

THE DETROIT INSTITUTE OF ARTS
CATALOGUE OF
RECENT ACCESSIONS



MADONNA AND CHILD
ANDREA PREVITALI

FEBRUARY, 1922

FOREWORD

While traveling in continental Europe during the summer of 1921, President Ralph H. Booth had an unusual opportunity to secure many fine things for the permanent collection of the Institute, and having been approved for purchase by the Arts Commission, they are now on display for the first time.

Of particular note is the catholicity of selection and the variety of objects, which include a group of XV Century paintings by well known Italian masters; examples of XV Century ecclesiastical sculpture by such masters as Bellano, the Paduan follower of Donatello, Giovanni Turini and Luca della Robbia; works by Veit Stoss and Jorg Syrlin the Younger, representing the finest period of German wood carving; Italian Renaissance furniture; and examples of Oriental art, including Chinese paintings, a rare old Chinese tomb stone and other objects.

In his choice, Mr. Booth had the counsel of eminent advisers, particularly Dr. W. R. Valentiner, who has subsequently accepted a relationship with the Institute as expert and adviser. With the approval of such experts, we are given assurance that these works, upon which time has placed the stamp of approval, will go down in history as objects of enduring worth.

The obligation of these purchases is only partially defrayed and we invite the friends of the Institute to share in meeting this obligation, by purchasing some one object from the collection and presenting it in their name. It is an unusual opportunity to secure to the Institute works of exceptional merit and it is hoped that the friends of art in Detroit will not allow this opportunity to pass by.

PAINTING

Antoniazza Romano

ANTONIAZZA DA ROMA. Active 1460-1508.

Umbrian School.

2500.00 1. MADONNA AND CHILD.

The Virgin, in her traditional robes, holds on the parapet before her the standing Infant, who partly supports himself with his arm about the Mother's neck. It repeats, with slight modifications, a composition which was almost canonical in the Umbrian school toward the end of the XV Century and which was used by a number of Perugino's and Pinturricchio's followers. The gold background still shows traces of Byzantine influence. The tender wistfulness of the Mother is particularly appealing.

1500.00 ANDREA DI BARTOLO DI FREDI. 1380(?) - 1428.

Sieneſe School.

2. MADONNA AND CHILD.

Andrea di Bartolo was a contemporary of the masters who flourished during the brilliant period of the Sieneſe school. He painted a number of pictures for the Cathedral of Siena, several of them similar to this in design. It is a design which seemed to suit his temperament and sense of linear rhythm. This picture is endowed with a finer emotional expression than is found in most of his works.

3523.00 NICOLAES ELIAS. 1590(?) - 1656(?).

Dutch School.

Presented by Mr. Ralph H. Booth.

3. PORTRAIT OF A LADY.

Nicolaes Elias was born in Amsterdam in 1590 or 1591. He was probably a pupil of Cornelius van der Voort. He is characteristic of Dutch portrait painters of the period—quiet, conservative and dignified, with a clever brush and good color, portraying with remarkable truth the physiognomy of their subjects.

4000.00 VINCENZO FOPPA. 1427(?) - 1502(?).

4. MADONNA AND CHILD.

Foppa was the founder of the Milanese school of painting. This picture is of particular interest because it offers strong

evidence of Foppa's close dependence on Jacopa Bellini, in whose workshop he was probably a pupil. Besides being historically important it is one of the most charming madonnas Foppa ever painted. Though he was influenced from many sources, Foppa always maintained a rugged vitality of his own.

1400.00 AMBROSIUS HOLBEIN. 1495-1525.

German School.

5. PORTRAIT OF A YOUNG MAN.

Ambrosius Holbein, a son of Holbein the Elder and brother of Hans Holbein the Younger, worked with his brother Hans in Basle and much of his brother's brilliant quality is found in his work.

12500.00 ANDREA PREVITALI. 1470-1528.

Venetian School.

6. MADONNA AND CHILD IN LANDSCAPE.

This is a splendid example of the Venetian school of painting and one of the finest of Previtali's works. It has a grace of method and a charm of expression that at once reveal the strong influence of his master, Bellini, combined with an attractiveness of coloring and a charm of landscape that are always associated with the Venetian school.

