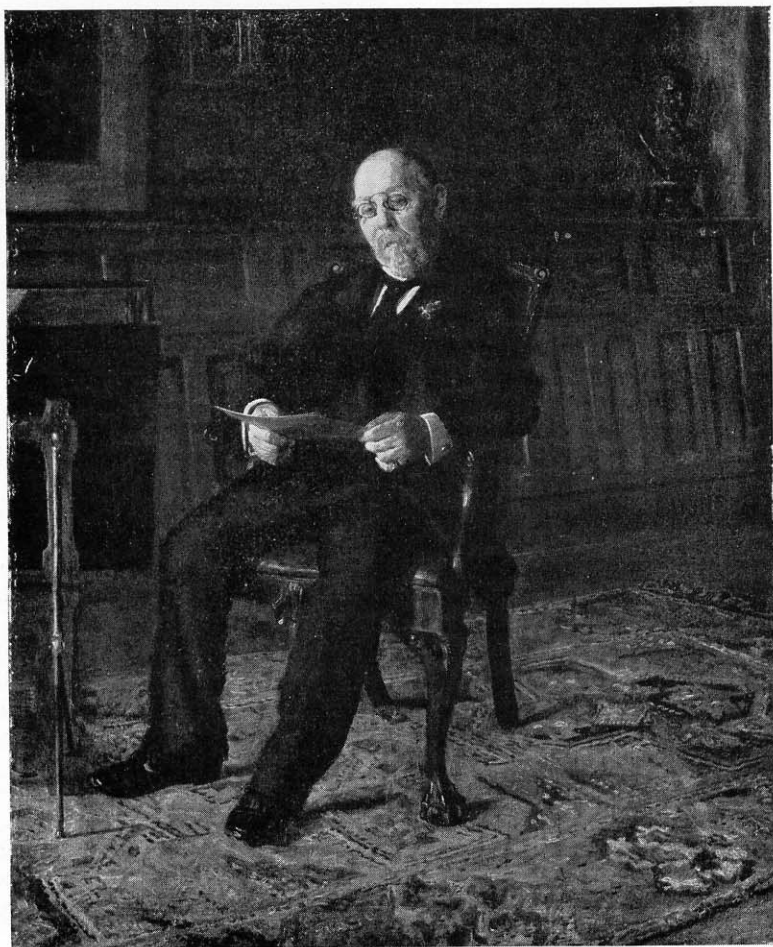


Bulletin of The Detroit Institute of Arts of the City of Detroit

Vol. XIV.

APRIL, 1935

No. 7



PORTRAIT OF ROBERT M. LINDSAY

THOMAS EAKINS

AMERICAN, 1844-1916

PURCHASED FROM THE D. M. FERRY, JR. FUND

A PAINTING BY THOMAS EAKINS

A small painting of the genre type print-collector full length, sitting in a room by Thomas Eakins has been acquired through the income of the D. M. Ferry, Jr., Fund, together with the sketch for the picture. It is the *Portrait of Robert M. Lindsay*,¹ also known as *The Print-Collector* and *The Book-Collector*.² It shows the Philadelphia art dealer and leather-covered Chippendale chair examining a print. He is a kindly old gentleman, with bald brow, grey mustache and goatee. He wears a dark suit, stiff-bosomed shirt with high collar and large four-in-hand tie, and the cuffs protruding from his sleeves are probably of the detachable variety in vogue at the time the picture was painted. A red boutonnière decorates the left lapel of his coat. The room which he occupies is one of those sombre interiors with dark red walls, large-figured carpet and, in the background, along the wall, panelled oak print-cabinets. In the upper left corner two pictures hang, while at the upper right, resting on the top of the cabinet, is a bronze bust. In front of the sitter and at the left of the picture is an easel, upon which rests a portfolio. The canvas (20" x 24"), rebacked, is signed at the right center *Eakins 1900*. The face, hands, figure and surroundings are all factors in expressing the individuality and character of the sitter.

The accompanying sketch³ (on wood panel, 11 $\frac{3}{4}$ " x 10 $\frac{1}{2}$ ") is an illuminating document that reveals the artist's approach to his work. Blocked in with a few summary strokes of a heavily loaded brush, it enabled the artist to establish his design exactly as he desired it before undertaking the sittings. It was essen-



SKETCH FOR THE PORTRAIT OF
ROBERT M. LINDSAY

tial to him in the close application of his manner of working that in successive sittings the subject assume the same relative position each time, and the sketch, no doubt, served as a guide to him in this practice. Considered by itself, the sketch has fascinating qualities that fleetingly remind one of the manner of Daumier.

This picture and sketch, dating from 1900, admirably supplement the Eakins portrait of Dr. Horatio C. Wood⁴ acquired some years ago and which was painted eleven years earlier. Eakins is thus represented in the museum collection by two important phases of his work.

