

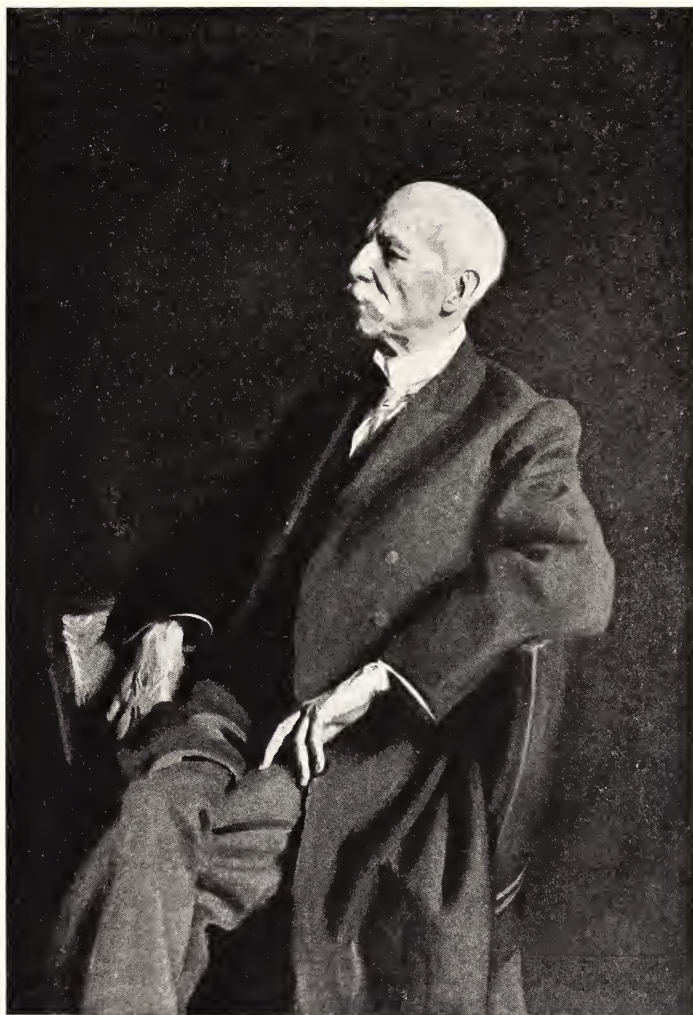
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PORTRAIT OF MANUEL GARCIA

Museum Appropriation 1919

by John Singer Sargent

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PORTRAIT OF MANUEL GARCIA

by JOHN S. SARGENT

OF all the compliments paid to artists, perhaps none surpass that of Pliny when he said "The marvel of the art of Cresilas is that it made famous men yet more famous." Sculptors and painters have worked with that aim in view but not always with success. This phrase may in justice be applied to two American painters, Whistler and Sargent. Of the two Sargent has produced the greater number of portraits.

The acquisition by the Rhode Island School of Design of the portrait of Manuel Garcia by John Singer Sargent makes a notable addition to the permanent collections of the Museum. Few contemporary portrait painters have been privileged to paint such distinguished sitters, and in the long list of the artist's canvases the Garcia portrait ranks with the best. It should also be noted that while a number of Sargent's sitters were distinguished by social leadership or high birth, in Manuel Garcia he had a subject who in his line was a power and who achieved distinction by personal genius, and the painter evidently welcomed the opportunity to place in enduring form his study of this interesting character.

Manuel Garcia* has been called by one of his pupils and friends, Hermann Klein, "the most illustrious singing master of the nineteenth century." He was born in Zafra, Catalonia, Spain, on March 17, 1805. He studied under his father, Manuel del Popolo, beginning his career as an opera singer in 1825 in America. In 1829 he settled in Paris and opened his class as a music teacher. From 1842 to 1850 he held a professorship in the Paris Conservatoire, during which time he was a leader in his profession and also well known to the scientific world for his researches on the

subject of the voice and its training. In 1850 Garcia went to London and became Professor at the Royal Academy, resigning this office in 1895. In 1855 he invented the laryngoscope, which benefited medical as well as musical circles. Among his pupils were such well-known singers as Jenny Lind, Adelina Patti and Henrietta Nissen. When Jenny Lind left Garcia in 1842 she said she had "learned all that it was possible for any master to teach her." Garcia died Sunday, July 1, 1906.

