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DEC 29 1925

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

Vol. VII

DECEMBER, 1925

No. 3



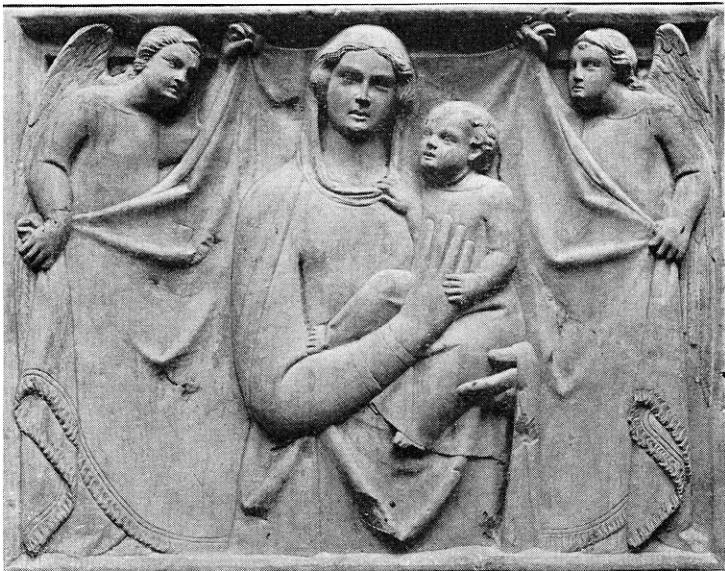
MADONNA AND CHILD
BY TINO DA CAMAINO
Siena, First Half XIV Century

GOTHIC SCULPTURE FROM SIENA AND PISA

In connection with the series of early Sienese paintings added to the Italian rooms during the last season, it seemed of importance to give an idea of the development of the art of sculpture during the same epoch. Sculpture of the XIV century is, however, more difficult to acquire than painting of this period, as study in this field is far less advanced, and it is only recently that Trecento sculpture has found the appreciation it deserves from museums and collectors.

So far, Tino da Camaino, the greatest

executed the tombs for the Angevin kings, playing an important role among the famous group of artists and poets at the court of Robert the Wise, which included Simone Martini, Giotto, Petrarch and Boccaccio. His early style has been softened and transformed into a more spiritual manner, with more graceful lines, partly due to French influence, which was strong at the Anjou court. At the same time this French influence seemed to reveal the artist to himself, freeing him from the hard manner of the Giovanni

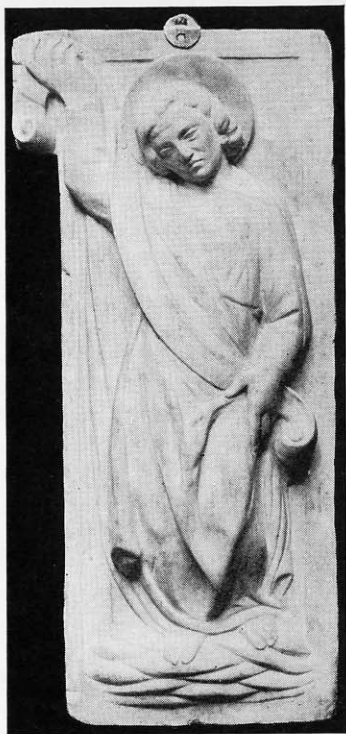


MADONNA AND CHILD WITH ANGELS
GIOVANNI DI AGOSTINO

sculptor in Siena in the Trecento, has been represented by a relief of the Madonna and two saints from his early period when he worked in Pisa and Florence under the influence of his master, Giovanni Pisano. A recent acquisition of a marble statuette of the *Madonna shows this great sculptor in his most developed and original phase, during his stay at Naples (about 1325 to 1335), when he

Pisano style and bringing out his own Sienese nature, with its delicacy of feeling and charm of sentiment. While the curves of the statue have much of the French Gothic character, the volume of the figure and the broadness of treatment of the Child are typically Italian, almost Giottesque, and in the veiled expression of the Madonna and the atmospheric treatment of the marble we feel charac-

*No. 23 in a list of the works of the artist published by the writer in "Art in America," October, 1923.