Thomas Eakins painted his own generation, not for it, but for posterity. For forty odd years, from the time he returned from Paris in 1870, where his convictions about painting were formed

¹No. 335 in the Catalogue of Works, *Thomas Eakins* by Goodrich. No. 213 in the catalogue of the works of Thomas Eakins, *Pennsylvania Museum Bulletin*, March, 1930. "Catalogue of Works by Thomas Eakins" by Alan Burroughs, *The Arts*, June, 1924. Reproduced in *The Arts*, October, 1929, and in the *International Studio*, January, 1930.

²Entitled "Lindsay, Book-Collector," *International Studio*, January, 1930, p. 48.

³No. 336, Catalogue of Works, *Thomas Eakins* by Goodrich. No. 212, Catalogue of Works of Thomas Eakins, *Pennsylvania Museum Bulletin*, March, 1930.

⁴*Bulletin of the Detroit Institute of Arts*, November, 1930, Vol. XII, p. 21.

under Gerome and Bonnat, to the time of his death in 1916, he lived in Philadelphia, dividing his time between painting, teaching and scientific pursuits insofar as they pertained to his art. He was the first outstanding realist among American painters; he never swerved from his deep-seated purpose to picture things as they are. During his productive years there was a succession of movements in painting in this country which echoed the changing aims of European art, and while these came under his observation in the Pennsylvania Academy of the Fine Arts where he taught, they influenced him not at all. He was so absorbed in portraying the people about him and the environment in which they lived, and so avid in his search for an adequate means of picturing with fidelity the intimate life of his own locality, that he probably gave scant heed to the changing styles in painting. His desire for thoroughness led him to enroll in a medical college in order that he might school himself in anatomy. He dissected cadavers and watched surgical operations to such purpose that his *Gross Clinic* (1875), owned by the Jefferson Medical College, and his *Agnew Clinic* (1889), owned by the University of Pennsylvania, elicit an interest comparable to the *Anatomy Lesson* of Rembrandt. The modest price he received for these pictures was not commensurate with the enormity of the undertaking. Eakins never measured his success in dollars and cents, however, but in the coin of satisfaction that comes from achieving one's aims.

With this knowledge of anatomy, his importance as a teacher can hardly be estimated. At the Pennsylvania Academy of the Fine Arts and at the Art Students' League of Philadelphia, which he founded, many American artists of the generation now passing must have profited by his precepts. While he was not so widely known as a teacher as

his contemporaries Duvneck and Chase, many students from beyond the confines of Philadelphia must have come under his influence. No less than three Detroit painters, Francis Petrus Paulus, Percy Ives and Amelia C. Van Buren, were among his students, and his portrait of Miss Van Buren in the Phillips Memorial Gallery is among his sturdiest examples of portraiture.

It is often true of writers, musicians and painters that their works fail of comprehension by the generation that witnessed their creation. Thomas Eakins is a notable example among American artists of this lack of understanding by his contemporaries. A large part of his career was spent painting portraits of surgeons, physicians, professors and others with whom he was closely associated and who formed a part of his daily life. He was a bald realist, given to searching for the character of his sitter and with a truthfulness that was far from pleasing them. He pictured them as he knew them from intimate association, in their commonplace surroundings, and with an honesty that hardly tickled their vanity. His portraits were too literal and too uncompromising for a period characterized by a staid and heavy pretentiousness. His sitters, concerned with their outward appearance and the dignity of their apparel, were affronted by his merciless revelation of their inner selves. Most of these portraits were undertaken at the invitation of the artist, without any financial obligation on the part of the sitter, and often the subject thought so little of his portrait that he neither bought it nor accepted it as a gift, and at the time of Eakins' death a large number of these canvasses remained the property of the estate, and through the gift of Mrs. Thomas Eakins and Miss Mary Adeline Williams, they have found their way into the permanent collection of the Pennsylvania Museum.

The memorial exhibitions of the works of Eakins held at the Metropolitan Museum of Art in November, 1917, and subsequently in his native city at the Pennsylvania Academy of the Fine Arts, and the exhibitions later held in New York and elsewhere, have brought a new evaluation of the artist and his importance in American art. His chief merit lies in his preserving for posterity so perfect a picture of his environment. His absorption in his immediate surroundings enabled him to penetrate local barriers and arrive at the fundamental character of his period. In picturing so vividly the humanity of his day, the intensely local becomes universal. He

saw the mauve '90's as we today look back upon them: sombre but stately interiors, with rich but tasteless furnishings, inhabited by serious and dignified people arrayed in formal dress and hemmed in by convention.

An excellent commentator upon his time, he also stands out as an artist of strength and clarity. His sound and adequate technique was equal to the strong convictions by which he was impelled. His art is so indigenous and so firmly rooted in American tradition that he becomes a shining and outstanding example of what native art should be.

CYDE H. BURROUGHS.

COSTANZA DA SOMMAIA BY BRONZINO

The spell of Michelangelo, Leonardo and Raphael is such that it is a temptation to assume that Florentine painting suddenly ended with their departure from the city. This is unjust, not only to the other Florentines of that generation, Fra Bartolommeo, Andrea del Sarto, Albertinelli, Franciabigio, but to new talents that continued to come forward. Agnolo Bronzino, the finest portrait painter of Florence, carried something of the old tradition on into the third quarter of the century.

