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PORTRAIT OF AN OLD LADY
REMBRANDT. 1606-1669
GIFT OF MR. RALPH H. BOOTH

PORTRAIT OF AN OLD LADY BY REMBRANDT

Of great importance to the Institute's collection is the acquisition of a new work by Rembrandt, which represents him for the first time as the great portrait painter he was. This splendid portrait of an old lady has been presented to the Museum through the generosity of Mr. Ralph H. Booth and is exhibited in gallery 7, where the best Dutch paintings are shown together: the Cuyp and Pieter de Hooch from the Scripps collection, the Frans Hals from the Oppenheim collection, and *The Visitation* by Rembrandt.

Portraiture was the foundation of the art of Rembrandt, more than half of whose complete works consist of portraits or character studies. Owing to the constant study of the human face, he was able to give to his types that infinite variety, and even to his most imaginative compositions that convincing realism which we so much admire. Already in his youth, before he began to receive orders, we find the artist occupied with portraying his family and himself; when later the first orders encouraged him to move from Leiden to Amsterdam, the attention of the portrait-loving bourgeoisie of that city was soon drawn to his powerful and realistic art. Within a year or two he became the leading portrait painter in this city. In the numerous portraits which he executed in his first Amsterdam period, from 1632 to 34, in the general arrangement of the sitter, in the carefulness of design, in the evenness of the lighting, he follows the trend of masters like Nicolas Elias and Thomas de Keyser, who held the position of the leading portrait painters at Amsterdam before Rembrandt arrived; but how infinitely more intense is Rembrandt's characterization, how much more vivid his design and color, how much broader his technic!

Our newly acquired painting, which the artist executed in 1634, in his twenty-eighth year, is a most excellent example of this kind of portrait. It shows how mature his art had become in this field during his

stay at Amsterdam, as a result of his having painted at least fifty portraits within the two preceding years. Dr. C. Hofstede de Groot rightly compares it in quality with the portrait of a lady of eighty-four painted in the same year, now in the Peel collection of the National Gallery, London, and to the portrait of an old lady in the Altman collection at the Metropolitan Museum, executed in the following year. In both these portraits we find the same large signature, done in a beautiful writing, showing that the artist felt pride in his performance.

And indeed he had a right to be proud of it, for, combining as it does the closest observation of nature with the expression of the inner life of the sitter in a highly dramatic manner, it is a masterpiece of portraiture, far superior to anything the contemporary Dutch portrait painters were able to produce, with the single exception, perhaps, of Frans Hals. We have an excellent opportunity to compare his style with Rembrandt's, since the portrait by Frans Hals in the possession of the Institute was executed almost at the same time (1635). While we find that Rembrandt, the younger artist, was just at that period undoubtedly impressed by the free handling of the painting of the Haarlem master—this is even more obvious in the Altman picture than in ours—yet Rembrandt is much more interested in the representation of the spiritual side of his model than Hals. Strong light is focused on face and hands and vivifies the intensely bright looking eyes, the mouth which seems to speak, the slight hands which seem to tremble. The erect posture of the figure bespeaks dignity, an impression which is intensified by the simple, yet distinguished costume, the beautiful velvet-like black of the dress and veil which contrasts with the finely executed white collar and cuffs. Harmonizing with the black and white costume is the red cover of the chair and the reddish tones

in the left background, which bring a vivid note into the color scheme.

We would like to know who this charming lady of seventy, who must have been a beauty in her youth, was, but as with most of Rembrandt's portraits we have to be satisfied with the admiration of the art with which it is executed, without being able to attach a name to the portrait. A suggestion of Dr. Hofstede de Groot, however, should be mentioned: he points out that the black veil covering the white collar is unusual in the Dutch costume of the time and thinks that the lady may possibly be English and perhaps the mother of the wife of the Dutch preacher of Norwich, John Elison, whom Rembrandt painted in the same year. This Dutch minister, while on a leave of absence, resided in Holland for a year or two, and it seems not impossible, as Dr. de Groot points out, that the lady portrayed in our picture was the mother of his wife who came with them to Amsterdam.