ST. JOHN THE EVANGELIST
BY A FOLLOWER OF JACOPO DELLA
QUERCIA

teristic Sieneese qualities. The statue has a most beautiful ivory-like surface and the back is treated with the same care as the front. The execution is quite similar to the fine relief in the Henry Goldman collection, New York, representing the Madonna adored by Queen Sancia, and to the hitherto unscribed and almost unknown relief of the Madonna with saints by Tino in the Chostro della Trinita in Cava di Tirreni.

The following generation in Siena, corresponding to the period from about 1330 to 1350, is represented by one of the most important reliefs of Giovanni di Agostino,* the sculptor and architect who executed the two reliefs on the facade of the "Duomo Nuovo" and in San Bernardino at Siena, and who became one of the architects of

the cathedrals in Orvieto and Siena. The composition of the Madonna, with two angels holding a curtain behind her, reminds one of paintings of the Giotto school, showing the beginning of the pictorial tendency characteristic of the art of the advanced Trecento. The simplicity of the arrangement, the sincere expression and the broadness of technic still have, however, all the best qualities of the early Trecento sculpture and make it probable that this relief belongs to his earlier period (about 1340), when he still worked in the monumental style of the workshop of his father, Agostino di Giovanni.

While the Sieneese origin of this relief, though coming from a private collection in Pisa, is obvious, we find the typical Pisan style in a relief from the same collection representing the entombed Christ. Not as delicately executed as the sculpture from Siena, it has more of the intensity of expression which we find among those



THE ENTOMBED CHRIST
STYLE OF NINO PISANO

*Published by the writer in "Art in America" December, 1924.

followers of Giovanni Pisano who remained in their native town. The head of the Christ, with its touching expression, is proof of an artist of strong sentiment, and its conventionalized design, with the clearly cut planes and outlines, reveal a fine sense of form. We are at once reminded of representations of Christ by Nino Pisano, the most delightful artist in Pisa at the time of the decline of the short-lived art of that city. On his tomb of the archbishop Moricotti in the Campo Santo we find a very similar composition, and the very expressive Pietà in St. Cecilia is also closely related in type and expression, although in the present figure part of the execution is not quite fine enough to warrant an attribution to the great technician himself.

With the little relief of St. John the Evangelist, with its richly flowing curves, we come to the last period of Gothic art, the transition to the Renaissance period, when Gothic lines and curves are particularly strongly marked. This relief, executed about 1420, also comes from Pisa; and indeed we find in the Campo Santo there a few small reliefs by the same hand, but it is most likely executed by a follower of Jacopo della Quercia, the great founder of Sienese sculpture of the Quattrocento. Common to all this sculpture is the sincerity and simplicity of expression typical of Trecento art, and though its forms have not always the suavity of the French Gothic, in feeling and in the expression of serious sentiment it is perhaps a deeper art.

W. R. V.

TWO PREDELLA PICTURES

In the XIV and still more in the XV century, it became a custom with the Italian painters to decorate the base of their large altar panels with smaller pictures. In order for the large panel to keep its position on the altar, it was necessary to place it on a wider wooden base, on the bottom of which three or four pictures were inlaid, called predelle. Predella means originally a low footstool or raised platform but was also used for the raised shelf on the front of the altar or the piece of painting or sculpture on the base of such a shelf forming an appendage to the altar-piece above. These predella pictures usually portrayed episodes from the life of the saint to whom the altar was dedicated, who was often represented in the altar piece near the throne of the Madonna. Many times these pictures, being nearer to the eye of the spectator, were executed with special care by the painters and belong among their most charming creations. In these little sketchy panels they were free to give their imagination full scope, and we usually find both style and technic more advanced than in the formal and conservative representations above. It is only necessary to be

reminded of the predella pictures by Fra Angelico in San Marco or the enchanting predelle by Gentile da Fabriano in the Uffizi or the ones by Masaccio in the Berlin Museum. In this country the four charming predella pictures by Botticelli in the Johnson collection in Philadelphia, or the three by Perugino in the Martin Ryerson collection in Chicago, give an idea of the free and brilliant style of this type of picture.

The Art Institute is fortunate in securing two predella pictures by two of the great Quattrocento masters hitherto not yet represented in the Museum: one by Domenico Ghirlandaio (1449-1494), the other by Pietro Perugino (1446-1524).