The Art Institute has just acquired the portrait of a Florentine girl by Bronzino, which represents for the first time in our galleries the autumn flowering of the Florentine tradition. The sitter is a girl of eighteen or twenty, with cool, fair complexion and copper-colored hair. The tone of the dress, the gold chains and the hair, give the figure the effect of a bronze-gold silhouette against

the cool, metallic blue background. The portrait is oil on panel (17" x 11 $\frac{3}{8}$ "), in excellent condition.

Agnolo di Cosimo di Mariano was a child of two when Michelangelo left Florence to work for Julius II. He was born on November 17, 1503, at Monticelli near Florence. The title Bronzino may refer to the swarthy tone of his complexion, though McComb¹ has pointed out that it may have been his real surname. He studied first under Raffaellino del Garbo, a charming but minor quattrocentist, but by 1518-19 he was working under Andrea del Sarto's great pupil, Pontormo. Pontormo was a distinguished artist, both as a portraitist and painter of monumental frescoes. Bronzino seems to have worked with him off and on as assistant in his decorative projects for nearly twenty-five years.

Bronzino's independent career began,

¹Arthur McComb: *Agnolo Bronzino*, Cambridge, 1928, p. 3.



COSTANZA DA SOMMAIA
 AGNOLO BRONZINO
 FLORENCE. 1503-1572

GIFT OF THE FOUNDERS SOCIETY, MEMBERSHIP FUNDS

in portraiture, with the 1530's. In 1539, he painted some decorations for the marriage of Duke Cosimo and Eleonora da Toledo, which caught the duke's eye. From that time he was the court painter, making a famous series of portraits of the Medici family, designing tapestries which Cosimo's new tapestry factory wove to decorate the Medici quarters in the Palazzo Vecchio, and painting numerous decorations. One of his most famous monumental paintings is the *Descent of Christ into Limbo* (1552), which Giovanni Zanchini commissioned for his chapel in Santa Croce.

It is this altarpiece which gives a clue to the identity of our portrait. Vasari mentions in it the "portraits of two noble and truly beautiful Florentine maidens, Madonna Costanza da Sommaia, who became the wife of Giovanni Battista Doni, and Camilla Tedaldi of Corno, who has now passed to a better life." In the immediate foreground is a young girl reaching down to help a companion; directly behind her stands a woman who is the very image of our picture. The long nose with broad bridge and widely spaced eyes are common to many of Bronzino's portraits,

but the small mouth with thick lower lip, and ringlets of hair curling over the forehead, are distinctive and unmistakable.

I am indebted to Mrs. Weibel for the fact that the girl in front is traditionally known as the Camilla Tedaldi whose death Vasari mentions. Our picture must then represent Costanza da Sommaia. This also seems the more likely since she is appreciably older in the altarpiece than in our portrait (although the face seems younger in the black-and-white reproduction than is actually the case). Her dress, which is very like that of Lucrezia Panciatici (Uffizi) or of the woman in Mr. Widener's portrait, would lead one to suppose the portrait was done about 1540. Costanza da Sommaia was then the daughter-in-law of that Agnolo and Maddalena Doni, whose portraits were painted by Raphael thirty-five years before.

"Now Agnolo," says Vasari, "was averse to spending money for other things, but for paintings or sculpture, in which he greatly delighted, he would willingly pay, although he still did so as frugally as was possible." Such is the vitality of Vasari's gossip that one must still repeat it after 400 years.

Bronzino's Florence in 1540 was a very different city from that of Raphael's visit at the beginning of the century. After 1527 the shadow of Spain lay dark over the whole peninsula. Bronzino is an example in his monumental work of the loss of the spiritual grandeur of the High Renaissance. The *Christ in*

Limbo itself is in the restless, affected, superficial style which the Mannerists fancied was like Michelangelo. It is in his portraits that he attained greatness.

In our early Renaissance gallery hangs Ghirlandajo's portrait of a Florentine, painted about 1480. It is a perfect record of one of the plain, shrewd, energetic merchants who had created Florentine prosperity. In Bronzino's time, robust and unpretentious faces such as this have disappeared. His sitters are the generation that was withdrawing from the business offices and banks to live on its income. Their faces are pale, reserved and melancholy, for their sitters were tinged with the pride and the grave Spanish elegance of the hidalgo.

Not even Van Dyck could create so aristocratic a portrait style as Bronzino. Bronzino was the first to emphasize the vertical as a device for producing dignity—long slender figures with oval faces, long noses, long tapering fingers, and as background the vertical folds of a curtain or Vasari's pilaster architecture. Every detail of hair and costume have the cool precision of chiseled marble. Yet Bronzino never descended to the tricky elegance which later in Van Dyck becomes rather conventional. The sculptural Florentine sense of form, the sense of style inherited from generations of great artists, make his Costanza da Sommaia, as Vasari said, "a noble and truly beautiful" portrait.