The portrait recently acquired by the Museum was painted by Sargent in London in 1905, and presented to Garcia on the occasion of the celebration of his 101st birthday. The presentation speech was made by Sir Felix Semon, and at the same time honors were bestowed on the distinguished musician by the Kings of England and Spain and by the German Emperor. The portrait was both a recognition of the many services Garcia had rendered to music and science, and an expression of the esteem and love in which he was held. It was remarked on the occasion that persons of advanced age usually were not blessed with many friends but that Garcia had them without number. It need only be said that twenty international learned societies and eight hundred individuals shared in the expense of the portrait. The painting was signed six weeks before Garcia's 101st birthday. It remained in his possession until his death and until recently in the hands of his family in England. The portrait has been purchased from the Museum Appropriation.

There is an old Celtic proverb to the effect that "genius is an eye that can see nature, a heart that can feel nature, and boldness that dares to follow nature." This saying precisely fits the genius of the painter. In addition he is an example of how valuable to the artist may be the proper study and appreciation of the great artists who preceded him. John Singer Sargent has attained success

* "Garcia the centenarian and his times" by M. Sterling MacKinlay, Wm. Blackwood & Sons, Edinburgh, 1908. Musical Times, April 1, 1905 p. 225.

because environment and training and a love of work did everything to develop his genius. He was born in Florence, Italy, of American parentage, on January 12, 1856. It was Florence with its message of beauty that gave him his early training. He came to Paris as a youth of great promise and perfected his knowledge of brilliant handling of the brush under Carolus-Duran. This was supplemented by a trip to Holland to study Frans Hals, and one to Spain to study Velasquez. North Africa and Egypt also helped to influence his use of color. In the eighties he had a studio in Paris, in 1884 he went to London, and in 1887 he came to New York. Since then he has resided in London but has spent considerable time in America. This in brief shows the formative elements in his career. Out of it all has come a master famous for freedom from formulae, distinguished for keen analysis of character, brilliancy of technique, quickness of execution and sureness of touch. His speed is unusual, and Garcia in his speech of acceptance of his portrait paid due tribute to it. It was the artist in the one responding to the artist in the other.

In his tribute to the art of Sargent (International Studio, 1900, vol. 10, p. 107) A. L. Baldry says of him, "In the representation of modern types of personality, in the treatment of present-day costume, and in the expression of the distinctive atmosphere that surrounds the life of our own times he found a peculiar satisfaction for that instinct for close and detailed observation which is the dominant attribute of his nature." As an example of this and the objective nature of his character study, the Garcia portrait will always be a worthy example of Sargent's work to represent his genius in our Museum.

L. E. R.



PRAENESTINE CISTA IV-III Century B. C.
Gift of Mrs. GUSTAV RADEKE 1906

A PRAENESTINE CISTA

FOR a number of years the Museum of the Rhode Island School of Design has been exhibiting a cista which dates back to the time when Etruscan bronzes were in great demand, not only in Italy but also in Greece.

Cistae were casket-shaped boxes, in whole or part of bronze, and probably used for two quite different purposes, religious and secular. From vase paintings, wall decorations, and bas-reliefs on sarcophagi of that time it is evident that they were receptacles for articles used in religious ceremonies; and not infrequently wall paintings are found showing cistae hanging on the walls of a room. The other common use to which they were put was as receptacles for toilet articles; this is proved by the fact that many have been found in the graves and

sarcophagi, and even now after twenty-two hundred years they contain such articles of the toilet as combs, mirrors, rouge, cosmetics, sponges and perfume. They have been discovered in some cities of Etruria, but many of those similar to the one owned by the School of Design have been found in Palestrina, twenty-three miles southeast of Rome, which is the site of ancient Praeneste, hence the name of the type. Our cista however was found near Pompeii. These cistae were most common during the fourth and third centuries before our era.

The greater number of cistae are cylindrical, though there were also oval and oblong shapes. Many of the Praenestine examples were evidently beaten out of a single sheet of bronze, the design having been previously incised upon it. The feet, handles, and other added decorations were cast separately and soldered on. Some have rings at equal distances around the body of the cista into which are fastened chains which hang rather loosely. A Greek artist however would hardly have covered up a part of his engraved design with such additional ornaments. The cylindrical type of cista usually had three feet while the oval and oblong shapes had four. A common form of foot was that of the claw of a beast and this rests on a small slab, either square or disc-shaped, about one inch in diameter and one quarter of an inch thick. On the Praenestine cistae there are frequently figures of small couchant lions which are cast separately and soldered on just above the claw feet against the body of the cista. Several different types of handles have been found.