9500.00 ANDREA SOLARIO. 1460(?) - 1530(?).

Milanese School.

7. MADONNA AND CHILD AND ST. JOHN.

Solario was one of the most important painters of the Milanese school. Oswald Siren writes of this picture: "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 a careful painter, possessed of feeling and tenderness, with a close observance of detail.

150.00 CHINESE PAINTING. Sung Dynasty. 960-1279.

8. LANDSCAPE WITH FIGURES.

The Sung Dynasty was the period of the greatest illumina-



MADONNA AND CHILD
GIOVANNI TURINI

tion of the whole East, with the possible exception of the culmination of the Tang Dynasty. But while Tang culture found its chief expression in poetry, that of Sung was expressed in pictorial art. In the absence of perspective, distance is indicated by placing the remote objects near the top of the picture and the nearer at the bottom. The motives of this period are elementary and the color a simple monochrome. Owing to the Chinese association of painting with writing, we find the line rather over-emphasized, but in breadth, atmosphere and picturesqueness the landscapes of this period can scarcely be surpassed.

150.00 CHINESE PAINTING. Ming Dynasty. 1368-1643.

9. LANDSCAPE WITH HANGING ROCK.

The painters of this period turned from the art of the day to a study of the old masters and to nature, and the best artists of this dynasty are avowed imitators of those old masters and consequently showed little originality in their work.

SCULPTURE

5250.00 BARTOLOMMEO BELLANO. 1434-1496.

Paduan School.

10. JOHN THE BAPTIST.

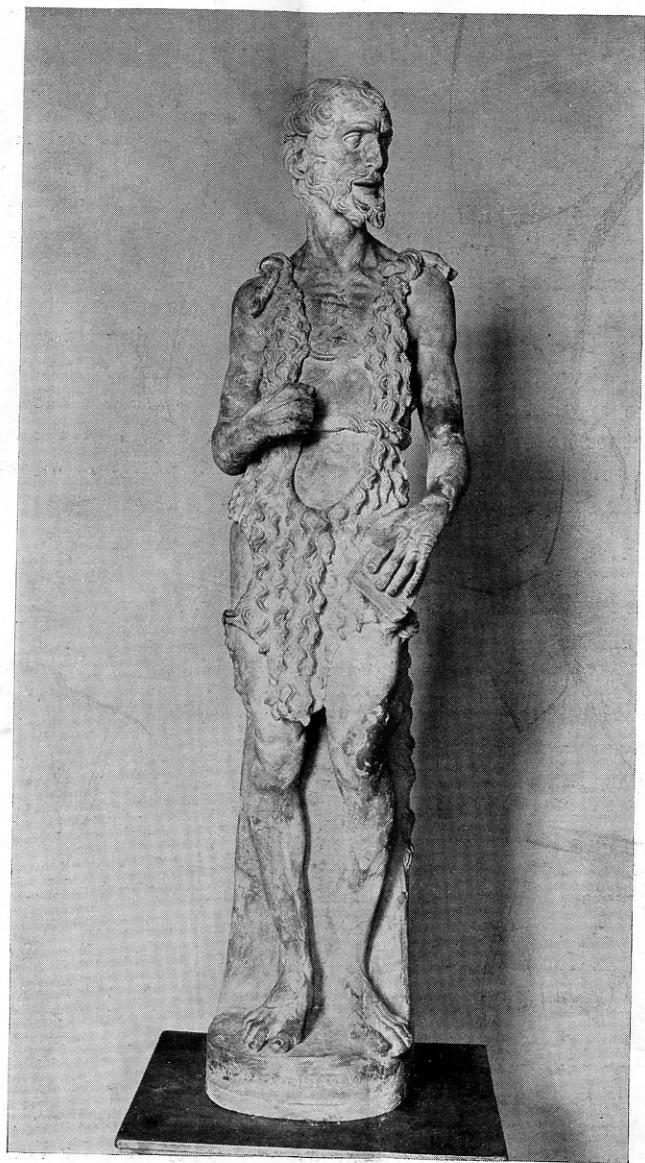
The work of Bellano, the Paduan follower of Donatello, is full of the severe and intense realism which Donatello introduced into Italian Renaissance art. The clear and sharp outlines and almost ascetic religious sentiment are typical of all of his work.