E. P. RICHARDSON.

A XII CENTURY FRENCH SCULPTURE

The religious zeal of the Middle Ages has endowed us with a vast and magnificent array of monuments that constitute perhaps the most perfect spiritual expression the world has known. The cathedral or the abbatial church was common ground for all the artistry and

craftsmanship of the mediaeval world. Master builders, sculptors, painters, weavers, mosaicists, wood carvers, stained glass workers, all with one accord poured forth their genius to the glory of God. Nowhere is the unity of the Middle Ages more vividly demonstrated than in its great ecclesiastical monuments. For in the completed structure all of these arts were woven and fused together almost miraculously into one great, harmonious fabric. The total effect is of the richest and the most exalted religious fervor; an effect that is not completely spent when we are confronted by an isolated fragment such as the very engaging example of Romanesque sculpture that the Museum has recently acquired.

This beautifully preserved little figure, which is 34 inches in height, is adossed to a colonnette, and sculptured out of limestone. A broad moustache and a heavy beard, meticulously arranged in conventionalized curls like the thick growth of hair that crowns the head, half conceals the rather expressionless face. About the neck is fastened a heavy torque of simple design, and with both hands the figure holds a large volume. Both feet are firmly planted on the back of a scaly monster, which by an amazing stunt of contortion has twisted its uncanny head from the springing of its neck at the right, to a place between the feet and beneath the unruffled drapery of its conqueror. In the absence of any specific attributes we cannot positively identify the personage represented. But we can assume pretty surely that the book he holds, his flowing raiment, and the bearded countenance indicate an apostle or a saint.

The production of Romanesque sculpture was so vast, so ubiquitous, so endlessly the creation of schools that were stylistically interdependent, and withal



FIGURE OF A SAINT
FRENCH. XII CENTURY
FOUNDERS SOCIETY, MEMBERSHIP FUNDS

so similar, that it is impossible always to determine accurately the provenience of an isolated fragment. Traditionally, this figure comes from the church of Notre-Dame-des-Doms at Avignon, a church that was almost completely stripped of its sculptural embellishment by the vandalism rampant during the French Revolution. But the tradition must be discarded in the face of several arguments. In the first place, the few pieces of sculpture that were salvaged from this church and its cloister¹ bear no resemblance in style to our colonnette. The Romanesque parts of the church date from the middle of the twelfth century, and reveal nothing of the influence of the new movement afoot in the Ile de France, at Chartres and St. Denis. Moreover, the remarks of three eighteenth century commentators,² who were familiar with the church before its pillage, go far to discourage the possibility of our colonnette as the erstwhile property of Notre-Dame-des-Doms. The carved ornament of the church was concentrated in the cloister. All three writers describe it as a lavish structure, surrounded on all sides by an arcade supported by small, coupled columns of various colored marble. And although in every instance the richly carved and storied capitals are remarked upon, there is no mention of similarly sculptured columns. To be sure, one such column there must have been, for it is preserved in the Louvre.³ How many more there were we cannot know. But it is certainly plausible that more than one such figure would not have passed unnoticed by three different observers. Furthermore, even if our figure were similar enough stylistically to associate it with the Louvre column from Notre-Dame-des-Doms, we should have to reckon with the improbability of inter-

rupting the splendid marble scheme of the cloister with a limestone colonnette.

The search for analogies in style takes us to the church of St. Trophime at Arles, and particularly to the cloister of that Provençal monument. The most persuasive element here in establishing a connection with our figure exists not so much in the similarity of details as in the underlying character of the sculpture itself. The figures, without exception, are endowed with serene dignity. There is here expressed no violent emotion to whip the draperies into strange and fantastic shapes. There are no bizarre conceptions of face or figure, so often encountered in the Romanesque. Instead, the vestments fall in stately, ordered folds. The gestures are restrained. A persistent sobriety is present at St. Trophime; it is fundamental in our own example. And more specific traits of similarity are to be found as well. A striking resemblance exists in the arrangement of the hair of the St. Matthew on the northeast pier of the cloister and that of our sculpture. Likewise, the carefully curled moustache and beard in our figure find their counterpart in the St. Matthew at Arles. To carry the comparison further, we can cite the similarity in the way the drapery is drawn over the shoulder in the neighboring figure of St. Stephen, as well as in that of St. Matthew. Lastly, the proportions of our figure correspond to those at Arles. The one characteristic in our sculpture that is totally contrary to the style of St. Trophime is the marked absence of facial expression. We shall presently supply at least a tenuous explanation for this disparity. The region of Provence was noted for the precocious attainment of naturalism in faces. The parts of St. Trophime that concern us date from about 1152.⁴

¹ Illustrated by L. H. Labande, *Bulletin Archéologique*, 1906, Pls. LXVIII-LXXXII.

² *Op. cit.*, p. 341.

³ M. Aubert, *French Sculpture at the Beginning of the Gothic Period*, p. 108.

⁴ A. K. Porter, *Romanesque Sculpture of the Pilgrimage Roads*, pp. 294 and 298.