The picture representing St. Michael and the angels pursuing the devils (5¾ in. x 15¼ in.) had been attributed to Mainardi, the brother-in-law of Ghirlandaio and his truest follower and imitator; but since Dr. Gronau found that it belongs to the large altar panel by Ghirlandaio in the Uffizi and forms a companion piece to another predella in the National Gallery (No. 2902) also bearing the name of Ghirlandaio, there is no reason why it should not be attributed to Ghirlandaio

himself, the more so since the altar-piece in the Uffizi is one of Ghirlandaio's early works, executed in a period when he probably as yet had no pupils to assist him. The connection in style with the Uffizi altar-piece is very obvious. We find the same boyish type in the St. Michael standing next to the throne of the Madonna, and in the angels—types of a sweetness and charm that are missing in the characters of Mainardi. There is also the same brightness of color, not dulled by the brownish tone of most of Mainardi's work. The angels, seen against a blue sky, have violet wings and red and white shields, and there is an unusual swiftness of draughtmanship in the details. The

Raphael: the sweetness of his sentiment, his fine color scheme, and especially his remarkable faculty of space composition, which he handed down to Raphael. In spite of the small compass of the picture, we get an astonishing feeling of wideness of space, created through the exact drawing of the architecture of the room, and of atmosphere moving around the little figures, which are in perfect proportion to the architecture. The figures are divided about the room in such a way that their silhouettes point in every instance to the depth of the picture. The symmetrical arrangement and the turning of the bodies in different directions give at the same time a fine rhythmical movement to the



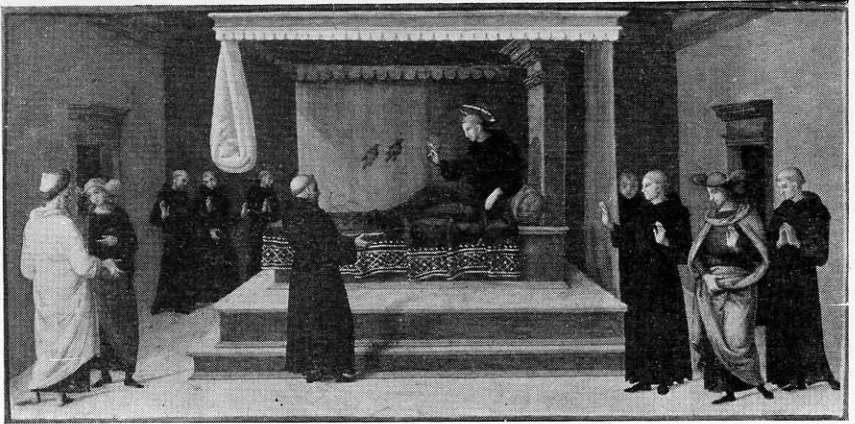
ST. MICHAEL AND THE ANGELS PURSUING THE DEVIL
DOMENICO GHIRLANDAIO

picture is a most welcome addition to our small series of Florentine paintings and is the first one to represent the later part of the art of the Quattrocento in Florence. Ghirlandaio expressed the optimistic and youthful character of the art of this period in a most charming manner and soon became the most popular artist of his time in Florence—more popular even than the much greater Botticelli. In America he has become famous through his masterpiece of portraiture, the "Portrait of a Young Florentine Lady" in the Pierpont Morgan collection.

The predella picture by Perugino, somewhat larger in size (9¾ in. x 20 in.), shows all the qualities of the art of the master of

composition. The color is in the warm brown tones typical of Perugino, with which the black robed monks fall into fine harmony and from which the brightly robed figures in the foreground stand out vividly. The story likely represents one of the episodes in the life of St. Francis and gives to the artist an opportunity to express his characteristic sentiment in the naive, pious attitude of the monks and the general reverential feeling that pervades the entire picture; and fortunately in this smaller picture these characteristics are a little more restrained and less obvious than in some of his larger works.

