; and of the art of Donatello two important works by his best pupils in Padua are shown: the St. John the Baptist, a terra cotta statue by Minelli, and the recently



MADONNA AND CHILD. MARBLE RELIEF
BARTOLOMMEO BELLANO. Ca. 1430 to 1500

acquired relief in marble by Bellano, of which there is a replica in the Quincy Shaw collection in the Boston Museum. The most important piece of Florentine sculpture owned by the Institute, the bust

by Mino da Fiesole, will remain for the winter months in the more spacious gallery of new accessions where the light is more suitable for this exquisite work.

W. R. V.

A PORTRAIT BY JOSEPH HIGHMORE

An announcement has been made in the English newspapers that a portrait by Joseph Highmore has recently been acquired by the English nation. "The Sphere" of November 24, in which the painting is reproduced, says, "The newly acquired portrait by Joseph Highmore now in the National Gallery has the greatest

interest for all students of British art. Highmore was one of the founders of the British school of portrait painting and a very important forerunner of Sir Joshua Reynolds, Gainsborough and Raeburn. The picture is superb and the actual painting masterly."

It is a curious coincidence that an anon-

ymous gift has been made to the Art Institute of a portrait bust of a young girl by the same hitherto little known artist which deserves the same praise. It is painted in the rather tight, sincere style of the pre-Reynolds period, which differs so much from the more brilliantly decora-

makes a fine contrast to the dark bluish background. The collar of Argentan lace, showing that the girl belongs to a well-to-do family, is exquisitely painted.

Joseph Highmore was born in London in 1692. He was a pupil at the Painters' Academy under the direction of Sir



PORTRAIT OF A GIRL BY JOSEPH HIGHMORE
English, 1692 - 1780

tive but rather superficial style of the same period in France. The naive and pure face of the girl with her big brown eyes is charmingly rendered, and the little wreath of red, blue, orange and white flowers is quite in keeping with her appearance, while the thinly painted brown dress

Godfrey Kneller and later won distinction for himself as a portrait painter. There are portraits by him in the National Portrait Gallery and in a number of private collections in England. He died at Canterbury in 1780.

W. R. V.



MARBLE BAS-RELIEF OF A FANTASTIC ANIMAL
ROMANESQUE UNDER BYZANTINE INFLUENCE, SOUTH ITALY, XII CENTURY

JANUARY AND FEBRUARY EVENTS

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| January 3, Sunday, 3:30 P. M. | Lecture, "Mont St. Michel, the Eighth Wonder of the World" by Dr. Gaius Glenn Atkins. |
| January 4, Monday, 8:30 P. M. | Reception and Opening View of Michigan Artists Exhibition. |
| January 5, Tuesday, 8:15 P. M. | Lecture, "The Significance of Modern Art" by Walter Pach. |
| January 10, Sunday, 3:30 P. M. | Autochrome pictures, "A Visit to the Louvre and Luxembourg" by Prof. William Sandoz. |
| January 16, Saturday, 4:00 to 6:00 P. M. | Reception and Opening View of Exhibition of English Art of the XVIII Century. |
| January 17, Sunday, 3:30 P. M. | Lecture, "Women in Chinese Art and Life," by Miss Louise W. Hackney. |
| January 23, Saturday, 10 A. M. | Children's Program in auditorium. |
| January 24, Sunday, 3:30 P. M. | Gallery talk, "Print Masterpieces" by Miss Isabel Weadock, Curator of Prints. |
| January 26, Tuesday, 8:15 P. M. | Lecture, "American and English Furniture Contrasted" by Prof. Herbert Cescinsky. |
| January 31, Sunday, 3:30 P. M. | Musical program, under the direction of the Chamber Music Society of Detroit. |
| February 7, Sunday, 3:30 P. M. | Lecture, "The Fjords of America," by Mr. L. O. Armstrong. |
| February 9, Tuesday, 8:15 P. M. | Lecture, "The Art Spirit," by Mr. Homer Saint Gaudens. |
| February 13, Saturday, 10 A. M. | Children's program in auditorium. |
| February 14, Sunday, 3:30 P. M. | Musical program under the direction of the Chamber Music Society of Detroit. |