

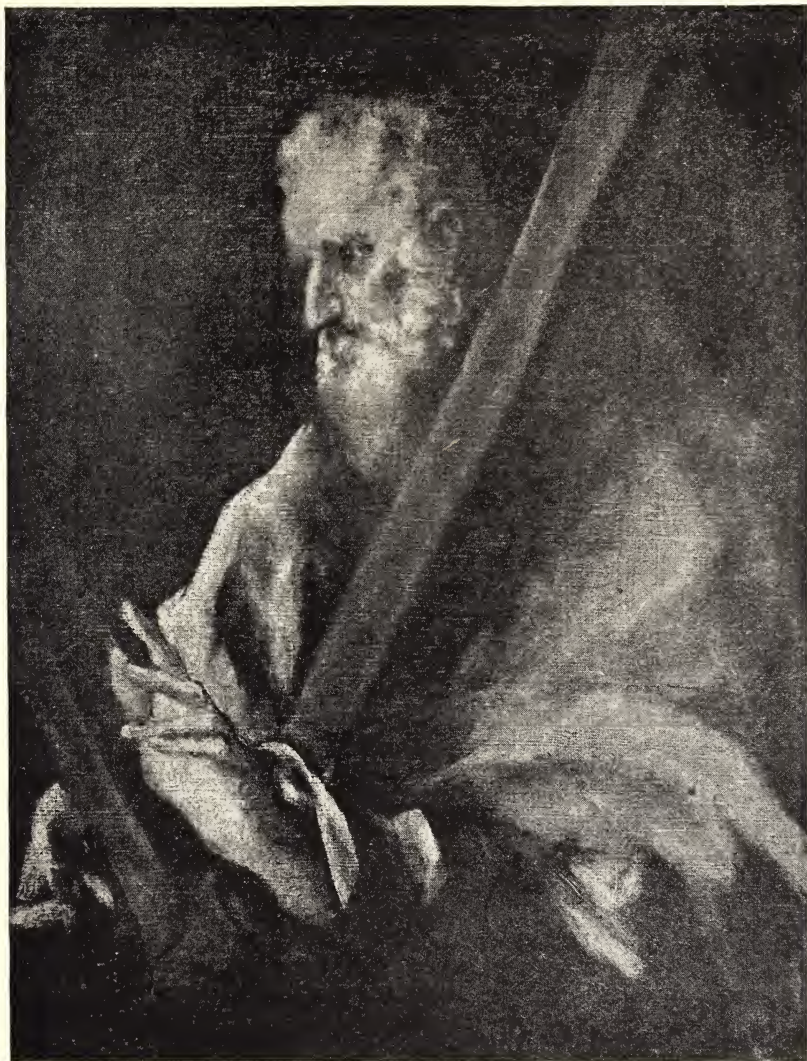
# Bulletin of the Rhode Island School of Design

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SAINT ANDREW

Museum Appropriation, 1917

by El Greco, Spanish School

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## "SAINT ANDREW," BY EL GRECO

ONE of the paintings acquired with the Museum Appropriation in 1917 is an example of the work of Domenico Theotocopuli, better known as El Griego, or El Greco. The canvas was purchased in Spain by Sir Hugh Lane and passed through several hands after his death. It is a replica by El Greco, with some modifications, of the painting of Saint Andrew, which was formerly in the Provincial Museum in Toledo and is now in the Museo del Greco in the same city.

It is fitting that the painting should be added to the permanent collections, for El Greco is the earliest of the great painters of Spain, and his remarkable brush-work, his handling of color, and the power of imaginative creation which he possessed, assure for him a high standing in the field of art.

We know more of El Greco from his work than from other sources. In fact, biographical details are curiously lacking. This is all the more strange because he was distinctly a leader, and was a friend of Pacheco and well known to Palomino, both well-known chroniclers of that period. El Greco was a native of Candia, Crete, where he was born in 1548, if Palomino is correct, and was a disciple of Titian, according to a letter of Julio Clovio. That he was also greatly influenced by Tintoretto and the Bassani is clear from his early paintings. He came to Spain in 1575 or 1576 and worked especially at Toledo, where he died on April 7, 1614.

That El Greco was a strong personality is borne out by the remark of Pacheco that "he was in all things as singular as in his painting." We are, however, not concerned with the man, but with his work.