2200.00 GREGOR ERHARDT. Active about 1500.

Swabian School.

11. MADONNA AND CHILD.

In no other country has the carving in wood been so developed as in Germany. While the Italians found their best expression in marble, and the French in soft stone, the Germans found wood best suited to their intimate observation of nature. The work of the Swabian school, of which Gregor Erhardt was a member, is characterized by a quietness and lyric feeling which



JOHN THE BAPTIST
BARTOLOMMEO BELLANO

is in strong contrast to the highly dramatic quality of the Nuremburg sculptors.

1375.00 GIOVANNI DA BOLOGNA. 1530-1608.

12. RAPE OF THE SABINES.

A contemporary of Michelangelo, Giovanni was little affected by his technique and not at all by his thought. His work is full of energetic action and of epigrammatic contours. "The Rape of the Sabines," a bronze replica of the famous marble group in the Loggia di Lanzi, Florence, is, in the technical problems it masters, "art for the artist," with its skillful balance and knowledge of anatomy. The sculptor's design was to make the group an illustration of the three ages, by reproducing the soft contours of youth, the muscular development of maturity, and the more angular forms of old age. To group the three figures together he makes use of the story of the rape of the Sabine women. Many bronze copies of the marble original were made by the sculptor himself or in his atelier.

1700.00 LUCA DELLA ROBBIA. 1400-1482.

13. MADONNA AND CHILD.

Perhaps the most Greek of all the sculptors of the Renaissance, Luca della Robbia approaches his work with that fine plastic intelligence which feels the limits of its material and brings out the greatest beauty within those limits. The impression which his quiet mothers, rounded babes and blithe angels makes upon us is that there exists a joyful oneness of physical and spiritual health. Though the use of color in terra cotta was common at this time, Luca invented a method of covering the colors with a glaze which protects them and adds to their brilliancy. His many works in glazed terra cotta are distinguished for their beauty of form and color as well as for their dignity and pure religious sentiment.

250.00 VEIT STOSS. 1447-1542.

14. SAINT MICHAEL.

Among the most important centers of wood carving in Germany was the city of Nuremburg. This work, by Veit Stoss, one of the three great Nuremburg sculptors of the time of Dürer, shows the German tendency toward an intensely personal expression and love of detail.



MADONNA AND CHILD
STYLE OF GHIBERTI

375.00 JORG SYRLIN THE YOUNGER (attributed to). Active about 1500,

15. SAINT WITH SWORD AND BOOK.

This figure, on which the paint and gilding have been so well preserved, is attributed to one of the best masters of Ulm, Jorg Syrlin the Younger, who worked at the end of the XV Century. Ulm and Nuremburg were the most important centers of German wood carving, and the best work in wood sculpture was done in these cities.

365.00 GIOVANNI TURINI (attributed to). First half XV Century.

16. MADONNA AND CHILD.

Dr. Valentiner says: "This Madonna and Child is an example of the work of Siena at the end of the Gothic period, about 1430. The posture of the Madonna, forming the famous S curve, the richness of the flowing garments, and the sweetness and lyrical sentiment of Mother and Child, are partly the expressions of the last phase of Gothic style and partly the character of the art of Siena. It is near in style to the work of the great Sienese sculptor, Jacopa della Quercia, the predecessor of Donatello and Michelangelo. It may be safely ascribed to Giovanni Turini, who worked with Jacopa della Quercia and Donatello on the famous baptismal fountain in the Cathedral of Siena."

RHINELAND SCHOOL. About 1400.

17. MADONNA AND CHILD.

Loaned by Mr. and Mrs. Ralph H. Booth.

The simplicity and broad handling of this Madonna and Child characterizes the work of this period, which is dominated by Gothic influence. The German's love of heavy shadows led the sculptors to carve deep folds, which are not always as graceful as in this example.

700.00 FRENCH GOTHIC.

18. SAINT PAUL.

This work, coming from a church in the Isle de France, shows the French sense for monumental forms and decorative beauty. It is a typical example of the French Gothic style in sculpture, a style that closely conformed with the architecture which it adorned, preserving the great sweeping lines of the church facades.



VENETIAN BAPTISMAL FONT
PRESENTED BY MR. RALPH H. BOOTH

STRASSBURG MASTER OF THE XV CENTURY.

