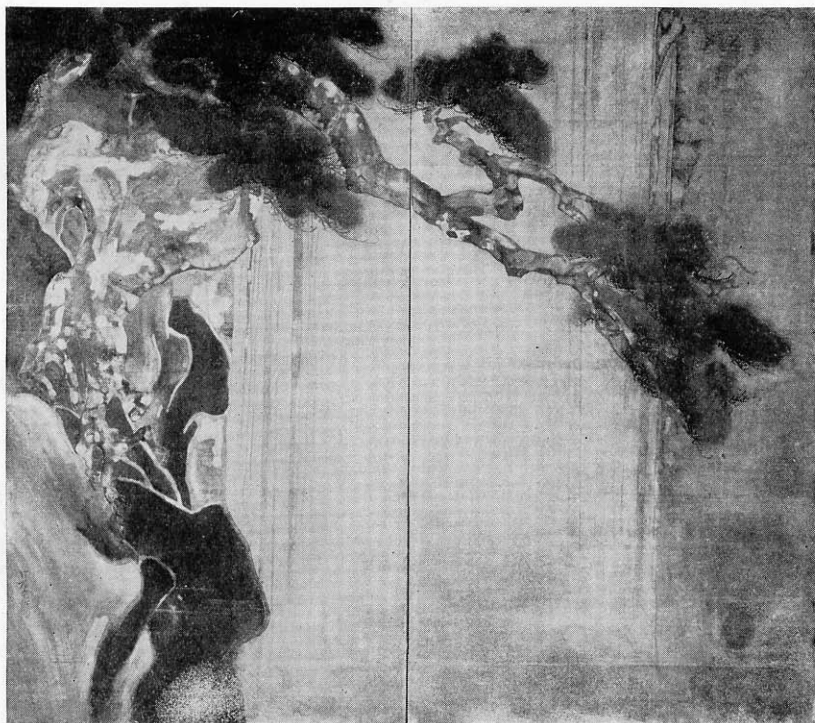


Bulletin of  
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PINE TREE AND WATERFALL  
KORIN (OGATA KORETOMI)  
JAPAN. 1655-1716

## KORIN'S "PINE TREE AND WATERFALL"

Korin, best known in the West of all Japanese painters, is the artist whose name is signed to the most important single specimen of the several examples of Japanese art of which the accession was reported in the December issue of the Bulletin. This is a two-fold screen, 63½ by 73 inches, painted with sepia, Chinese ink, opaque mineral green and blue pigments and gold on paper. From the mass of rocks that rises sheer on the left, a knarled and rugged pine tree, its roots caught as best they could in the stony crevices, sends a sweeping branch with lush green needles aquiver out into space. Behind the tree, plunging endlessly from space above to deeper space below, descends the waterfall. Rhythmic motion and boundless vitality inform every stroke of the dozen that indicate the falling water. The leaves of the tree are given body by a scarcely perceptible plastic modelling in the application of the heavy green pigment. A sprinkling of gold at the bottom and up the right edge of the panel gives a suggestion of mist rising from the foot of the fall. Dignity and simplicity of design combined with strong brushwork and vivid color conspire to produce a highly decorative painting quickened by a liveliness that stirs the emotions of the beholder.

Ogata Koretomi, called Ogata Korin or Hokyo Korin, was born about 1655 and he died in 1716. He was one of those many-sided geniuses of whom a number are noted in the art history of this period; and he is as famous for his lacquer work as for his paintings. In painting he has the distinction of having given his name to that great school of decorative painters of which he was not the founder, and, according to some, not even the greatest master. It is not surprising that the work of so remarkable a man can be thoroughly understood only in the light of centuries of artistic development.

By the middle of the seventeenth century the peace of the Tokugawa Shogunate had brought prosperity, attended by

luxury and splendor. The Kano school was at the climax of its last great period. Kano Tanyu had brought a sweeping and vivacious quality into the style handed down to him from his fathers, and was decorating the walls of palaces with vigorous and colorful landscapes. Koyetsu, the painter, potter, tea-master and connoisseur of swords, the real founder of the Korin school, was experimenting with combinations of Kano line and Tosa color. Sotatsu, his friend, a great painter and restless innovator, was trying effects with brushwork, design, and color, which found their logical culmination in the work of the younger Korin. Koyetsu was dead before Korin was born, and Tanyu before he could have made a name for himself as a painter. He studied under a nephew and follower of Tanyu, and his earlier work, as Mr. I. Takeuchi has pointed out, is in characteristic Kano style. As he matured, his affinity with Koyetsu and Sotatsu became more pronounced. What they had inaugurated he had the boldness and concentration to carry out. The design that was evident in their work became conscious in the work of Korin, to such an extent that in his later work he shows himself chiefly as a master of grand conventions. A native genius, he had the good fortune to be born at exactly the right time for the best efflorescence of his peculiar talent.