El Greco's paintings fall into three groups. The first, of Venetian character, dates from 1575 to 1584. In this he moved along accepted conventional lines in the main, but already showed his

deep interest in the problem of light. The second group dates from 1583 to 1604 and represents the artist at the height of his powers. Here, as he told Pacheco, "it was his practice to retouch a picture until each mass of color was distinct and separated from the rest, asserting that it gave strength and character to the whole" (*Arte de la Pintura*, p. 242). Here his imagination ran riot, but his drawing was often exaggerated, and his treatment was forced and extravagant. These are not the elements which have brought him fame today, but rather his facile handling of light, strange and theatrical. In our time we have been led to appreciate the possibilities of light by the work of the French Impressionists. The third period, 1604-1614, to which our canvas belongs, is one in which the artist lays aside something of his extravagance, loses a little of his free handling of light, and in his work becomes more nearly like other painters. That he still has his peculiarities is seen in his treatment of the hands and background, and in the intensity of expression in the face of St. Andrew. Here is the same narrow forehead and deep-set eyes. In common with the rest of the apostles in the series, there is an intense religious emotion. While these are less mannered than the paintings of the middle period, they show that El Greco is still a master of power and that he has not lost his mastery over his brush work.

Saint Andrew was a brother of Simon Peter, and was the first who was called to be an apostle. According to tradition he travelled to Scythia, Cappadocia and Bithynia, and was crucified in Greece on a cross of peculiar shape (the *crux decussata*), which appears in the painting as one of the attributes. El Greco's portrayal of Saint Andrew conforms in other ways to the type of the saint, representing him as an old man, with long white hair and beard. St. Andrew was very popular in Spain, probably

because he was the patron saint of the Order of the Golden Fleece, which included the best of the Spanish knights.

The great interest today in El Greco's work with the resulting scarcity of examples on the market, and the fact that a large majority of the most characteristic are held in Spanish churches and museums, make it unlikely that a worthy example of the middle period will come within the reach of the Museum. The example under discussion is very representative of the last period of the work of an artist who has exerted considerable influence on artists of our own day, one of whom was John Singer Sargent.—L. E. R.

### A HILL-JAR OF THE HAN DYNASTY

THE Rhode Island School of Design possesses a curiously beautiful cylindrical jar with a conical cover of the type commonly known as a Chinese "Hill-Jar." Dishes of this kind have been found in large numbers in the graves of the Han Dynasty, proving conclusively that they were mortuary pottery; but their exact use is uncertain, for, as far as can be determined, such pieces are not mentioned in Chinese literature.

Hill-jars are made of coarse clay and are usually covered with a glaze of soft sage-green. Originally, judging from the bits of glaze that remain on the cover, the jar in the museum collection had one of this color. The ravages of time and water have, however, turned the glaze for the most part to a grayish silver gloss with gold and iridescent lights. The jar is cylindrical in shape, with a conical cover, standing ten inches high with a diameter of seven and one-half inches. About the body is a band of ornament three inches wide and modelled in low relief. The whole is supported on three low feet in the form of crouching bears.

The name "hill-jar" comes from the cover which seems without doubt to represent "a mountainous island in the midst of the sea," and probably is intended to represent the "Islands of the Blest," so popular in early Chinese history and legend. The three mountains depicted are of varying heights, and are surrounded by four conventional waves with crests rounded and pointed as the exigencies of the design demand. The sea and the mountain seem to be thickly populated, for little figures are scattered through the waves and over the hill-sides. The identity of many of these figures is scarcely decipherable, because



MORTUARY "HILL-JAR" Chinese, Han Dyn.  
Museum Appropriation, 1918

of the modelling and the action of time, but enough of the form remains for us to be sure that a demon racing up the hill at full speed, stick in hand, and a wild goat, and perhaps a monkey, appear on the museum jar as well as on other well-known examples of the same period.

About the body of the jar is a decorative and entertaining band of ornament, modelled rather delicately in low relief. This band is divided into two equal parts by a strong division line. These two sections are again divided within