1000.00 19. PIETA.

The German sculptors of this period were much influenced by the French. This was especially true of the school of Strassburg. The emotional and realistic treatment of the Christ figure shows a strong French influence and the heavy folds of the Virgin's gown are characteristic of French sculpture of the XV Century.

FLEMISH. About 1500.

100.00 20. HIQB.

This figure of Hiob, praying under a staircase, sneered at by peasants, combines German and French influences. It is architectural in form and was probably used as a part of the decorative treatment of a building.

175.00 FLORENTINE SCHOOL, style of Ghiberti. About 1430.

21. MADONNA AND CHILD.

This work well represents the style of Ghiberti, the sculptor of the famous bronze doors of the Baptistry in Florence. It belongs to a group of terra cotta reliefs which treat the relationship between Mother and Child in a charming and human way and prepare the way for Luca della Robbia's charming figures.

SOUTH GERMAN. About 1490.

295.20 22. MADONNA AND CHILD.

This is perhaps the most purely German of any of the figures in the present group. It is an interesting work, well executed, and exhibiting something of the popular, intimate realism which predominates in the wooden altarpieces of the latter part of the XV Century. It is of the period when Gothic architecture completely dominated sculpture.

JAPANESE. Nara Period. 724-748.

625 23. DIETY.

The Nara period, beginning with the reign of Shomu, is Japan's first age of really imperial splendor. The work of this period is of high artistic merit. Japanese sculpture, more than any other of its art manifestations, is irrevocably linked with



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its religion, and the Nara period is particularly known for its many representations of bodhisattwa and household dieties, of which this is an excellent example.

125.00 JAPANESE. Kamakura Period. 1168-1333.

24. STATUETTE.

The sculpture of the Kamakura period is brilliant, lively natural and expressive. It lacks the simplicity of the Nara period and is more given to elaborate ornamentation. It is still religious in sentiment, coming just before the historical schools of the two succeeding centuries.

VENETIAN. About 1300.

25. BAPTISMAL FONT.

Presented by Mr. Ralph H. Booth.

This is an extraordinary example of the beginning of Gothic art in Italy. The support is still Romanesque in style, while the reliefs on the basin and the arches framing them show the beginnings of Gothic influence and are characteristic of the transition period from the Romanesque to the Gothic style. The figure part of the fountain has the symbolic meaning characteristic of ecclesiastical art of the early Middle Ages. The reliefs represent the fall of Adam and Eve and their expulsion from the Garden of Eden.

DECORATIVE ARTS

340.00 26. VENETIAN CHEST, polychrome. XVI Century.

In general the style of the furniture of this period was palatial rather than domestic in character. It was a period of spacious dimensions, of dignified splendor, and of intense virility and vigor. The chests, or cassoni, which were conspicuous and highly significant pieces of furniture in Italian furnishing schemes, placed along the walls in halls and corridors or salons, were used to preserve tapestries, clothes, plate and most of the valuables used by wealthy Italians, or served as marriage chests. The polychrome chest, of which this is a typical example, was usually made of one of the softer woods and the surface carefully coated with gesso to give a smooth and suitable ground for the application of the pigment and gold. The family armorial bearings are blazoned on the front of the chest.



MADONNA AND CHILD
LUCA DELLA ROBBIA

575.00 27. ITALIAN CHEST, inlay. XVI Century.

The liberal patronage bestowed on the decorative arts encouraged the development of furniture design and execution by the most eminent craftsmen and artists of the period. They deemed it worthy their best effort to design a single piece of furniture and execute it as an independent work of art. Under such circumstances a cassone like this was a finished achievement in itself. The designs in the inlay, of arabesques, with their fantastic dragons and playful half-human figures, are much used motifs during this period.

467.50 28. ITALIAN CHEST, carved in high relief. XVI Century.

Carving assumed prime importance in the matter of ornament in this century, and the standard of workmanship was high. The lives of saints came to play a less prominent part, mythological, allegorical, and historical subjects becoming popular, and we have that combination of purely decorative scroll work and pictorial form which we have come to associate with Renaissance style. The tournament scene depicted on this chest is full of vitality and vigor.

225.00 29. CARVED WALNUT CABINET. Italian. XVI Century.