The portrait, which is in a most unusually fine state of preservation, has been in Irish possession for almost exactly one hundred years. It was purchased at the J. Hulswit sale at Amsterdam in 1822 by Richard de la Poer Trench, second Earl of Clancarty de Garbally (co. Galway), who at that

time was English ambassador at Brussels and the Hague and who benefited by his stay in the Netherlands by forming a fine collection of Dutch paintings. This collection was sold at Christie's in 1892, but our picture was kept by the Clancarty family until it was sold by Lady de la Poer Trench in 1920 to Mr. Arthur Sulley of London. Mr. A. Preyer of the Hague acquired it from Mr. Sulley and exhibited it on several occasions, one of them being in the exhibition of Dutch paintings in the *Jeu de Paume* at Paris in 1926. After the death of Mr. Preyer it appeared in the sale of his collection at Amsterdam, No. 8, 1927, and was purchased afterward by Mr. Ralph H. Booth for the Detroit Institute.

The painting, lost to the knowledge of Rembrandt scholars for one hundred years, became known again when it came into the hands of the late Mr. Preyer in 1921, and was published first by the present writer in October of that year in the *Kunstchronik*, then by Dr. C. Hofstede de Groot in *Die holländische Kritik der Rembrandt forschung*, 1922, then again by Dr. O. Hirschmann in *Cicerone*, 1923. It is reproduced in Dr. de Groot's booklet and in the writer's *Wiedergefundene Gemälde, Rembrandt*, 1921 and 1923.

W. R. V.

A PAINTING BY INGRES

Mr. Howard Young, by his generous gift of a girl's portrait by Ingres, has substantially helped the Museum in building up its collection of the great French school of painting of the nineteenth century.

Countrymen of Ingres have called him the "*peintre le plus français*." Although this is perhaps exaggerated, Ingres, with his refined taste, his strong sense for "*raison*," for classical clarity in his compositions, with the elegance of his figures, seemingly cool, yet full of latent sensuousness, really embodies, as few have done, the true spirit of French art.

The fact that other great French painters, such as Puvis de Chavannes, Maurice Denis, Degas and Gauguin, each

as different as possible from the other, were all passionate admirers of the master, and that even the ultra-modernists of today again make him, so to speak, the patron saint of their art, characterizes the constant "actuality" of Ingres's art.

Jean Auguste Dominique Ingres was born in 1780 in Montauban. At first a pupil of his father, who was a talented, though not particularly important painter and sculptor, he entered at twelve years of age the Royal Academy of Toulouse. Four years later he became in Paris the pupil of Jacques Louis David, the leading master of the neo-classical movement in France.

He distinguished himself very soon in several large compositions whose subjects



HEAD OF A GIRL
 JEAN AUGUSTE DOMINIQUE INGRES. 1780-1867
 GIFT OF MR. HOWARD YOUNG

were taken from the classical antique, winning the first prize of The Paris School of Fine Arts, and a State pension at the French Academy in Rome. Because of the exhaustion of the French Treasury, however, the reward was not paid until five years later. Thus in 1806 we find the artist in Rome, where he remained until 1820.

During his stay in Italy, Ingres more and more relinquished the doctrines of the David School. Raphael's grandiose compositions revealed to him the true monumental style of the High Renaissance, compared with which David's works appeared stilted, artificial and as lifeless as plaster casts beside marble originals.

On the other hand, Ingres's portraits, in which he centered his activity in spite of

all his lamenting over what he termed his "galley-slaving," were distinctly influenced by Holbein's masterly draughtsmanship. It was in Rome that, mainly for the purpose of making a living, many of those tiny and marvelously drawn lead pencil portraits were done, which today are counted among the most precious gems of his production.