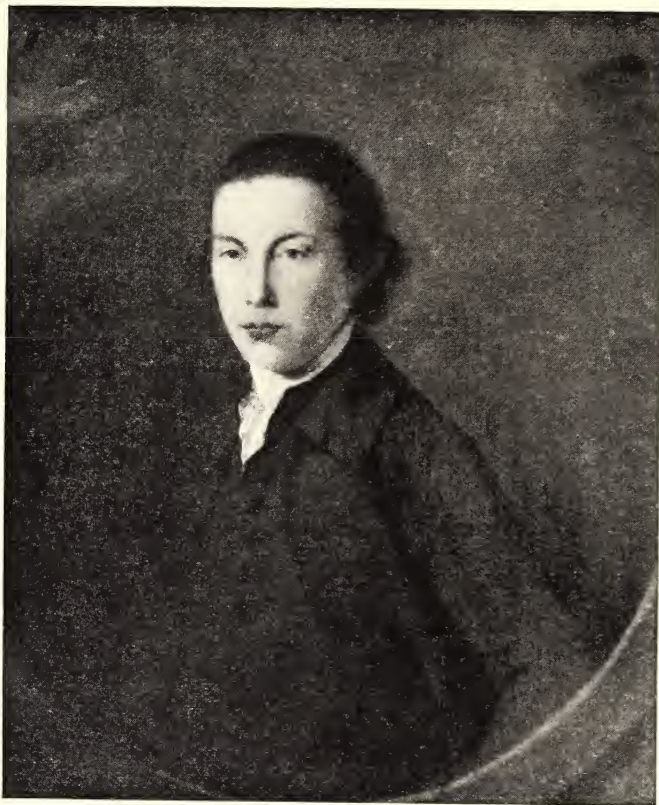


themselves into three unequal parts, the central one in both cases being the larger, by conventional waves. The artist's conception of the waves was very complete, for spray blows from their crests, while the execution is delicate and the design charming. The sense for design is carried out by the troughs which emphasize the base of the decorative band. On the side of the jar, which is illustrated in this number of the BULLETIN, there appears in the central trough of the wave a rampant tiger in profile, with mouth wide open, dashing through the waves. At its feet is a slender snake with head upraised. The division at the tiger's right holds the ever-popular demon running and brandishing a long stick in his hand, while in the left division is a stag with long slender horns. The other side of the jar is similarly decorated, for the larger division has for its motive the tiger again, but this time the body is in profile and the head is *en-face*. This position, with the right paw upraised, is a common one on jars of this kind. A bit of realism has been attempted here, for the tiger's body is spotted and special attention seems to have been given to the slender whiskers which successfully help to break up the background. On this side of the jar the figures in the smaller spaces are more difficult to see, but the usual demon seems to appear again and probably a wild goat too.

The jar is not only interesting because of its beauty of design, but also for its antiquity and the use of the hill motive. About the hills of China, representations of which appear again in all branches of Chinese art, there has always clustered a wealth of history, legend, and religious lore. Mountain worship is one of the oldest Chinese religious rites, as is natural among peoples who worship the visible heaven, for on the mountain tops they seem nearer to their gods, and their sacrifices more acceptable. Today five mountains, T'ai Shan, Heng Shan,

Sung Shan, Hua Shan and Nan Yeu are considered sacred, and faithful Buddhists make pilgrimages to them and there practise sacrificial rites. The motive on our jar cannot refer to any of these mountains because it dates back to the Han Dynasty (206 B. C.—221 A. D.). It is probably a primitive representation of the "Fortunate Islands," P'eng lai, Fang chang, and Ying chou which were thought to be situated in the sea beyond the Shantung Peninsula. The undiscovered east and the marvellous Pacific were quite naturally chosen as the places where all things beyond the ken of man would exist. On these "Fortunate Isles," according to the legend, the Chinese immortals dwelt robed in garments of white and surrounded by animals and birds of pure white. The sacred fruit, which ripened only once in three thousand years and which upon eating gave one a golden hue, grew here as well as that most marvellous of drugs which had the virtue of giving immortality to all those who partook of it.

According to Berthold Laufer in his "Chinese Pottery of the Han Dynasty," p. 191, the first mention of these islands is made in the reign of the Emperor Ts'in Shih Huang ti (221–210 B. C.), when he sent several thousand boys and girls to the east in search of them. Although the search was a vain one, the interest in these islands again revived in the Han Dynasty and especially under the Emperor Wu (140–85 B. C.). In connection with this legend, which perhaps has some historical background, it is interesting to note that Wu, with the aid of alchemy twice sought for a glimpse of Mount P'eng lai, where the immortals dwelt, and when unsuccessful had made near his palace an artificial lake with three islands in it to remind him of the unknown realms of the ocean. During this period, to which our jar probably belongs, such representations in bronze and pottery were numerous and the poets and dreamers seemed to constantly



FRANCIS GREVILLE, LORD BROOKE  
Museum Appropriation, 1917

by Sir Joshua Reynolds

sing of the "Islands of the Blest." Why the Chinese chose the hill motive for their mortuary pottery is easily understood from this belief.