This little cabinet, probably used for valuables, is a fine example of the Renaissance cabinet maker's art. The cleverly carved figures of falconers, forming pillars of support, illustrate the architectonic character of so much of the furniture of this century.

175.00 30. CARVED WALNUT CUPBOARD. Italian. XVI Century.

Cupboards of this nature, the precursor of the later day wardrobes, were much used in Italian homes of this period. They also served as a stand on which to place a casket or some other article of decorative significance.

31. EMBROIDERED ANTEPENDIUM. Italian. XVI Century.

Loaned by Mrs. Ralph H. Booth.

This embroidered altar covering, representing apostles and scenes from the life of Christ, shows the tendency of the art of the latter part of the XVI Century to over-elaboration of detail. Its rich coloring and subtle shading is the work of a craftsman of ability.

- 375 32. BRONZE VASE. Chinese. Han Dynasty, 207 B C.-220 A. D.

The Han Dynasty was one of the most brilliant periods of Chinese art, especially in ceramics. A new impulse was given to art by the expeditions which were made into the West, and considerable Greek, Persian and Babylonian influence is shown in the work of this dynasty.

- 300 33. CHINESE TOMB STONE. Han Dynasty. 207 B. C.-220 A. D.

Of particular significance are these rare old tomb stones, giving us the oldest representation of human beings that have come down to us in Chinese art. The simple lines and the space relations are in harmony with the vases and bronzes of the period, and the pattern shows kinship to Mesopotamian prototypes. There is much fine rhythm of general curve and a spirited action in the horses and figures.

- 1500 34. ROCK CRYSTAL CRUCIFIX. German. XVI Century.

Gothic in general character, this rock crystal crucifix still shows some trace of Byzantine influence. The emaciated Christ is purely Gothic, as are the little painted figures.

- 1775 35. MAJOLICA PLAQUE. Deruta. XVI Century.

Majolica, also spelled maiolica, has long been erroneously applied to all varieties of glazed earthenware of Italian origin. It was, however, originally used only in connection with the tin-enameled and lusted ware of the last half of the XV and early XVI centuries, of which this is an example. It received its name from the Moorish island of Majorca, where it was first made. The lusted wares of Deruta, probably the earliest made in Italy, have strongly marked affinities with their Spanish prototypes.

- 4750 36. MAJOLICA PLAQUE. Urbino. XVI Century.

The Urbino style of majolica, which became general, was given over entirely to pictorial subjects—scenes from history, romance, or scripture, usually set in a background of Italian landscape. The rich blue and yellow coloring is typical of the work of Urbino, which was one of the most important centers of the art of majolica.

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37. MAJOLICA PLAQUE. Urbino. XVI Century.

This is a signed work and bears the date 1545, the period of the height of this art.

38. MAJOLICA PLAQUE. Urbino. XVI Century.

Loaned by Mrs. Ralph H. Booth.

Plaques like this were used chiefly for decoration as the time and work involved made them too valuable for general use. The clay was half fired and then coated with an enamel composed of oxide of tin and lead and other combinations. This produced an even white surface to serve as a background for painting. It required a free and firm hand to paint on the moist glaze, as there was no possibility of retouching or correction, owing to the rapid absorption of the colors. After the artist had finished his work, the piece was returned to the furnace for its final firing.

39. RHODIAN PLATE.

Loaned by Mrs. Ralph H. Booth.

This beautiful ware, variously called Persian, Rhodian, and Turkish, is glazed with an alkaline glaze of great depth, which softens the brilliant color and produces one of the most attractive of all Oriental wares. The naturalistic treatment of tulips and carnations, favorite Turkish motives, permits its immediate recognition.

WILHELM RUPPRECHT. Contemporary.

40. STAINED GLASS WINDOW.

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

PIERRE REYMOND.

631,50

41. LIMOGES ENAMELS. XVI Century.

In this process of enameling, produced especially at Limoges in France, the subject was laid on with a white enamel upon a dark ground. The white was modulated and as it was slightly translucent, it was gray in the thin parts and white in the thick, thus obtaining a certain amount of light and shade. The process was called *grisaille*. It depends for its attractive quality entirely upon form and composition. Pierre Reymond was one of the four great artists who excelled in the *grisaille* process.