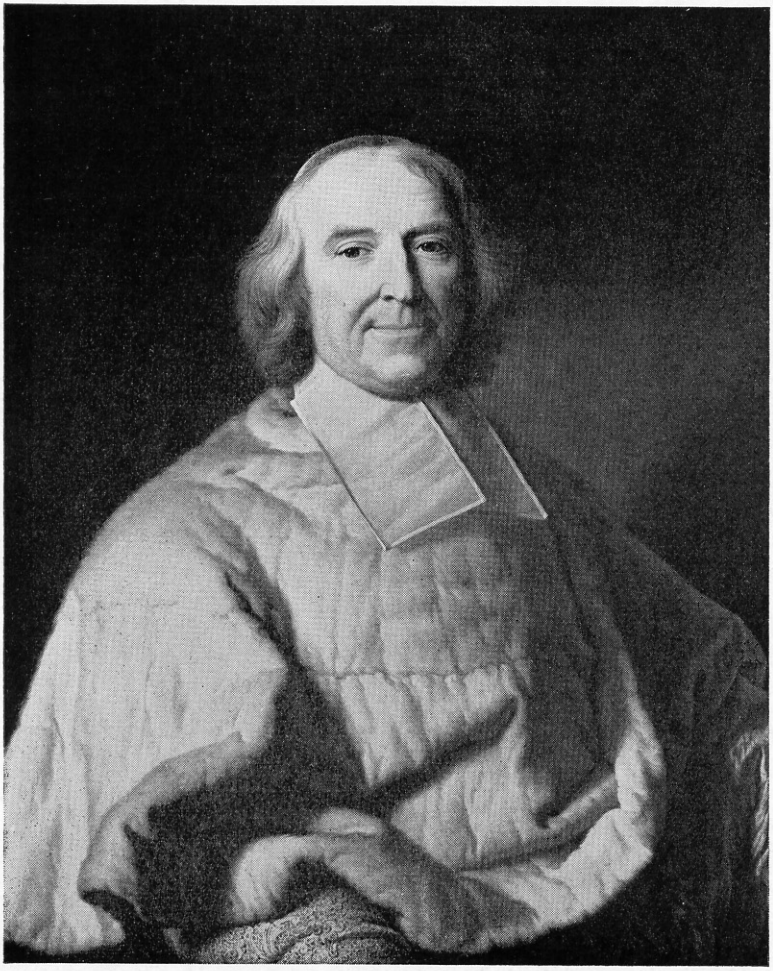
Bulletin of

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

VOL. XXIII . . . NO. 2
NOVEMBER . . 1943



CARDINAL DE FLEURY
BY HYACINTHE RIGAUD, FRENCH, 1659-1743
Gift of Mr. and Mrs. Ernest Kanzler, 1943

RIGAUD'S PORTRAIT OF THE CARDINAL DE FLEURY

THE PORTRAIT of *Cardinal de Fleury* by Rigaud, recently given the Museum by Mr. and Mrs. Ernest Kanzler, brings into our collection an important artist and an interesting subject.[1]

The French portrait painters of the eighteenth century are not so well known in this country as the English. Hyacinthe Rigaud (1659-1743) was, however, one of the great portrait painters of an age when this branch of art filled an important social function and was at the height of its power. Born at Perpignan in the extreme south of France, Rigaud went at the age of fourteen to Montpellier where he studied under two minor artists who introduced him to the study of Van Dyck. At eighteen he went to Lyon, the metropolis of the south, and at twenty-two (1681) to Paris to enter the school of the Royal Academy. Here he won second prize in 1682 for a historical painting. But on the advice of Lebrun, the court painter, Rigaud abandoned historical compositions for portraits and, giving up the trip to Italy, stayed in Paris to devote himself to his new field. He quickly won success in the "city" world of Paris, then in 1688 gained entry to the life of the court by a portrait of Monsieur, the king's brother. From that time onward he poured out a stream of magnificently decorative yet vividly characterized portraits of the court, the nobility and the leaders of the church. His is the most famous of all portraits of Louis XIV, the great parade portrait in the "grand style" now in the Louvre. In his long career he painted five kings and four generations of the French royal family.