The Rhode Island School of Design has, therefore, in its possession a "hill-jar" which is not only pleasing to the eye, but which also brings us into closer relationship with the thoughts and hopes of the Chinese in the days of the Han Dynasty and which perhaps helps to understand the mountain worship of today.—C. H. H.

Though we travel the world over to find the beautiful, we must carry it with us, or we find it not.

—Ralph Waldo Emerson.

#### PORTRAIT OF LORD BROOKE BY SIR JOSHUA REYNOLDS

**B**URKE'S PEERAGE may give us genealogical facts about English men and women of the eighteenth century, but we must turn to the work of the painters of the period, to Reynolds, Romney, Lawrence, and many others, if we want to visualize what manner of folk they were.

The eighteenth century in England has a peculiar charm for many of us. It is sufficiently near to our own period to be well understood. Much of our literature dates from this time, and our Colonial heritage, which is becoming increasingly precious to us, is but a reflection of the English manners and customs. The cen-

tury was one of intense life, of military and naval activity, of rare spirits in literature and on the stage, and of the resulting emphasis on the individual. Commercially the merchants were growing rich and ability counted for much in the social world. Such conditions created a demand for portraits, and Reynolds answered the demand.

Although there were many other portrait-painters at work, no other artist achieved the success, received such honors, or had so large an income from his work as Reynolds. No one had such distinguished sitters, or portrayed the character of the individual and the period as well. Among his many sitters Lord Brooke appears twice, according to Reynold's diary, namely in November, 1755, and in April, 1758. The later portrait was a three-quarter length, and represented Lord Brooke sitting at a table and looking at a plan. This was engraved by R. P. Parkes. The earlier one is apparently the portrait which has recently been acquired with the Museum Appropriation.

The Right Honorable Francis Greville, Earl of Brooke and of Warwick, and Baron Brooke of Beauchamp Court, was born in 1719. He was made Earl Brooke on July 7, 1746, and Earl of Warwick on November 27, 1759, by patent of George II. On May 16, 1742, he was married to Elizabeth, eldest daughter of Lord Archibald Hamilton. He was a Knight of the Most Ancient and Noble Order of St. Andrew, or the Thistle. His chief seat of residence was Warwick Castle. Concerning his activities, little is stated save that he was Recorder of Warwick, and one of the Vice-Presidents of the Foundling Hospital. He died in 1773. The portrait was formerly in the collection of Sir Robert Allen Prior Park, Bath, England, and more recently in a well-known Boston collection, where it was for some years.

Reynold's activity covers a long and important period. He was born in

Devonshire, at Plympton, on July 16, 1723. His father was a clergyman and schoolmaster. Northcote says that his first teacher was William Gandy, a Devonshire artist, but Collins Baker ("Lely and the Stuart Portrait Painters," Vol. ii, page 56) points out that Gandy died when Reynolds was but seven. In 1740, he was sent to the studio of Thomas Hudson, where he worked three years. In 1749, he went to Italy and stayed until 1752, studying the old masters and striving to understand their technique. As he tried to put into practice what he learned, irrespective of tradition or fashion, he soon made himself famous on his return to London. He was an artist of remarkable speed, with the power to paint a portrait in four hours, if necessary. He carefully avoided the nude, for he was weak in drawing, but he excelled in the portrayal of character. Reynolds was always experimenting with his medium; his later work, therefore, has often changed decidedly for the worse, but his earlier work is sounder and more nearly as it originally left his brush. Reynolds' genius was to emphasize the refinement of his men and the charm of his women in a way quite unsurpassed by others. For that reason the portrait under discussion has unusual interest, being of his earlier period, which for convenience is called the "Kitty Fisher" period (1755-1760), from the well-known portrait of that lady. Like others, in his best manner, the head is kept smooth and rather thinly painted. The background, too, is smooth and so differs from those in the later work.

Horace Walpole, in the eighteenth century, voiced his belief in Reynolds in this way: "One prophecy I will venture to make; Sir Joshua is not a plagiarist, but will beget a thousand. The exuberance of his invention will be the grammar of future painters of portrait." ("Anecdotes of Painting in England," Vol. I, page xvii).—L. E. R.



## NOTES

**ELECTION OF TRUSTEES.**—The annual corporation meeting of the Rhode Island School of Design was held on June second. Mr. William T. Aldrich and Mr. Henry D. Sharpe were elected as members of the Board of Trustees until 1926.

**SCHOOL GRADUATION.**—There were thirty-one diplomas awarded at the Graduation exercises of the School, held in Memorial Hall on the evening of May twenty-sixth. In addition six received post-graduate certificates, and nineteen were given certificates. Twenty-five scholarships were awarded and thirteen prizes were given. The chief speaker was His Excellency Governor R. Livingston Beeckman.