The cista in the possession of the Rhode Island School of Design is of a type similar to one shown in the Fogg Art Museum in Cambridge from 1906 to 1910, from the Loeb Collection. It stands about eleven inches high and the diameter of the cylinder is about five inches. Its design is incised, this doubtless having been engraved while the metal was in the flat. This was the

custom with many of the artisans, for several cistae found have designs which show decidedly that they were not originally planned for such small surfaces. The handles, feet, and also the lions placed just above are cast separately on the cista at the Rhode Island School of Design. The one formerly at the Fogg Art Museum rested on discs while the one in Providence has the flat slabs. Also the lions on the latter face toward the left. There is a strong similarity in the handles. In each case the handle is in the form of a group of two nude figures, male and female. The one in Providence has the male at the left while the reverse is true of the one formerly at Cambridge. In either case one arm of each rests on the other's shoulder, while the other arm hangs at the side.

On the cover of the one in our Museum are engraved two animals called hippocamps, which are a combination of horse and sea monster; these are representations of Poseidon's steeds which drew his chariot over the sea. The handle is placed in the middle, with one of the hippocamps on either side. As for the incised or engraved design around the cylinder, there is a group of figures in the centre representing a scene at the bath and a group of gods. As in the case of so many of these cistae it is hard to interpret the story. In some instances the names of the persons have been incised near the figures but that is not the case in the one at the School of Design.

There are two columns on the cista which are rather crudely incised. These are typical of Etruscan architecture. Between them is a seated and a standing figure of a god. Evidently the seated one is intended for Tinia* (Jupiter) although he does not have the thunderbolts which he usually carries. Instead he has a long staff in his hand, a garment across his loins, and his feet rest on two small rocks. The god on the right wears a pilleus or conical cap. This was usually made of felt, with little or no brim. Such

*Tinia, Thurms, Turan, are Etruscan names. For other gods they used the Greek names.

a cap was ordinarily worn by fishermen, sailors and artisans, although also worn in traveling by the upper classes. As this god also wears the chlamys or cape it is likely that he is either starting on a journey or just returning from one. At the left of Tinia is Thurms (Mercury) with the caduceus and winged cap which easily identify him. His right hand rests on a post or square column over which a garment has been draped, and his left is on his hip, the weight of the body being on the left side.

The rest of the figures are grouped in a scene of toilet or bath around a fountain. Next to Thurms is a servant wearing a chiton girdled at the waist, who is in the act of fastening a sandal on the foot of a maiden, possibly Turan (Venus). Her right hand rests on that of her slave and in her left, which is raised nearly as high as her head, she holds the robe or garment which is thrown about her head and back, and falls nearly to the ground. Her pose is almost front view, although the body is turned slightly to the left and the face to the right. Next is another maiden, possibly Selma, with a staff in her hand. Her hair is knotted at the back of the head, and over her left arm is thrown a short garment. There is one more maiden in this group at the left of the fountain, with her arm resting on the edge of the basin. Her hair is secured with a band, and her feet are unsandalled. This figure is nude. The fountain is characteristic of the time, with a lion's head above it from which flows a stream of water. At the right is one other figure which completes the group. Her hair, also, is bound. Nearby is a doorway, with its drapery festooned in graceful folds, through which the maidens have come to the fountain.

There is a border of ivy both at the top and bottom of the cylinder. These borders establish its origin with a considerable degree of certainty as coming from Praeneste. The design of the ivy is somewhat similar to that found on a mirror now in the Museum of Fine Arts, Boston. Mr. L. G. Eldredge of Cleve-

land, in an article written concerning this mirror (*American Journal of Archaeology*, vol. 21, 1917, p. 376), states that "the ivy in the light delicate form in which it occurs here is extremely rare on Etruscan mirrors, but very common on Praenestine. . . . The slender ivy leaf, like almost everything else, found its way into Etruscan art from Southern Italy. . . . This mirror, then, also recalls the Praenestine group and may be placed near the middle of the fourth century, after the influence of Praxiteles had made itself felt in Southern Italy, but before the period of decadence." Doubtless our cista was made during the same period or a few years later. Fortunately there are no chains to hide the incised design which although not always carefully executed compares favorably with the greater number of those which have been found in Praeneste.