Our screen belongs to the period of the younger Korin. It finds its logical predecessors in the great panels of the Nijo Castle in Kyoto decorated by Tanyu, but already certain tricks of combining gold with ink and color washes have been taken over from Sotatsu. The sense of design for which Korin is especially noted is fully evident here, but the screen is decorative without sharing the conventions that later lent a constant connotation to the master's name. In itself a thing of beauty, doubly interesting as an example from Korin's early maturity, this screen holds a place of honor in the Japanese galleries and in the Museum.

B. M.



CAMILLUS RESCUING ROME FROM BRENNUS THE GAUL  
SEBASTIANO RICCI  
GIFT OF MR. PAUL REINHARDT

## A PAINTING BY SEBASTIANO RICCI

The Museum has recently received as a generous gift from Mr. Paul Reinhardt of New York, a small but very attractive painting obviously of the Venetian School of the eighteenth century. The picture, which measures  $16\frac{1}{2}$  by  $22\frac{1}{2}$  inches, represents a scene from Roman history probably known to most of the readers from their school days, but which it may perhaps be best to recall here in detail: Brennus, the leader of the Gauls, after having defeated the Roman army in the battle on the river Allia near Rome in 390 B. C., following it by the conquest and burning of the city, had for months besieged the castle on the Capitoline Hill, the last stronghold and symbolic sanctuary of the Romans. In vain had he attempted to force the place at night: the holy geese of Juno warned the defenders of their im-

minent danger. At last, greatly decimated and exhausted by famine and the continual struggle, the Romans decided to bribe their enemies to retreat by the payment of a huge sum of gold. Brennus accepted the offer and the amount was agreed upon. The two parties met in front of the gates and the gold due the Gauls was being weighed, when at the last moment Brennus, with the arrogance of the victor, threw his great sword into the scale, crying *Vae victis* (woe to the conquered) and demanded that the heavy weapon, too, be balanced with gold. This presumptuous violation of the treaty was too much for Camillus, the Roman dictator, who had with great reluctance conceded to the dishonourable peace offer his disheartened countrymen had demanded. Drawing his sword—and this is the actual scene repre-



THE VIRGIN RELEASING SOULS FROM PURGATORY  
SEBASTIANO RICCI

IN THE CHURCH OF SANT' ALESSANDRO DELLA CROCE, BERGAMO

sented in the picture — he forbade the negotiations to be continued, and his warriors, inspired with new courage, soon succeeded in expelling the arrogant Gaul and his hosts.

The painting was offered to the Museum as a work by Tiepolo, the outstanding Venetian of the eighteenth century and perhaps the greatest painter of that century altogether. In spite of its excellent artistic quality, however, this hypothesis cannot be sustained. The picture was not done by Tiepolo but by Tiepolo's country-

man and teacher, Sebastiano Ricci, as can be clearly shown by comparing our canvas with some authenticated works by that master. We reproduce here, as an example, Ricci's altarpiece, *The Virgin Releasing Souls from Purgatory*, in the church of Sant' Alessandro della Croce in Bergamo. We find not only the same technical characteristics of the brushwork, the same handling of folds,—softer and broader as compared with the crisper and more angular ones of Tiepolo,—the same predilection for a finely executed little land-

scape in the distant background, but even the features of some of the figures are identical, for instance the bearded and bald-headed old man who represents St. Jerome in one picture and the leader of the Roman delegation in the other, proving that the same models were used in both works.

As to the artist: Sebastiano Ricci was born in Belluno in 1660. A pupil of Cervelli and later in Milan influenced by Alessandro Magnasco, the spirited and somewhat bizarre painter of figures and landscapes, he spent several years traveling and working throughout Italy and in Germany, France, Flanders and England, until he finally established himself in Venice, where he died in 1734. Few painters had such fertility and facility as had Ricci,

added to which was the rich fund of knowledge of the painting of foreign countries upon which he could draw. He has, however, by no means to be regarded as a sort of compiler and second class manufacturer of paintings. On the contrary, his fanciful compositions, bright and light colors, and spirited and vivid brushwork rank him as one of the most important and wholly original of that group of artists who developed the heavy style of the Seicento baroque into the gay and highly decorative art of the eighteenth century. And in the brilliant works of Tiepolo, the greatest genius of the following generation, we can discern the unmistakable reflection of the style of his master, Sebastiano Ricci.