Ingres first found general recognition in his own country in 1819, when he exhibited his famous *Resting Odalisque*, now in The Louvre. Another great composition, *The Vow of Louis XIII*, in the Cathedral in Montaubon, the work of almost four years' time, finally confirmed his renown. Besides other shorter stays, the artist passed eight more years (1834-41) in the

Eternal City. In 1855 at the International Exhibition in Paris, Ingres showed not less than sixty-eight of his best paintings. In spite of his unquestionable success, he became offended by some irrelevant formalities of the jury, and retired grudgingly to his estate, Meuney-sur-Loire, where in 1867 he died at the age of almost eighty-seven years. He remained active up to the last days, in this resembling the aged Titian, completing compositions unfinished in former days, recomposing, and in some instances greatly improving several of his favorite older themes.

As to Ingres's art, he himself used to say, alluding to his idol Raphael: "I am the conservator only of good doctrines, not an innovator." But this modest statement is refuted by his art itself. There is a good deal of romanticism of the sort of the great "innovator" Delacroix, in Ingres's classicism. He avoided the danger of a purely eclectic imitation of Raphael and the classic antique, by remaining always in contact with nature, as can be seen in his admirable portraits. Because intellect distinctly predominates in the painter's artistic personality, he at times appears somewhat dry and sober where he tries to

render the atmosphere of imaginary situations or the expression of psychic emotions.

This deficiency, however, is thoroughly compensated by many virtues, such as the wise and effective economy of his means, the incomparable exactitude of his drawings—Ingres is undoubtedly the greatest draughtsman of the nineteenth century—and finally his taste in selecting colors which though cool and enamel-like yet blend so wonderfully with the distinguished character of his design.

We do not know the identity of the young woman in our picture, which was painted in Rome in 1846; she seems to be a professional model rather than one of the artist's patrons.

The painting is of small size only (diameter $15\frac{1}{2}$ inches), and unassuming in its character, and yet perfectly capable of conveying an idea of Ingres's art. In its simple and noble composition, delicate modelling, and above all, masterly drawing, illustrated in such a feature, unimportant in itself, as the ear, pressed down a little by a heavy braid of hair—we have *in nuce*, so to speak, all of the graces which made this painter one of the outstanding figures of the entire nineteenth century.

W. H.

A PORTRAIT BY COPLEY

The American section has been enriched with a fine example of John Singleton Copley, a portrait of Mrs. Gayton, afterwards Mrs. Pigott, signed and dated 1779, which comes as a gift from Mr. D. J. Healy.

Before a window embrasure at the right, in which is a pot of flowers, is seated a woman in the thirties, clad in a gray silk taffeta dress lined with white, and with yellow skirt, her left arm resting on the window sill. Behind her hangs a dark red curtain. A large coiffure of gray *curls a la Pompadour* surmounts a full face with shrewd gray eyes. The picture, 50 inches high x 40 inches wide, makes an imposing addition to the museum's collection of early American portraits.

Copley was born in Boston in 1737 of

English and Irish parentage. He learned the routine of his art from his stepfather, Peter Pelham, a mezzotint engraver, and his talent for painting was so well developed at the age of sixteen that he engaged in the practice of portraiture, for which there was a ready demand in the colonies with the first flush of wealth, and he soon outstripped all of his New England contemporaries in the quality of his work.

His art gave him a social standing with the upper classes, many of whom sat to him. At the age of thirty-two he married a daughter of Richard Clarke, a wealthy merchant, and their union was a very happy one. He had an assured income and was far superior to any New England portrait painter who had preceded him except



MRS. PIGOTT
 JOHN SINGLETON COPLEY. 1737-1815
 GIFT OF MR. D. J. HEALY

his contemporary, Gilbert Stuart, who shared the patronage of the day. He reckoned his income at three hundred guineas a year, yet in spite of his success he had a longing for recognition abroad and when his *Boy with a Squirrel* was accepted at the Royal Academy (partly through Benjamin West's intercession), and this was followed by a similar recognition of his works in succeeding years, he

decided to at least make a visit to London. He sailed in June, 1774, leaving his family in Boston, apparently with the intention of returning. In the fall of that year he went to Rome. Upon his return to London, Copley purchased a handsome mansion and continued to paint abroad until the end of his life. He divided his time between portraiture and historical painting.