At just this moment in the north of France a new style was being launched by the master sculptors of St. Denis and Chartres. The advent of the Gothic style was to change completely the course of sculpture in Europe, and already we can see its profound effect upon our newly acquired colonnette. Gothic sculpture was largely a movement toward an idealized naturalism. It signaled a release from the conventionalized formulas of the Romanesque idiom. This new attitude is responsible in our figure for the extremely delicate and refined naturalism of the hands, as well as the very graceful fall of the drapery which the sculptor has taken the pains to observe in nature. But the sculptor reveals still more his deference to nature in the remarkably firm and lifelike stance of his figure. Both feet are solidly planted on the grotesque bracket; they seem to bear the weight of the whole body, which appears no longer to need the support of a column. In fact, it has grown quite out of it. This in itself is a Gothic trait, for the figures are no longer made to conform so strictly to the shape of the column. They are more convincingly realized in three dimensions, and stand forth in bolder relief. Other Gothic traits exist in the marked simplicity of the decorative *motifs*, and the use of a monster for the supporting tablet. Fabulous creatures had run riot through the sculptured decoration of Romanesque churches, but the great reformer, St. Bernard, had blasted and condemned "those strange beings . . . those monsters . . . that disturb the fancy and

the attention." Early in the Gothic period they retreated to a less exalted station, as the one in our example, which peers forth from under foot with an expression of abject humility. To be sure, we occasionally find grotesques in this capacity in purely Romanesque sculpture, but only in the Gothic period does it become a detail to be found on the majority of column statues.⁵

Stylistically, the head alone in our sculpture appears to lag behind the advanced character of the rest of the figure. Perhaps it reveals the sculptor's attempt to simulate the idealized countenances of many of the Chartres figures. And the vacant stare of our figure, even to the bulging eye with no pupil represented, is not at all unlike those of the three personages of the Old Testament at the extreme right of the Portail Royal. In reconstructing the artistic background of our sculptor, it is a very likely thesis that he was early trained in the workshop of the master of the St. Trophime cloister (which already had felt the influence of Chartres⁶); and that his style matured probably in the last quarter of the twelfth century, under the rising influence of the new movement in the Ile de France. Thus we have a sculpture of the period of transition, that combines a last gasp of Romanesque formalism with the delightful naturalism which characterizes Gothic. The diminutive size of the colonnette would suggest that it once lent its robust and pious dignity to the support of a cloister arcade.

P. T. RATHBONE.

PUBLISHED MONTHLY, OCTOBER TO MAY, INCLUSIVE, AT THE DETROIT INSTITUTE OF ARTS OF THE CITY OF DETROIT. ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT DETROIT, MICHIGAN. UNDER DATE OF OCTOBER 29, 1934. SUBSCRIPTION PRICE 15c PER COPY; \$1.00 PER YEAR.

⁵M. Aubert, *op. cit.*, p. 12.

⁶A. K. Porter, *op. cit.*, p. 298.

A BUST BY DESPIAU

An important addition to the Institute's collection of contemporary sculpture was recently made by the Founders Society, the gift of a bronze bust of Mlle. Bianchini by Charles Despiau, one of the most eminent of living French sculptors. This head supplements admirably the sanguine drawing acquired in 1928 and the standing nude figure presented by Mrs. Lillian Henkel Haass and Miss Constance Haass in 1931 and described in the November bulletin of that year. These works illustrate the three most significant phases of Despiau's art: his portrait busts, his single figures and the off-hand drawings he made with such rapidity and skill.

Born in 1874 at Mont-de-Marsan, midway between Bordeaux and Bayonne, Despiau decided at an early age to become a sculptor: a sculptor born, if the term is ever applicable. At seventeen he left for Paris, where he enrolled first in the Ecole des Arts Decoratifs, then in the Ecole des Beaux-Arts. But he was too original an artist to remain long under academic training and soon set up his own studio, where he acquired by himself, slowly and painstakingly, the experience and skill that have made him without a rival, with the single exception of Maillol, in France today.

But success was not always Despiau's. His acceptance by the public was slow in coming and lean years were frequent. At one time he and his wife made their living by coloring postal cards at so many cents the hundred.

Rodin was among the first to glimpse the talent of the young artist. At the salon of 1907 he was struck by the three pieces of sculpture exhibited by Despiau and offered the younger man work. Despiau accepted and executed several figures for Rodin. But the two sculptors were so opposed in their approach to art that Despiau soon left Rodin's employ. Rodin, the vehement impression-



MILLE. BIANCHINI
CHARLES DESPIAU
FRENCH. 1874-

MEMBERSHIP FUNDS, FOUNDERS SOCIETY

ist, immortalizing fleeting gestures and attitudes, as opposed to Despiau, striving for a harmonious and restrained equilibrium—it is small wonder that their association was of short standing.

According to Despiau's own words, a calculated likeness should be the last aim of a portrait sculptor, for by a resemblance we mean too frequently the confused image we have of others or the false idea we have of our own features as given to us by the mirror. He goes on to say that if the relationship between all the planes is correct, the resemblance will appear automatically. And so in the

bust of Mlle. Bianchini, as in all the others, there are no tricks of surface modelling, nor ornamental detail, nothing incidental to the main forms of the head and the just relationship of these forms to each other. Although not a minute photographic likeness, it is very evidently a recognizable portrait of a serene, gracious and cultured woman.