W. H.

## AN UNKNOWN WORK BY BENEDETTO DA MAJANO

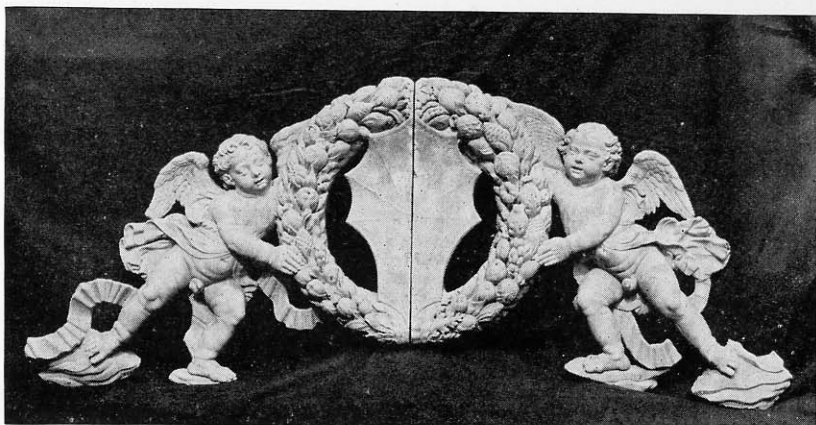
The charming art of Benedetto da Majano, the great Florentine sculptor of the second half of the fifteenth century, has been represented thus far in the museum only through the painted terracotta bust of St. John the Baptist. This work shows the artist, who was by nature most optimistic and harmonious, in an unusually serious, slightly melancholy mood, in keeping with the subject.

Through the generosity of Mrs. Ernest Haass there has been added to the collection another work by the master, which is thoroughly characteristic of his style and shows him in a most happy vein. It represents two flying cupids who carry over the clouds on which they are standing, a wreath of flowers and fruits, which surrounds the coat of arms of the Minerbetti family of Florence. Possibly the work crowned the tomb of one of the members of this family, or was placed above a doorway in such a manner that it could be seen from both sides, since the back is executed in the same careful way as the front.

To this type of sculpture of a decorative character, in which human elements are combined with ornamental forms in a most harmonious whole, belong the most noted

works of the artist, proving that his ideals of style lay in this direction, such as the two ciboriums at Siena and San Gimignano; the famous pulpit in Santa Croce in Florence; the doorway of the Sala del Gigli in the Palazzo Vecchio in Florence, crowned with the statue of St. John the Baptist; also his famous tombs in S. Maria Novella in Florence and in Monte Oliveto at Naples, which are primarily works of a decorative character in which the human figures play only a part in an elaborate symphony of architectonic and ornamental forms.

Although the new acquisition was originally most likely only a part of such a symphonic decorative work, it impresses us now, especially in its new setting, as a complete composition, showing as it does the qualities of the skillful sculptor at his best, in a medium—Carrara marble—which was most congenial to him. The two cupids are designed with the liveliest and most joyous expression of which the artist was capable, and are charmingly characteristic in their rounded, childish bodies, free behavior, and smiling faces. But what we perhaps enjoy most of all in an artist like Benedetto, in whose work we begin to feel