W. R. V.



AN INCIDENT IN THE LIFE OF ST. FRANCIS
PIETRO PERUGINO

MOHAMMEDAN AND PERSIAN POTTERY

The origins of Mohammedan pottery are found in the Roman and the Sassanian civilizations, which in turn dominated the Near East in the early centuries of the Christian era. The characteristic and primary motif in Mohammedan decoration—the intricate and graceful arabesque, based upon geometric interlacings and foliate forms—is derived from acanthus ornaments of Greco-Roman culture and from Roman mosaics and textiles.*

Lustre glazing of pottery, the second characteristic, which does not appear in the history of ceramics either in the Far-eastern or Western countries until after its first wide use by Mohammedans, is derived from Sassanian civilization, which people, according to the researches of M. Pezard, although the subject is still in dispute, first invented lustre. The most notable early specimens of lustre are the wall tiles in the mosque of Sidi Okba in Kairouan, Tunis, whose importation is said, by legend, to have been in the ninth century. These tiles correspond in technique and design to the lustre types discovered in the very important excavations of Dr. Sarre at Samarra. Samarra lustre,

dating from the seventh and ninth centuries, portraying figure and animal motifs, with primitive grandeur in design, indicate a Sassanian origin. Another influence, perhaps the most important discovery made by Dr. Sarre, enlightening still more the obscure history of Mohammedan ceramics, is that of China. Fragments of Tang porcelain unearthed at Samarra proved conclusively the cross-influences of the Orient as early as the ninth century, and the importation of these wares from the east. In fact it was found the Mohammedan sometimes imitated Chinese celadon in earthenware.

These excavations, together with those of the French Government at Rhages, Susa and Demavand, present a fairly clear historical record of early Mohammedan potteries originating in Sassanian civilization, and continuing through the classic period of Rhages potteries.

The Detroit Institute of Arts includes in its exhibit excellent examples illustrating the development of Persian pottery from the Sassanian and Guebric periods through the Rhages and Sultanabad periods. It

*R. M. Riefstahl—Parish-Watson Collection of Mohammedan Potteries. Acknowledgement is made here for helpful material concerning the history of Mohammedan ceramics from Mr. Riefstahl's publication.

will be remembered that it was as late as 1889 that there occurred the first exhibit in Paris of Rhages lustre tiles. Before that year our knowledge of Persian ceramics was confined to Rhodian and Damascus plates and tiles of the sixteenth, seventeenth and eighteenth centuries, with their brilliant enameled floral decorations.

The most important example from the early period in our collection, a gift of the Founders Society, dating about the eighth century, and clearly illustrating Sassanian influence, is a large dish, its center painted in lustre on a grayish glaze, with a magnificent design representing a camel bearing a standard, usually a symbol of regency. The camel with its royal trappings, the collar about the neck, the ornamental covering of the side, together with the standard and floating pennant, exhibits a draughtsmanship and a directness typical of primitive art. The plate is doubly significant, first because of its relation to Sassanian culture, and second because of the primitive use of lustre.

Another variety of decoration found in early Mohammedan wares of the eighth and tenth centuries, of which the Institute of Arts is fortunate to possess several excellent types—one the gift of Miss Clara Dyar, the others the gifts of the Founders Society—are potteries of the Guebrie period, ornamented in Sgraffito technique. This technique is typical of the early so-called Guebrie ware. The white slip covering the earthenware is scraped away with a wooden stick in such a way as to outline the design in relief. Both animal and bird motifs are employed as ornaments. Two bowls on exhibit illustrate the early uses of this technique. The bird motifs in the center of the bowls are merely incised in the slip, radiating Kufic characters surrounding the sides of the bowls. Other types from the ninth and tenth centuries show developed uses of lustre glazing and Sgraffito technique. Our bowls, both of them noteworthy and important pieces, were probably excavated at Zendjan, Persia. The decorative motifs are animals against spiral scrolls. One represents a

cat, the other a dog, outlined against a cream white slip. The surface is afterward covered with a heavy translucent brownish glaze, the design conspicuously emphasized in color contrast against the cream background.

The drawing is bold, rhythmical and free, and preserves the primitive grandeur of Sassanian tradition. Such types are found, together with the large plate of Sassanian type, only in the more important collections of Near Eastern art, such as the Kaiser Friedrich Museum in Berlin and in America at the Metropolitan Museum.