The bust of Mlle. Bianchini was executed in 1929, one of the most active years in Despiau's life. Nine other portrait heads were done that year, among them two of the charming Mme. Maria Lamy. Nine bronze replicas were made of the Bianchini head, one of which is owned by the Rhode Island School of Design.

ROBERT H. TANNAHILL.

THE CELEBRATION OF THE MILLENNIUM OF FIRDAWSI

The Persian nation and, with her, the whole civilized world, celebrated in October, 1934, the millennium of the birth of her great poet Firdawsi, the author of the immortal epic work *Shah-Name*. The official celebration was connected with an International Congress of Orientalists held in Teheran and attended by more than forty representatives of learned institutions of American, European and Asiatic countries who were invited by the Persian government. The papers read at the Congress were generally devoted to Firdawsi's importance in mediaeval Persian culture. Among the papers dealing with the subject of art history presented at the general sessions of the Congress were *L'art persan à l'époque de Firdawsi* by Prof. Dr. Ernest Kühnel; *L'argenterie sassanide et Shah-Name*, by Prof. J. Orbeli; *La céramique de la Perse*, by Dr. G. Conteneau, and *About a Manuscript of Khusrau wa Shirin in the Freer Gallery in Washington*, by the present writer.

After the completion of the sessions of the Congress, in conjunction with an elaborate program of commemorative festivities, the foreign delegates were invited by the Society for the Preservation of National Monuments of Persia to Mashhad in East Persia, where, at

nearby Tus, His Imperial Majesty, the Shah, officially unveiled the monument erected over the tomb of Firdawsi. This ceremony was attended by several thousand representatives of national Persian organizations. The official celebration continued from the first to the twentieth of October.

Delegated to represent the Detroit Institute of Arts and the University of Michigan at the Congress, the writer, in addition to his official duties, pursued also art historical studies in Palestine, Syria, Irak, Persia and Egypt. A large number of archeological sites and art collections, both private and public, were visited. It was during this time that he made the discovery of a large and important collection of textiles in Nedjef.

Through the courtesy and special arrangements of the Royal Irak Government, to which the writer desires to express his appreciation, it was made possible to undertake during November a thorough investigation of the two most venerable religious institutions of the Shiit world, the mausoleum of Imam Ali at Nedjef and the mausoleum of Imam Husain at Kerbela. Because of the strict interdiction for non-Mohammedans to enter these shrines, their

collections of art objects have remained until today completely unknown to Western students. It was the good fortune of the writer to examine for the first time the treasures of both shrines and to photograph the objects of art historical interest for the purpose of a special publication.

A visit to the shrine of Imam Husain revealed that nothing was preserved here except two small Kufic Korans of the usual type. The disappointment in Kerbela was, however, compensated for in Nedjef, where a large collection of Persian textiles and rugs of the sixteenth and seventeenth centuries was found. These textiles consist mainly of door-hangings, coverings of the Imam tombs and other pieces of various sizes

used as coverings for relics. They represent a large variety of silk fabrics, silver and gold brocades and velvets. Of unusual interest is a group of embroideries with figural designs and silk brocades bearing the dates and signatures of the artists.

The rug collection has several splendid examples of the best Safawid period, the publication of which will undoubtedly add valuable information to that field of Persian decorative art.

A special volume on these textiles and carpets is in preparation and will be published in the near future as the second volume of a series of monographs by the Research Seminary in Islamic Art of the University of Michigan.

M. A.-O.

NOTES ON THE EXHIBITION OF PERSIAN MINIATURE PAINTINGS

The exhibition of Persian miniatures held at the Institute from March 20 to April 15 deserves special attention. Representing almost all schools and periods of Persian pictorial art, and supplemented by a few but characteristic examples of Arabic and Indian origin, it includes a group of paintings of which a brief discussion will be of interest for study purposes.

Among the works of non-Persian origin worthy of mention are the three pages from a manuscript of *Automata*, by the Arabic scholar, al-Djazarî. Dating from the year 1316 A. D., these are of great importance in the study of Syro-Mesopotamian style.¹ Despite their late origin, they exhibit strong late-Hellenistic stylistic features in the mod-

eling of the faces, execution of drapery, colour composition and even in some iconographic elements known from the Christian book illustrations of earlier periods, indicating their Syrian rather than Mesopotamian provenance. Of still earlier date, from the first half of the thirteenth century, is a page representing a medical plant from the famous manuscript of the Arabic translation of *Materia Medica* by Dioscorides, belonging to the same late-Hellenistic style, which, as is generally known, was of fundamental formative influence upon the schools of Arabic countries, both in Syria and Mesopotamia.