C. H. B.

A SUNG CELADON

One of the most distinguished pieces in the permanent collections of the Museum is the Chinese celadon vase recently given by Mr. and Mrs. Edsel B. Ford.

The vase stands twenty-eight inches high, an ovoid body with tall neck and wide flaring lip. Like all master works of the Chinese potters there is a subtle perfection in the curves of its silhouette. The principal decorative motive is a peony scroll design in moulded relief; there are also peonies on the neck.

The ware is a thick massive porcelain with greyish-white body and smooth grey-green glaze. From the district in Chekiang province where it was manufactured it takes its name, *Lung-ch'üan yao*. The Sung dynasty (960-1289) was the period of the best production of this type of porcelain, and to this time, probably the twelfth century, we may assign our example.

There are six other fairly well-known pieces of similar shape and pattern. The ones in the National Museum in Peking, the Imperial Museum in Tokyo, and the Samuel C. Davis Collection are most nearly like ours. The handsome example in the Buckingham collection in the Art Institute of Chicago is a little shorter and somewhat bluer in color. The examples in the Peters collection and the De Forest collection are like in shape and design but about nineteen inches high.

The vase is said to have come to us from the collection of the Chang Tao-ling family of Kiangsi province. This particular family of the Changs traces its descent from Chang Liang of the Han dynasty and takes its particular style from a famous Taoist noble born in A. D. 34. He was successful in his search for an elixir of immortality and ascended to the heavens. His secrets were bequeathed to his son and from that day to the present one of his descendants has been the head of the Taoist sect.

In a country where genealogies of sixty or more generations are not uncommon, we

are not surprised to find heirlooms like this celadon vase remaining in the possession of a single family for many centuries.

Comparing our vase with the memories and photographs of most of the others we have mentioned, we come to the conclusion that this Ford celadon is unquestionably one of the finest of its type in existence; and regardless of its rarity, the splendor of its outline and the beauty of its soft, smooth, transparent glaze are a source of joy to all who linger in the Chinese galleries.

B. M.



CHINESE LUNG-CH'ÜAN CELADON VASE
SUNG DYNASTY
GIFT OF MR. AND MRS.
EDEL B. FORD

TWO PANELS BY CARLO CRIVELLI



ST. PETER

CARLO CRIVELLI (1468-1493)

GIFT OF MR. E. M. SPERLING

Through the generous gift of Mr. F. Kleinberger and Mr. E. M. Sperling of New York the Museum has come into possession of two panels representing two apostles by Carlo Crivelli, that extraordinary master who through his brilliantly decorative and intensely felt works has been the delight of all lovers of fifteenth century Venetian art. Most of his works in public and private collections, such as the beautiful lunette owned by the Detroit Institute, and the present paintings, were originally parts of a large manifold altarpiece. These triptychons and polyptychons, most of which were executed by Crivelli for churches in the Marches from Ancona in the North to Ascoli in the South, were disposed of by the churches of these provincial towns during the nineteenth century, after having been separated into individual parts so as to make these large compositions more saleable. As the latest biographer of Carlo Crivelli, Dr. F. Drey,

points out, the present panels belonged to the polyptychon which was ordered from Crivelli by the main church in Monte Fiore dell' Aso, a place not far from Fermo, south of Ancona, about 1470. The Monte Fiore altar was, in the middle of the nineteenth century, in the possession of Cavaliere Vallati, Rome, who disposed of the Pieta to the London National Gallery in 1859, and of the splendid center panels representing the enthroned Madonna and St. Francis to the Museum at Brussels, in 1862. The predella depicting the half-length figures of Christ and the twelve apostles came into the collection of H. Cornwall Legh, High Legh Hall, Knutsford, Cheshire, from whom they were purchased by Capt. Langton Douglas and disposed of to several dealers. The Christ and five apostles are still in the hands of a London firm, two apostles are in the Museo del Castello in Milan, one in the Proehl collection, Amsterdam, and one in the Philip Lehman collection in New York.