L. A. S.



TURKISH MINIATURE

Showing Selim II and his court

XVI Century

Museum Appropriation 1918

BROUSSA SILKS

THE name of Broussa is coupled with that of Baghdad, Damascus and Constantinople in the minds of those who delight in the atmosphere of the Arabian Nights. As the capital of the empire of the Osman Turks over which Suleiman I, the Magnificent, ruled, it excelled in magnificence in the XV and XVI centuries, and together with Constantinople, Konieh and Siwas, vied with the great Persian cities and with China in the production of extraordinary fabrics, especially silk brocades. Suleiman, with characteristic appreciation of beauty and the arts, fostered the silk industry until the work produced was so remarkable for design, color and richness that the name of his capital city, Broussa, has been applied to a whole class of decorated fabrics.

Suleiman's interest was continued by his son Selim II, although the latter was by no means so powerful a ruler. Selim's court however was magnificent, and doubtless created a larger incentive to the silk industry. The Museum possesses a Turkish miniature representing Selim II (1566-1674) and members of his court. From this we can judge of the use to which the Broussa fabrics were put and the consequent incentive to designers and manufacturers to produce materials of surpassing beauty. The small numbers of pieces of these wares that have come down to us prove conclusively why they should have been so famous.

In design these textiles do not make use of animals or human form, thereby conforming to the Mohammedan law. Instead there is a most artistic use of floral and scroll forms, especially such flowers as the tulip, eglantine, hyacinth and pink. These materials were used for hangings, garments, and ecclesiastical robes.

Gustave Migeon (*Les Arts du Tissue*, page 48) proposes an arbitrary division of Broussa silks into two classes according to design; in the first he places those which divide the areas by formal pat-



BROUSSA SILK BROCADE XVI Century
Museum Appropriation 1919

terns within which is the graceful arabesque or beautiful flower treatment, while in the second he finds a freedom from such formalism and a greater approach to naturalism. In this last he sees Chinese influence which undoubtedly was felt in Persia and Anatolia in many applied arts as a result of the invasions of the two previous centuries.

The Museum has recently acquired with the Museum Appropriation two remarkable examples of silk brocades of the "Broussa" or "Ottoman" type. The first of the pieces has a crimson satin underground with ground of silver threads. On this is an ogival pattern forming medallions outlined in red,

within which are arabesques and hycinth flower patterns in red on a gold ground. The silver background is so worn that the under-ground of red can be seen in several places.

The second piece is of the freer type of design, having an all-over treatment of various flowers, with their leaves and stems in blue, white and gold threads on a rich red ground.

It so happens that the examples owned by the Museum illustrate both classes and are of great interest to textile designers and students. In recent years manufacturers have studied the Oriental silks to great advantage, finding it possible to repeat on the Jacquard machines some of the richness of color, the freedom of design, the feeling for decorative effect and the variety which is found in such silks. This was proved conclusively in the exhibition of modern American silks which was shown in the galleries last May.

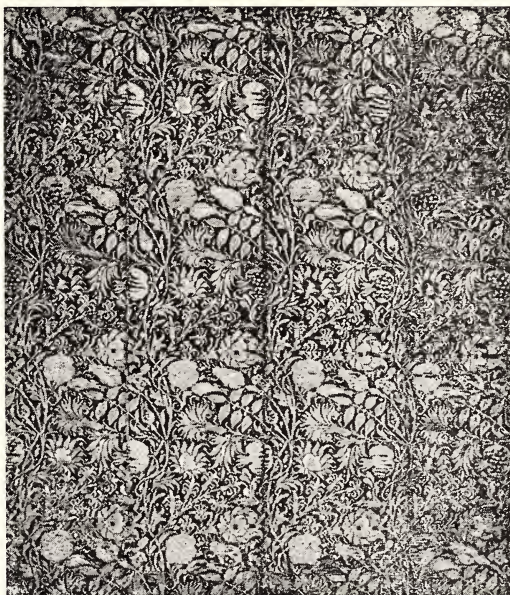
L. E. R.

NEWS OF THE SCHOOL

AT this season when the new school year is beginning, the friends of the Rhode Island School of Design will be interested to know what additions are being made to its teaching staff, where the school is broadening out, and what classes are being developed on a larger scale.