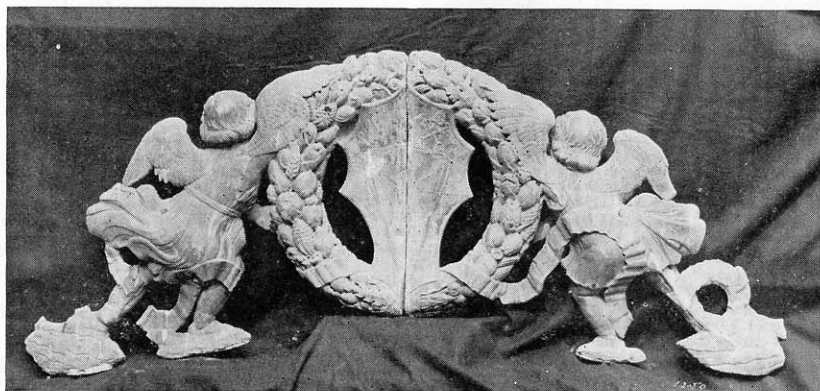


COAT OF ARMS OF THE MINERBETTI FAMILY  
 BENEDETTO DA MAJANO  
 GIFT OF MRS. ERNEST HAASS

the long tradition which the art of sculpture in Florence had behind it, is the taste in the arrangement, and the refined execution of even the smallest details, such as the wings of the cupids and the border of the coat of arms. How exquisitely is the soft feathery surface of the wings executed and how sharply defined are their outlines! How careful is the study of nature in the variety of design in the wings of both figures, in front and on the back! And of what delicacy is the design of the coat of arms, in which the Florentine masters excelled: the mouldings around the shield, the three daggers and the papal device in the upper corner, and the division of the

front part of the shield into radial lines between which the fields are carved in soft curves! Altogether we see in this hitherto unknown work by Benedetto da Majano, which came to America forty years ago through Stanford White, one of the charming expressions of the joyous days of the early Florentine Renaissance, when the art of decorative sculpture reached an unprecedented height. It has been placed below the altar on which stands *The Three Archangels* by Neri di Bicci, where it forms a kind of predella and where the soft ivory tones of the marble and its beautiful outlines are clearly defined against a dark blue velvet background.

W. R. V.





## LANDSCAPE

JOHN FREDERICK KENSETT

GIFT OF MR. GUY P. TURNBULL

## A LANDSCAPE BY KENSETT

In Gallery 31 is to be found a recent accession in the form of a landscape by John Frederick Kensett, N. A., which comes as the gift of Mr. Guy P. Turnbull. Kensett is one of the best of a large number of early American landscape painters who have been given the designation of the Hudson River School because they worked in the neighborhood of the Hudson, painting sympathetically the mountain landscapes of the Catskills, Adirondacks or Berkshires. Hanging adjacent to the newly acquired picture is an example of

Sonntag which fairly illustrates the topographical character of the earliest of these landscapes which, in spite of their lack of technical perfection and their overabundance of detail, possess a serious regard for nature.

Kensett, who was born at Cheshire, Connecticut, in 1818, had advantages of travel and training which put him in the forefront of this little group of nature-loving devotees. He began his artistic career as an apprentice to an engraver, devoting his leisure to the study of paint-

ing. At the age of twenty-two he went to England, where for five years he continued his studies, supporting himself meanwhile by engraving.

He was always a close student of nature, and the stately woods of Windsor Castle and the fascinating lure of rural England had a great appeal for him. His *View of Windsor Castle* was accepted for exhibition at the Royal Academy and sold, and encouraged by this success he set out upon a walking tour up the Rhine, through Switzerland and into the Italian lake district, painting landscapes on the way. He spent two winters in Rome, with summer excursions into the country.

After seven years abroad, he returned to his native land, and almost coincident with his arrival, his *View on the Arno* and *Shrine* were exhibited at the National Academy of New York, and on the strength of these works he was elected an Academician in 1849 and his reputation as a painter was at once established. He

explored New York and New England for his favorite landscape themes, and with his superior technical knowledge and with his love of the mountains, lakes, and rivers of his native land, he soon became one of the leaders of the Hudson River School. He had a wide patronage among early American collectors and his pictures are to be found today in the Metropolitan Museum of Art, the Corcoran Gallery of Art and other similar public museums.

The picture secured for the Detroit Institute of Arts was painted in 1852, within five years of his return from abroad. It shows the dense interior of a virgin forest, the trees bedecked in the verdant green of summer. A mountain torrent comes tumbling from the hills through a rocky gorge to a basin below, where a deer has paused to drink. In it one may discern the love of nature which actuated the painter in the presence of a beautiful scene.

C. H. B.

## TEXTILE DEPARTMENT

The textile department is now open to the public. It is conveniently housed in light and spacious quarters on the ground floor, opposite the reference library. It combines the features of an exhibition hall with those of a study room. Cases all around the walls provide the necessary space for larger textiles, and upright desk cases hold on either side two frames with mounted documents. The students, of whom there is already a promising number, draw straight from these objects or from further mounted documents which can be handled easily. Two study tables are placed in the best light in front of the windows.