The Persian schools of the thirteenth and fourteenth centuries are represented by several pages of *Shah-Names* and

¹The complete MS. was exhibited for the first time at the Detroit Institute of Arts in 1930, *Catalogue of a Loan Exhibition of Mohammedan Decorative Arts*, p. 17, No. 9; cf. "On a Manuscript by al-Jazarî," *Parnassus*, Vol. III, No. VII, 1931, pp. 27-28.



FIGURE 1. TIMUR AND BAYAZID BEFORE A BATTLE A. D. 1435

the *Manafi al-Hayawan*. To the pre-Mongol period belong two paintings from a small *Shah-Name*,¹ several pages of which are now in the Freer Gallery, in the collections of Mrs. Chester Beatty, Ajil Ghose, G. H. Myers and H. Kevorkian. In their composition, technique and colours, these pictures differ entirely from the works of the so-called Mongol school and form, with the miniatures of another *Shah-Name* manuscript in the Freer Gallery (30.1), the only known

examples of a school situated probably in some center of the Seldjuk kingdom of Persia. The miniatures bear a pronounced stylistic resemblance to the Manichean book illustrations from eastern Turkestan, not only in their general appearance, but also in many formal elements.

From the late thirteenth century are the pages from a Persian manuscript of *Manafi al-Hayawan* by Ibn Bakhtishu depicting a deer, owls and humming

¹Cf. Ph. W. Schulz, *Die persisch-islamische Miniaturemalerei*, Vol. II, Pl. 15-18; also, E. Blochet, "On a Book of Kings of About 1200 A. D.," *Rupam*, No. 41, Jan., 1930, pp. 2-10.

²A page from this MS. depicting an audience scene is among the pictures exhibited.

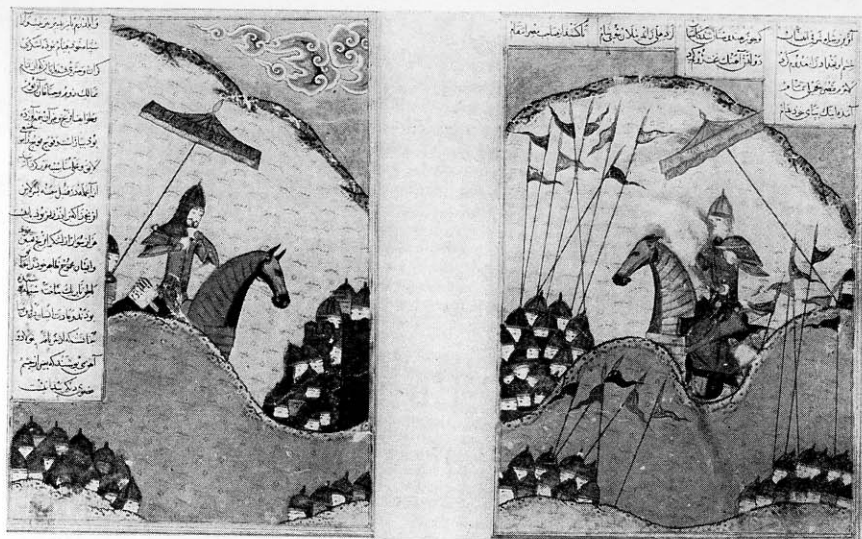


FIGURE 2. BATTLE SCENE, XVI CENTURY

birds. Belonging to the same school as the pictures of a famous manuscript in the collection of Mr. J. P. Morgan, dated 1291 A. D. (sic!) and executed in Marogha,² they show a very marked naturalism in the rendering of animals, combined with conventional plants and other motives borrowed both from Mesopotamia and China. The next stage of stylistic development of the so-called Mongolian school, characterized by a certain monumentality and richness of composition, is represented by a page from the Demotte *Shah-Name* illustrating the battle of Ardashir with Arduwan (collection of Mr. D. Kelekian). Among the works of the Timurid school,³ of unusual importance are the two pictures from a *Zafar-Name* manuscript (Fig. 1) dated 1435 A. D.⁴ Its miniatures be-

long undoubtedly to the Shiraz school and are paralleled by some of the pictures in the Baysonghor Mirza *Anthology* (1420 A. D.) in Berlin⁵ and by those of a *Shah-Name* copied in Shiraz for Ibrahim Sultan about 1420 A. D.⁶

An extremely exquisite drawing of dervishes performing a ritual dance showing keen observation of their emotions and movements is one of the finest sixteenth century works in the exhibition. It is ascribed by Persian writers to Mohammadi Harawi, an artist mentioned by Mustafa Ali⁷ and whose signature appears on a miniature in the collection of Mr. E. Beghian.²

Another signed page of the sixteenth century is a portrait of a young prince, Sultan Husain Mirza, by Veli Musawar.⁸ To the same period belongs also a battle

²See F. R. Martin, the *Miniature Painting*, etc., pls. 21-26; for the date and provenance, "A Note on the Manuscript of Manafi al-Hayawan," *Parnassus*, Vol. V, No. III, 1933, pp. 19-20.

³Reproduced in Ph. W. Schulz, op. cit., Vol. II, Pl. 20.

⁴This historical work was completed in 1425 A. D.