The new year finds the School of Design, like most other educational institutions, filled to overflowing in many branches, especially in the evening classes. Never before has there been such intense desire for the privileges offered by the School. On October first the total registration was 1,124, which is in sharp contrast to the 689 who had registered up to the same date last year.

Among the old friends whose absence will be felt keenly none will be missed so much as Mr. William C. Loring, who, to the great regret of the School, has



BROUSSA SILK BROCADE

XVI Century

Museum Appropriation 1919

resigned as head of the Department of Drawing and Painting. After fifteen years of loyal service to his students, he now feels it necessary to devote his entire time to his own work as a portrait painter, in which all friends of the school will wish him happiness and success.

The most important of the appointments is that of Mr. Howard E. Smith of Boston to take charge of the classes in Painting and Illustration, formerly taught by Mr. William C. Loring and Miss Florence H. Minard. Mr. Smith received his early training at the School of the Boston Museum of Fine Arts and was also a pupil of that past master of illustration, Howard Pyle. He was awarded the Paige Traveling Scholarship and studied abroad. At the Panama Pacific Exposition he received a bronze medal for painting, and is looked upon as one of the foremost of the country's younger painters. Mr. Smith belongs to what may be called the Boston group of painters, who stand for fine draughtsmanship in painting. His illustrations, which are well known in the magazines of the conservative thought-

ful type, bear witness to this. The School is fortunate in obtaining the services of an illustrator and a painter combined with fine enthusiasm and high ideals.

Mr. Arthur W. Heintzelman, who will from now on have charge of all the life classes, is a graduate of the school who has traveled and studied abroad and taught at the Detroit School of Design. During the last year he has taught the day classes in cast drawing and the evening life classes. Mr. Heintzelman is also an etcher of rapidly growing reputation whose work will this year be shown under the auspices of Frederick Keppel in New York, Boston and Chicago.

A second new instructor who comes to us with fresh inspiration but long experience is Miss Mary B. W. Coxe, who will have all the classes in cast drawing. Miss Coxe was a pupil of William M. Chase, of Kenyon Cox, and of the Art Students' League of New York. She taught for many years at the Buffalo Fine Arts Academy, from which her students went out to take honors repeatedly in the exhibitions of New York and Philadelphia. Among them are such well known artists as John F. Carlson, John Speicher and others.

In the Textile Department, Mr. Andrew J. Clarke is coming to spend his whole time upon Chemistry and Dyeing. This will enable the School of Design to offer thorough courses in Textile Chemistry, in both the day and evening classes. It will now form the third year's work in the Chemistry course, the aim to which the other two years are directed. Additional teachers have been added to the other departments as well. In the evening classes of the mechanical department A. F. Pearson, John B. Keily, W. C. Parsons, C. F. Barningham, C. G. Ross, William Weighe, D. S. Reed, and Albert E. Bell are added as teachers, while to the textile department have been appointed Robert Armstrong, D. B. Fernald, Luini Palizza and John C. Dinsmore.

Mr. Antonio Cirino, who was connected with the American Embassy in Paris during the war, comes back to his many classes in the Jewelry and Normal Art Departments fresh from a tour of Italy.

Mr. William T. Aldrich, who has been in France as Captain in the Ordnance Department and who directed the design in Architecture and in Interior Decoration previous to his work in France, has returned to this country. He has been awarded the cross of the Legion of Honor from the French Government.

R. G.

SIGNS OF PROGRESS

Age of Institution, forty-two years

SCHOOL, 1918-19

Total Registration	1,460
Day Classes	170
Evening Classes	638
Saturday Classes	245
Vocational Classes	206
Rehabilitation Classes	9
Special Classes in Manual Training	37
Soldiers training during summer	155
States represented	8
Number of teachers	72
Diplomas (from 7 departments).	24
Certificates (from 4 departments)	10

MUSEUM

Attendance	75,772
Number of children from public schools	1,778
Number of additions	711
Special exhibitions held	21

LIBRARY

Volumes added	244
Post cards added	59
Lantern slides added	165
Reproductions added	85
Volumes circulated	4,113
Reproductions circulated	9,103
Periodicals circulated	587

MEMBERSHIP

Number of honorary members . .	1
Number of life members	45
Number of governing members . .	139
Number of annual members . . .	546