DRAWING FOR ST. PETER
IN THE POSSESSION OF
MR. CHARLES LOESER, FLORENCE



ST. JOHN THE EVANGELIST
CARLO CRIVELLI (1468-1493)
GIFT OF MR. F. KLEINBERGER

The two panels in our Museum represent St. Peter and St. John the Evangelist. They are both painted on gold ground, and the figures have been executed in precise

and sharp outlines characteristic of Crivelli with his gay and clear colors. St. John wears a cinnabar mantle over a light blue costume and the book in his hand has a bright red cover. St. Peter, with a book covered in a similar color and with a large key in his hand, has a light claret shirt and a pale blue mantle lined in dark green.

It happens that the only known drawing in existence by Crivelli, in the collection of Mr. Charles Loeser, Florence, which we reproduce here, is a study for this St. Peter.

The two newly acquired paintings belong, like the *Pieta*, to the same rather early period of the artist's career which started about 1460 and ended about 1493, the last date we find on any of his pictures. They show the artist's characteristic style already fully developed and form, together with the *Pieta* which the Museum owns, an excellent representation of his rare art, which is so favored by American collectors, since the time that Mrs. Gardner acquired the superb St. George and Mr. Lehman the splendid Enthroned Madonna.

The two panels are placed in the room of the early Italian Renaissance on the south wall where the best work of the Venetian school is shown.

W. R. V.

SOME JAPANESE SCULPTURE

Three examples of Japanese Buddhist sculpture in wood, from three widely separated periods of Japanese history, were among the purchases reported in the December issue of the *Bulletin*. Individually each piece is attractive, while together they form a good working basis for a collection of this form of Japanese art.

First in point of time is the seated figure of a Bodhisattva made in the Early Fujiwara period (888-1068). The image, 24¼ inches high, rests on a low, flat lotus pedestal, and is set off against a glory which reaches a total height of 36 inches. The gold lacquer which once covered the figure is patchy and tarnished, as a result of age and of the fire which

scorched the now exposed bare wood. The bit of crystal that is the *urna* is a bright spot of contrast in the darkness of the forehead. The hands and part of the headdress have been restored, though evidently not in very recent times. The pointed glory, whose outline is said to be derived from that of the *cinlamani* or "magic gem," is of wood, slightly carved in low relief and painted white with a design traced in black and the halo in the center ornamented with red and blue. Its prototypes, both in form and color, may be seen in the Nara Museum. An elaborately pierced, engraved and gilded bronze crown adorns the head. Its like is found on numerous images, including a *Kokuzo Bosatsu* of the *Suiko*



SEISHI BOSATSU
JAPANESE. X CENTURY
PURCHASED

period (552-645).¹ and a Seishi of the fourteenth century.² Although the figure, glory, and crown, may all conceivably be of the same period, it seems fairly evident that they were assembled in their present relationship at some later time.

The identity of the figure is not absolutely clear. It has been called a Kwannon, but the *mudra*, the position of the hands, joined palm to palm as if in prayer, is very unusual for this goddess. The assumption that the hands might have been in some

other gesture originally is hardly tenable, because the forearms are in a position which makes any other *mudra* consistent with the person of Kwannon almost impossible. The crown, even if we could be sure that it was made for this figure, has lost the one part that would positively identify its wearer. Lacking any other definite index we might call this simply an unidentified Bodhisattva, but it seems more satisfactory to rest the decision upon the hands and say that we have an image of Seishi. Actually the Japanese form of Mahasthana-prapta, Seishi is regarded in Japan as the manifestation of the wisdom of Amida.³ He is found in a triad with Amida and Kwannon, or worshipped alone, and this *mudra* is characteristic.⁴

The Early Fujiwara period is sometimes lumped with the preceding century (Jogwan period, 794-888) under the name of the Heian or Peaceful epoch. This was a



KOMOKU TEN
JAPANESE. XIII CENTURY
PURCHASED

¹ Nara Imperial Museum reproductions of National Treasures, No. 85. L. Warner, *Japanese Sculpture of the Suiko Period*. New Haven, 1923. No. 31.