Another important early piece related in time to the Sassanian period, but more probably illustrating pure Mohammedan ornament, is a deep bowl with a very beautiful incised arabesque motif, covered with a light green glaze, which stands out prominently against the buff slip glaze. This, together with most of the examples from Rhages and Sultanabad potteries, are the gifts of the Founders Society.

In the tenth and eleventh centuries, to which the above potteries belong, there was a renaissance in Persian art. Through intrigue, the Caliphate at Bagdad weakened its hold on the Near East, and at the end of the tenth century Persia gained political independence from the Arabs. The Samanids, descendants of royal Persian stock, controlled a part of the Eastern provinces of the Mohammedan Empire, and Persian art, stimulated by the encouragement of her native culture under the Samanids, flowered in what was the Golden Age for Persia, from the tenth to the twelfth centuries. Very few records of this culture have been discovered in East Persia, but in Western Persia we know what it must have been from the classic potteries of the twelfth and thirteenth centuries from Rhages, the city identified with the climax of the Persian Renaissance. Copper lustre glazes, exquisite polychromes—practically a transference of the miniaturist's art to pottery—and beautiful monochrome glazes of lapis lazuli and turquoise blues are the charac-



1. RHAGES LUSTRE BOWL
2. SULTANABAD BOWL
3. SASSANIAN VASE

4. SULTANABAD BOWL
5. RHAGES EWER
6. GUEBRIE BOWL

7. ISPAHAN TILE
8. VERAMIN TILE

teristic glazes of the period. In fact, the Rhages potteries, in color and design, represent the epitome of aesthetic qualities of Persian ceramics. The decorative motifs of Rhages potteries give a complete record of Persian court life of the Middle Ages. Sultans upon thrones, groups of figures seated under the Tree of Life, equestrian figures confronting one another in heraldic manner, seated musicians with lutes entertaining princes and princesses of the Court, represent the characteristic compositions.

Most of the lustre and polychrome potteries were made during the Mongol invasion and record in part Mongolian types. The Mongol was quick to adopt the superior culture of the Persian, while the Persian was equally ready to introduce new influences brought in by the Eastern tribes.

Copper lustre is really an attempt to produce the effect of gold and silver on pottery by a combination of silver, copper and manganese compounds, an effect which the Persians sought to obtain as a substitute for fashioning vessels out of gold and silver, since Mohammedanism forbade the use of precious metals. An earthenware bowl was first covered with an opaque white glaze and fired in the kiln. Upon this glaze the design was painted in copper lustre and fixed upon the glaze by a second firing in the low heat of a muffled kiln, a translucent lead or glass glaze being added to increase the brilliance of the lustre. The same technique with muffled firing, which seems not to have been used before the twelfth century in Persia, was employed in the glazing of polychrome potteries.

Five Rhages bowls—among them three copper lustre types—one polychrome bowl, three polychrome fragments and one cream glazed bowl of translucent texture are on exhibit. An important type of copper lustre owned by the Institute of Arts is a flattened vase whose surface is decorated with seated figures of Mongolian features. The drawing and composition, together with the lustre glazing, are repre-

sentative of superior Rhages lustre ware. Another excellent type is a lustre bowl with a costumed figure seated in the center, with an arabesque outlined in blue and lustre in reserve panels against the sides of the bowl. Other important examples of copper lustre are found in the splendid wall tiles in the gallery, one of which is modeled in relief with men and elephants in procession, the other of Veramin type under Mongol influence, inscribed in Arabic characters in blue glaze upon a copper lustre background of foliated design. These tiles were used to cover wall surfaces in mosques and rooms of the palaces. Finally, among the Rhages pottery calling for special mention is a turquoise glaze, ewer-shaped vase of the thirteenth century. It is an example of the blue monochrome glaze type with relief modeling, having a finely modeled animal frieze around the shoulder of the vase, the literal character of the design suggesting Mongol influence. A translucent lead glaze covers the exterior as it does in the case of copper lustre glazes, to give a greater brilliance to the color.

A bowl with radiating bands in blue glaze against an opaque white glazed background calls for special mention as an exceptional type of decoration in the Rhages Period. This bowl, which probably precedes in time the Mongol invasion, seems to conform more closely to the preference of the Arab in its type of decoration.