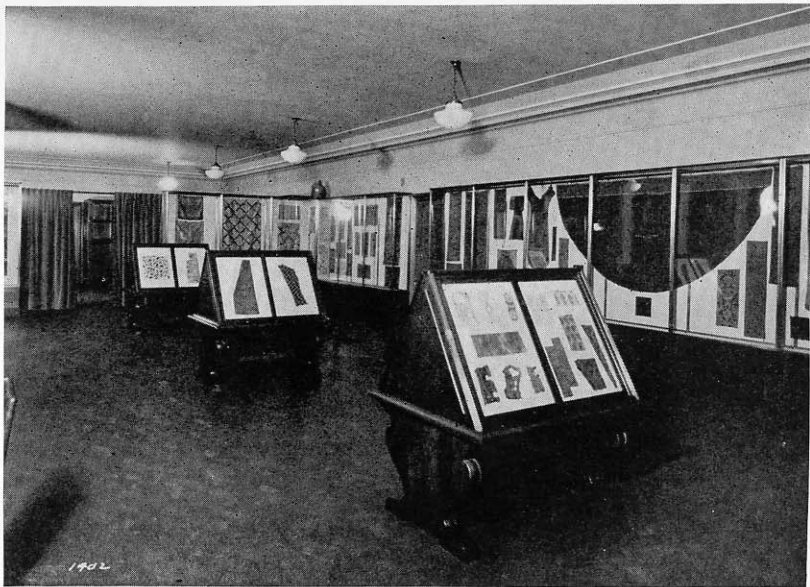
The back of the hall is partitioned off and used as the curator's office. Here cases are built into the wall to hold 2,000 frames with mounted documents; other cases with sliding shelves provide ample space for storage. Thus, the curator's advice and assistance can be readily obtained.

The exhibits are as far as possible

arranged in a chronological order. On the right side of the entrance and in the first desk case there are a number of fragments that illustrate the diverse technique of late Alexandrian and Coptic weaves, more of which are found in the Byzantine room. The desk case holds also fragments of tapestry and double cloth found in pre-conquest tombs in Peru, a part of the Institute's collection which is exhibited further in the Maya room and the gallery of American Indian art. Several fragments of Persian brocades, charming in color and design, and light Moorish silks in gingham patterns are shown in another case.

A group of embroideries, English and Italian, next attract the beholder, especially an exquisite sampler made in Italy in the year 1803, an unusual specimen of its kind both for its size and composition. The designs are perfectly balanced and there is no repetition. Besides several alphabets and borders it contains a wealth of little land-





VIEW OF TEXTILE DEPARTMENT

scapes, flowers and animals. This sampler and the two Jacobean pieces have been loaned by a private collector.

In the center of a long wall-case a cope of seventeenth century damask at once labels the contents Italian. Next to it we see two fragments of chasubles of Gothic fifteenth century velvet with ogival flowery designs. An ornamental towel of silk brocatelle shows that the early Saracenic influences lasted in Sicily well into the sixteenth century. In another case a Perugia towel of blue and white cotton damask, also of the sixteenth century, is further witness to the survival of Oriental heraldic patterns. The Italian case contains numerous damasks, brocades, brocatelles and velvets from the sixteenth and seventeenth centuries. The patterns are mostly of a floral character, but we find also birds and even figures, as the bust of a saint holding a book and a sword, and an elaborate composition of Christ rising from the tomb, with the sleeping guards below and cherubs in the spandrils above.

These two last pieces were specially woven for orphreys on chasubles.

The next unit of wall-cases is reserved for the art of silk weaving in France which, like so many other of the finest crafts, owed much to the genius of Colbert. A big case opposite the entrance shows the changes in design that took place under the fourteenth Louis. The case next to it holds documents to illustrate the development in the time of Louis XV and XVI, to the very end of the eighteenth century when, with the invention of the Jacquard loom, the history of silk weaving as an art comes to an end. Two Spanish textiles are exhibited in the same unit of cases, one of them a damask in brilliant red and yellow, part of a wall-hanging from a monastery, showing the coat of arms of the order above a beautifully designed flower vase.

The cases on the other side of the entrance to the office part of the hall are temporarily occupied by a loan collection of Chinese and Japanese silks. The smaller cases between the windows show some



TEXTILE STUDY ROOM

textiles from the Near East, a Byzantine banner, some fragments of vestments of sixteenth century Italian gold damask with flower vases, and in the last case a dress of a Slovak peasant girl is exhibited. Only one piece of modern textile art is shown, a  $3\frac{1}{2}$  yard length of linen designed and printed with 357 blocks by Harry Wearne of New York. While the design is built up on the Jacobean tradition it is full of a modern spirit and very satisfactory.