² M. Anesaki, *Buddhist Art in its Relation to Buddhist Ideals*. Boston, 1923. Pl. xiii.

³ A. Getty, *The Gods of Northern Buddhism*. Oxford, 1914. p. 100.

⁴ See Note 2.



AMIDA BUDDHA
JAPANESE. ASHIKAGA PERIOD.
1335-1523
PURCHASED

period of settling down in Japan, of the assimilation and acclimatization of the innovations that had come in an earlier day from China. The general effect in sculpture seems to have been a sobering one. Postures were more naturalistic and easy, and simpler draperies may be observed.⁵ Our figure, characterized by simplicity and composure, belongs to the middle of this period, the tenth century, before the luxury of the times expressed itself in the round and well-fed countenances of the eleventh century.

The second example is a life-sized mask of cedar wood, lacquered and painted. It is the face of what was once a complete figure. Once all gold, the flesh is now a dark chocolate color with spots of gilding. The white of the teeth, the red of the tongue and the green of the hair have been fairly well preserved.

Here again the identity is in some doubt. The face has been called that of Monju (Manjusri, the God of Wisdom), but the fierceness of the expression is foreign to the usual representations of this divinity. More probably we have here one of the four Guardian Kings, Shi Tenno or Lokapala. And if the green in the hair may be taken as a sign we may call him Komoku, the Lord of the South, whose color is green or blue.⁶

This figure was made in the Kamakura period, the thirteenth century, when the climax of Japanese sculpture was reached in the work of Unkei and his contemporaries. Both the intimate understanding of anatomical form, rendered with simplification and slight exaggeration, and the mastery of technical processes which characterized this period are shown in our fragmentary face.

Concerning the third figure there can be no doubt. This is a standing image of Amida (Amitabha), the Buddha of Infinite Light. It stands 38 inches high on an elaborate lotus pedestal 14 inches in height. His robe is gold lacquered, while the exposed parts of the body are flesh color, and the jewels in his head are pink and white crystal. The figure is a product of the Ashikaga period (1335-1573), which has been generally described as the idealistic period of Japanese art. Certainly "idealistic" is the precise adjective for this figure. The light, full, clinging robe covers a solid human form, but one which is nevertheless typical rather than individual; and falls in a multitude of skillfully wrought folds sufficiently sylistic in quality to pro-

⁵ O. Kummel, *Die Kunst Ostasiens*. Berlin, 1922. Pl. 24, 26, 27, 28.

⁶ Getty, *op. cit.*, pp. 148-150.

duce a rhythmically moving design. The gentle gesture of the hands and the tender expression of the face, neither aloof nor familiar, cannot but make an appeal to the human devotee of the god, who looks to Amida for his salvation.

So three phases of Buddhism and three

periods of Japanese sculpture are at least partially illustrated for us in Seishi, the sober, composed, self-sufficient wisdom of Amida; Komoku, the fierce Guardian King; and Amida himself, the compassionate Buddha of Boundless Light.

B. M.

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The last lecture in the announced Tuesday evening lecture course will be given on March 6, at 8:15 o'clock, by Mr. Carl Whiting Bishop, Curator in the Freer Gallery of Art at Washington. Mr. Bishop is one of the leading American archaeologists and has directed the field work of the Freer Gallery in China for the past several years, having a number of important finds to his credit.

In response to the many requests for additional lectures, the Institute has arranged for a series of TEN TUESDAY EVENING ILLUSTRATED TRAVEL TALKS, planned primarily for the prospective European tourist, but which should also be of interest to anyone wishing to become more familiar with the art of European cities. The itinerary will begin with London and will include Belgium, France, Spain and Italy. The talks will be given by the curators and it will be their endeavor to help the traveler "see Europe with his eyes open." The subjects and dates for March are as follows:

March 13, London—MISS WALTHER
 March 20, Belgium—MRS. WEIBEL
 March 27, Paris—MR. BURROUGHS

The talks will be given in the small auditorium and there will be an admission fee of fifty cents.