The Rhages Period closed when the Mongol tribes destroyed that city in 1221. A new capital was established in Sultana-bad by Ghengis Khan, where pottery-making was continued under the Ilkhan Dynasty and although polychrome painting was never revived, blue monochrome glazes with relief modeling came into greater favor, together with underglazed paintings combined with the new application of Sgraffito technique. Oriental motifs, such as flying cranes, literal foliate and animal motifs, modeled in relief, are the designs principally used in the tiles, bowls and vases of Sultanabad.

The new application of Sgraffito technique is seen in the small green and black glazed bowl, decorated with foliate motifs. An opaque black slip is partly scratched away to outline the design against a white underslip on the bowl. Then a turquoise green glaze is applied in the part scratched away, resulting in a lovely contrast between the green and black colors. The large Sultanabad bowl is an example of underglazed painting with flying cranes and foliated design. The bowl is first covered with a grayish slip, upon which the design is outlined in black against the grey, touches of cobalt blue being added and the entire bowl covered with a glass glaze. The third type of Sultanabad pottery is represented by a delicately modeled octagonal-shaped bowl. This is of the blue monochrome glaze type with relief modeling. The eight panels of the bowl are modeled with animal and mythological figures in heraldic design, and exhibit the plastic feeling of the potter towards his material.

Finally there is an important star-shaped mosaic tile, dating at the close of the fifteenth century, which is said to have decorated the outer doorway of the Jafar Mausoleum at Ispahan. The colors are a lapis lazuli ground with a pattern of flower and vine motifs arranged in a somewhat arabesque design with utmost grace and flow of line. Specimens of these styles from the fifteenth century are extremely rare in

museums. An example is found in the St. Louis Museum and fragments are found in the South Kensington Museum in London, and the Kaiser Friedrich Museum in Berlin.

These mosaics decorated the walls and doorways of mausoleums and palaces in the Safavid period. Among the more important monuments of this type is the Blue Mosque at Tabriz erected by Shah Jehnan in the fifteenth century.

Persian mosaic is quite different from European mosaic. The European arranged colored glass or stone upon his surfaces in the design he wished to produce. The Persian, however, made inlays of actual pieces of glazed faience which had been first shaped and cut before assembling them in the beautiful floral patterns used. The method employed is still a mystery, but it allowed for the use of foliated designs arranged in complex and delicate patterns.

In looking at these ceramics we must bear in mind that the Mohammedan created pottery, aside from its practical use, to express his concept of beauty, as the painter may do, and that that concept was inseparably linked with color. Within the limits of pottery-making, the Persian potter was plastic like the sculptor, and colorful like the painter. The laws of both arts—pattern, rhythm, and color—all find their place in the creations of the master potters of Persia. A. C. E.

BELLOWS'S LITHOGRAPHS

The Print Department has purchased twelve lithographs by the late George W. Bellows. Pre-eminent among American painters, Bellows won fame also as a lithographer and in his work on stone as in his painting, we find the same compelling personality, the vigor, the feeling for design, and the sympathy with all phases of the life about him. In these twelve lithographs we see, too, the wide range of his art and the excellence of his craftsmanship, and we understand the appealing leadership which his art and his personality made to his fellow artists.

The "Punchmills in the House of Death" and the "Christ of the Wheel" were both made as illustrations for the Century Company, the Punchmills appearing in Don Byrne's charming book "The Wind Bloweth." Though confined to a text, Bellows shows, in the interpretations of the author's lines, an originality and a capacity of understanding of that which lies below the surface.

The "Dance in the Madhouse" has a satirical touch which is strongly reminiscent of Daumier. The print has an almost brutal strength but its directness



EMMA
LITHOGRAPH BY GEORGE W. BELLOWS

of expression, powerful delineation of character and rich graduations of tone make it technically the work of a great lithographer.

The prize fight scenes show Bellows as an enthusiastic lover of sports. In "The Knockout," "Dempsey and Firpo" and "Introducing Georges Carpentier," he depicts the ring and its stirring scenes. In all of these prints we have something of the same manner. In the limelight two or three bulking figures, drawn with power, stand out against the black mass of the crowd. We feel the dramatic atmosphere, we see the spectators depicted with sardonic humor, and with incisive stroke and sharp contrast of line, we have pictured the force of physical combat.