**THE COSTUME PARTY.**—For many years the annual Costume Party at the School has been the crowning social event of the year. It has also been the rallying time of the Alumni, when they came to renew their acquaintance with each other and share again in the spirit of the School. These parties have drawn their inspiration from such varying sources as "A Greek Festival," "A Garden Fête," "A Dream of the Sea," "The Evolution of America." This year's subject, "A Pirate Party," was based on Howard Pyle's and N. C. Wyeth's "Treasure Island," and proved to have unexpected possibilities of color and picturesque costumes. A pirate ship, of Mr. William E. Brigham's creation, that filled the stage end of Memorial Hall with her great spars, towering poop and battle lanterns, dominated the scene. From her decks a little allegorical figure of Golden Bullion escaped to the floor pursued by a horribly ferocious renegade and then by the whole pirate band. The traitor at last being duly slain and the precious gold reclaimed by the crew, the pantomime ended in some songs by a buccaneer with a delightful bass voice. This was followed by the kaleidoscopic

evolutions of a Grand March which dissolved into a picturesque meleé of couples—pirates in all stages of desperation and abandon, Spanish beauties and Colonial dames—that ran its happy course till long after midnight.

**THE EGYPTIAN RELIEF.**—The editor has just received an interesting letter from Mr. George Allen, of the Oriental Institute at the University of Chicago, which will doubtless prove of interest to the readers of the BULLETIN. It is, therefore, printed in full:

"DEAR SIR: The Egyptian relief illustrated in your April BULLETIN which has just reached me is indeed an interesting piece. After studying it in connection with our photographs I am inclined to believe that it dates from Ptolemaic times and that a possible source might be the chapel of Philip Arrhidæus at Karnak. The method of indicating the navel is one clue; the style of writing is another. The inscription ends: ". . . that he may be given life," and refers to the presentation of the offerings in the king's hands to a god or goddess who must have stood or sat before him, and its purpose."

**STORY HOURS FOR CHILDREN.**—Following the plan inaugurated last year the Rhode Island School of Design offered a series of four story-hours for children during the present season. The speaker was Mrs. Mary S. Puech, the librarian, and she has interested large groups of children as well as many of their older friends. The series for this year included "Queen Hatshepsut, the Queen Elizabeth of Egyptian History," on December 13th; "In a Persian Garden," on January 24th; and "A Birthday Party in Japan," on March 13th. The last of the series was "How Ladas brought the News, a Story of Old Greece," on April 17th. These talks were given in Memorial Hall and were illustrated with the best material available. They have been followed by visits to the Museum galleries by many of the children present.

## THE LIBRARY

Among the books added during the quarter are the following:

Coomaraswamy, Ananda—Rajput painting. 2v. 1916.

Davis, F. Hadland.—Myths and legends of Japan. n.d.

Filow, Bogdan D.—Early Bulgarian Art. 1919.

Gordon, William Hugh.—One hundred loose leaf lessons in lettering with pen and brush. n.d.

Kellogg, Charlotte.—Bobbins of Belgium. 1920.

Lenygon, Francis.—Decoration in England from 1660 to 1770. 1914.

Macartney, Mervyn E., Compiler.—Practical exemplar of architecture.

Millet, Gabriel.—Le Monastere de Daphni. 1899.

Morris, Frances and Hague, Marian.—Antique laces of American collectors. Pt. 1. 1920.

Richter, G. M. A.—Catalogue of engraved gems of the classical style, Metropolitan Museum of art, New York.

Tiffany Studios. The Tiffany Studios collection of antique Chinese rugs. 1908.

The Library contains 4,210 volumes, 16,420 mounted photographs and reproductions, 3,219 lantern slides, and about 3,420 postcards. During the months of June, July and August the library is closed.

## EXHIBITIONS OF THE QUARTER

April 3 to 15.—Hand decorated fabrics from the Art Alliance of America.

April 30 to May 20.—Paintings by Jonas Lie.

May 8 to June 20.—Plans for the new buildings at the Rhode Island School of Design.

May 20 to June 25.—Memorial Exhibition of paintings by Henry Golden Dearth.

*The Bulletin of the  
Rhode Island School of Design  
Providence*

All communications should be addressed to the  
General Editor, Mr. L. Earle Rowe.

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## ADMISSIONS.

**HOURS OF OPENING.**—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 8th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.