The desk cases containing small mounted documents will be changed often. At present they contain chiefly specimens of velvets, from plain Genoese of the sixteenth century to Venetian flowery *jardinière* and finest French brocaded velvets of the eighteenth century.

The curator plans to build up the study collection of smaller mounted documents. Already groups of students come regularly and we hope that the textile room will soon

be a recognized item in the day's work of teachers as well as interior decorators, buyers and sales personnel of department stores, manufacturers and designers. A fine nucleus has been formed already by the acquisition of a collection of 150 documents covering textile art in France, Italy and Spain from the fifteenth to the eighteenth centuries. Two gifts, one by the P. W. French Co., the other by Kirkor Minassian, show the interest taken by the dealers in this development.

Technically speaking, every textile item in the Institute belongs to the textile collection. This includes rugs and tapestries which will naturally be shown in their period rooms. But the textile room as such contains a vast material of general interest and great beauty and it seems to be appreciated as such by the visiting public in general.

A. C. W.

## CALENDAR OF EVENTS

### ILLUSTRATED LECTURES ON THE HISTORY OF ART

For the Members of the Founders Society and their families. (Membership card must be presented.)

Wednesday mornings at eleven o'clock

- January 4. Painting of the High Renaissance: Venice and Spain—MISS HARVEY.  
 January 11. Renaissance Painting in the North—MISS HARVEY.  
 January 18. Print Makers of the Renaissance—MISS WEADOCK.  
 January 25. Eighteenth Century Painting: France, England and America—MISS HARVEY.  
 February 1. American Colonial Art—MISS WALTHER.  
 February 8. French Painting of the Nineteenth Century—MISS HARVEY.

### EVENING LECTURES

(Open to Public)

- January 10, at 8:15. Aesthetic Values in Painting—PROFESSOR DEWITTE PARKER, Professor of Philosophy and Psychology, University of Michigan.  
 January 16, at 8:15. The Experiences of a Collector—PROFESSOR PAUL J. SACHS, Professor of Fine Arts, Harvard University; Associate Director, Fogg Museum of Art.  
 January 31, at 8:15. Titian—DR. W. R. VALENTINER.  
 February 7, at 8:15. The Spirit of Mediaeval Art—DR. WALTER HEIL.

### CHRONICLES OF AMERICA PHOTOPLAYS

(Open to Public)

- January 7, at 10:30 a. m.—Columbus.  
 January 14, at 10:30 a. m.—Jamestown.  
 January 21, at 10:30 a. m.—The Pilgrims.  
 January 28, at 10:30 a. m.—The Puritans.  
 February 4, at 10:30 a. m.—Peter Stuyvesant.  
 February 11, at 10:30 a. m.—The Gateway to the West.

### MUSICAL PROGRAM

On each Friday evening at 8:15 and Sunday afternoon at 5:00 there will be an organ recital or other musical program. These concerts are free to the public.

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## MICHIGAN ARTISTS EXHIBITION

During the month of January the annual exhibition for Michigan artists under the auspices of the Scarab Club will be shown in the large temporary exhibition gallery on the main floor. This is one of the most popular exhibitions held at the museum during the year and the large number of entries received and the new rulings promise to make this year's exhibition of unusual interest. It will open with a reception on the evening of January 4 and will continue through the month.

## LECTURE COURSE

The second lecture in the series of seven evening lectures will be given on Tuesday evening, January 10, at eight-fifteen o'clock by Professor DeWitte Parker. Dr. Parker has been Professor of Philosophy and Psychology at the University of Michigan since 1921. His subject will be *Aesthetic Values in Painting*.

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The third lecture in the series will be given on Monday evening, January 16, by Prof. Paul J. Sachs. Professor Sachs has been professor of fine arts at Harvard University for the past ten years and is also Associate Director of the Fogg Art Museum. The subject will be "The Experiences of a Collector" and as Professor Sachs has been a collector himself for many years, he is able to speak with authority on the subject.

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The fourth lecture will be given on Tuesday evening, January 31, by Dr. W. R. Valentiner, Art Director of the Institute. The subject, "Titian," is of particular interest at this time as the Institute has recently come into the possession of Titian's magnificent painting, *Man with a Flute*.

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## TEA ROOM

A lunch and tea room has been opened in the Museum and beginning January 1 will be open to the public for luncheon from 12:00 to 2:00 o'clock and for tea from 2:30 to 4:45. Special luncheons and dinners for clubs or other organizations can be arranged for by calling Mrs. Linton. The tea room is located on the ground floor at the end of the Romanesque gallery.