"The Crucifixion" aroused wide comment, some of it hostile to the artist. Obviously, Bellows has not followed the traditions of the old masters who gave us great and realistic presentations of the theme, but he attempts as a man of his own time to interpret the meaning of this scene. The figures are drawn with purposed exaggeration, the rich black tones bespeak solemnity and the whole picture

breathes a reverence for the sufferings of the Man of Sorrows. "One does not dream of color, but of form" said Bellows of his own art, and the Hambidge theory of design won his interest from the first.

This feeling for form is well exemplified in "The River Front." Here, from the confused mass of figures, Bellows has made a design in which the beauty of rhythm is strongly felt.

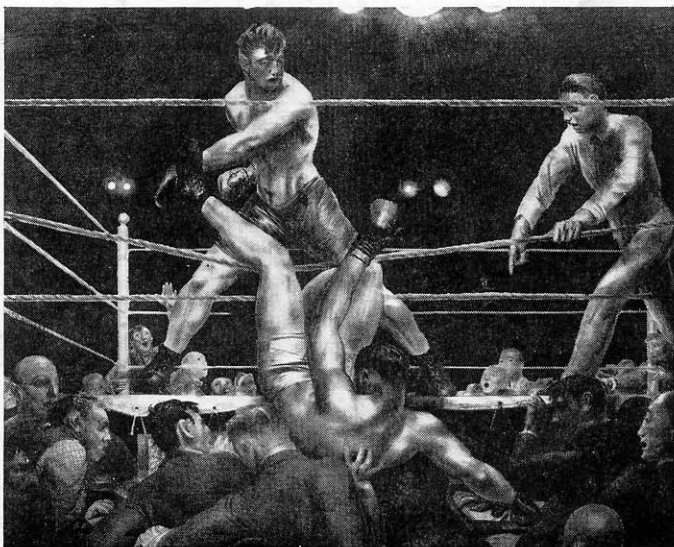
There is no humor, no satire, no overwhelming feeling of strength in the three prints "My Family," "Jean" and "Aime." In these charming portraits of his wife and daughters, we have the gentle side of this vigorous personality. There is in them all a beauty of design, and a direct expression of emotion which will appeal to those who find some of the other work of Bellows too vigorous.

Death came prematurely to this versatile artist, but in the group of prints acquired by the Institute, together with the painting "In the Park" we have a record of his achievement: an artistic expression which the judgment of time must certainly consider one of the most important of its day.

I. W.



MY FAMILY
LITHOGRAPH BY GEORGE W. BELLOWS



DEMPSEY AND FIRPO
LITHOGRAPH BY GEORGE W. BELLOWS

DECEMBER AND JANUARY EVENTS

Annual Exhibition for Michigan Artists under the Auspices of the Scarab Club from
January 4th to February 1st.

EVENTS

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| December 13, Sunday, 3:30 P. M. | Lecture, "New Glimpses of the Old World" by Frank Yeigh. |
| December 14, Monday, 8:00 P. M. | Meeting of the Print Club of Detroit. |
| December 20, Sunday, 3:30 P. M. | Christmas Program under auspices of the Chamber Music Society of Detroit. |
| December 27, Sunday, 3:30 P. M. | New Year's Program under auspices of the Chamber Music Society of Detroit. |
| 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 P. M. | Reception and formal opening of the Michigan Artists Show. |
| 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, "Louvre and Luxembourg" by Prof. William Sandoz. |
| January 17, Sunday, 3:30 P. M. | Lecture, "Women in Chinese Art and Life" by Miss Louise W. Hackney. |
| January 24, Sunday, 3:30 P. M. | Gallery Talk "Print Masterpieces" by Miss Isabel Weadock, Curator of Print Department. |
| January 26, Tuesday, 8:15 P. M. | Lecture, "American and English Furniture Contrasted" by Professor Herbert Cescinsky. |
| January 31, Sunday, 3:30 P. M. | Musical Program under auspices of Chamber Music Society of Detroit. |
| Saturday mornings, December 19, January 9, and 23rd at 10 A. M. | Children's Programs. |
| December 7th and 14th, 4-6 P. M. | Teachers College Course in French Art by R. Poland. |