⁵E. Kühnel, "Die Baysonghor-Handschrift der islamischen Kunstabteilung," *Jahrbuch der Preussischen Kunstsammlungen*, Vol. 52, III, pp. 133 ff.

⁶L. Binyon, G. V. S. Wilkinson and B. Gray, *Persian Miniature Painting*, p. 67, pl. XL.

⁷Menakibi Hunerweran, p. 64.

⁸L. Binyon, G. V. S. Wilkinson and B. Gray, op. cit., p. 133.

scene of rich colouristic effect (Fig. 2).

Among the group of pictures from the seventeenth century are many pieces of interest not only for their artistic value but also because of their dates and signatures. The artists of these are Riza Abbasi, Mu'in Musawar, Mohammad Kasim, Mohammad Mohsen and others.

Two miniatures of Mughal origin should be mentioned here, one a representation of a young hunter killing a

lion by Mir Taki, and the second an extremely fine picture of a prince before a castle by Subhan Kuli.

A more detailed account on the miniatures mentioned in this brief note will be given in an article prepared for *Arts Islamica*.

The exhibit was made possible through the courtesy of Mr. H. Kevorkian, New York, to whom the writer desires to express his appreciation.

MEHMET AGA-OGLU.

EXHIBITION OF AMERICAN GLASS

In response to the growing interest in American glass, the Institute has arranged an exhibition of a particular phase of American glass collecting—historical flasks and bottles. They form a part of the notable collection of Harry Hall White, the well-known authority on American glass, who has contributed so much to our knowledge of this subject through his years of research and excavations on the sites of the old glass factories.

Even to the uninitiated the collection contains sufficient fascination to warrant more than a casual glance. Here one may see designs decorating these humble containers which commemorate such heroes of our country's history as George Washington, Benjamin Franklin, Lafayette, De Witt Clinton of canal-boat days, Andrew Jackson, General Taylor and Major Ringgold of Mexican war fame. Included among them are also such well known designs as the

American eagle, the flag, cannon, ships, the famous "Booz" bottle, the "Success to the Railroad" flask, and flasks with Masonic and agricultural emblems.

An especially interesting group to the collector is a representative showing of Ohio bottles from the Zanesville, Kent and Mantua factories. The attribution of these early bottles is the result of much research and excavation by Mr. White over a period of years, making it possible for the first time to definitely allocate the various types to certain factories. Of particular note is the positive identification of the beautiful amber and green pattern-mold blown pocket bottles, now quite openly called "Ohio Stiegel." Mr. White has been able to prove conclusively that most of the so-called "Stiegel type" glass was also made in these Ohio factories.

The exhibition is being shown in gallery 30 and will continue through the month of April.

*Not Vali Djan. Cf. A. Sakisian, *La Miniature Persan*, pp. 105-106.

CALENDAR OF LECTURES AND EXHIBITIONS

EXHIBITIONS

March 20-April 20. Exhibition of Persian Miniature Painting and Persian Pottery.

Mar 30-May 1. Exhibition of American Glass.

April 9-April 19. Exhibition of Recent Accessions.

April 19-May 5. Fragonard and Hubert Robert.

May 2-June 1. Fourth Annual Photographic Salon. Sponsored by camera clubs of Detroit. Jury meeting April 20.

GALLERY TALKS

(Tuesday Afternoons at 3:00 and Thursday Evenings at 8:00)

April 2 and 4. English 18th Century Art.

April 9 and 11. American 18th Century Art.

April 16 and 18. French 19th Century Painting.

April 23 and 25. American 19th Century Art.

April 30 and May 2. Painting and Sculpture of the 20th Century.

STAFF LECTURES

April 2, 8:30 P. M. "Historical Outline of Persian Miniature Painting," by Dr. Mehmet Aga-Oglu.

ORGAN RECITALS

April 21 and 28, and May 5, 3:30. Organ recitals in the large auditorium by Mr. Edgar Danby.

WORLD ADVENTURE SERIES

(Illustrated Lectures)

April 7, 3:30. "Shooting the Rapids of the Colorado River," by Clyde Eddy.

April 9, 8:30. "Mysterious Abyssinia," by Burton Holmes.

April 14, 3:30. "New Explorations in Present-Day Russia," by Julian Bryan.

GARDEN CENTER

(Illustrated Lectures Thursday Afternoons at 2:30)

April 18. "Delphiniums," read by Mrs. D. D. Dunlop.

FOR BOYS AND GIRLS

April 13, 10:30 A.M. "Adventures in Russia and Siberia" by Julian Bryan.

CATALOGUES WANTED

We will buy back catalogues of the Frans Hals Exhibition, 1935, and the Rembrandt Exhibition, 1930, paying \$1.00 each for any returned to us in good condition.

We have had orders from a number of museums and libraries for these publications and we should like to comply with such requests since it will place

our catalogues in important art libraries. Our fourth edition of the Rembrandt catalogue and our second edition of the Frans Hals catalogue were exhausted about the time the exhibitions closed. We are therefore offering a premium for any copies which readers may wish to surrender.