Our picture belongs to his later period and represents one of the most interesting and curious figures at the Court of Louis XV. The Cardinal de Fleury (1653-1743), born of modest family, was educated at the Jesuit College in Paris and entered the church. For sixteen years he was bishop of Fréjus, an obscure town in the south of France. In 1714 he was called to court and made tutor of the five year old boy who was the king of France, Louis XV. During the corruption of the long regency he not only brought up the young king as a retiring and strictly virtuous young man (it was after the passing of Fleury's influence that Louis XV turned extravagant and dissolute), but gained such an ascendency over his pupil's mind that, so long as the tutor lived, the king had no other will than his in matters of state. In 1726, after the Duc de Bourbon fell from power as the king's chief retainer, Fleury became, in fact, if not in name, the real ruler of France and remained so until his death in 1743. He was made cardinal at the same time and Rigaud painted an imposing full length portrait of him in his cardinal's robes, which is still at Versailles. Our portrait is a replica by Rigaud himself of the head and bust from that full length.

Rigaud is famous for his ability to build up a superbly decorative baroque formal portrait (as in his Louis XIV in his robes of state) and at the same time to give us the real character of the man. His power of vivid characterization is shown in this study of the old man's bland, shrewd, patient, determined face, the countenance of a man patient enough to wait until the age of seventy-three to rise to power, modest enough to avoid all appearance of rule and while in power to remain simple and poor, yet determined enough to rule France for seventeen

Published monthly, October to May inclusive, at the Detroit Institute of Arts of the City of Detroit, 5200 Woodward Avenue, Detroit, Michigan. Entered as second class matter at the post office at Detroit, Michigan, under date of October 29, 1934. Subscription price $1.00 per year.

years and to impose his own conception of economy and order on the court of France. Many of the courtiers, naturally, disliked him and made fun of his simplicities. His policy was to let the exhausted country alone and at peace to recruit its strength after the wars of Louis XIV and the financial extravagance of the Regency. Having seen more than enough of the rule of the princes of the blood during the Regency, he was determined also to reduce the power of the king's relatives, and to deprive them of all authority as princes except what they earned by their personal merit. As a result he forbade the marriage of the duc de Chartres to Madame Henriette (whose portrait by Nattier was described in the *Bulletin* of October, 1943) in order to prevent the increase of prestige that a marriage with the king's second daughter might bring to the house of Orléans. A fuller description of his career is given in the article on the Nattier portrait in the autumn issue of *The Art Quarterly* and those who are interested in following up this eighteenth century Calvin Coolidge will find the Cardinal discussed both by his contemporaries in their memoirs and by the modern historians of the eighteenth century.

E. P. RICHARDSON

[1] Accession Number: 43.55. Canvas: H. 32; W. 25¼ inches. This portrait, together with pictures of identical size, treatment and design in the National Gallery, London, and the Wallace Collection, derives from the portrait at Versailles.

MICHIGAN ARTISTS—A RECORD FOR THE FUTURE

FOUR PAINTINGS, an etching and one sculpture have been added to the permanent collection of the Detroit Institute of Arts from the 1943 Annual Exhibition for Michigan Artists. Francis de Erdely, after receiving the Detroit Museum of Art Founders Society Prize for his painting, *Relics from the Village,* presented the picture to the Museum. Through the David B. Werbe Memorial Prize presented by Mrs. David B. Werbe, Carlos Lopez' painting, *Lake Huron Fishermen,* was secured. Through the Robert H. Tannahill Modern Art Prize Harold Cohn's painting, *Clay Pipes,* was added. The watercolor, *Flatiron Building, New York,* by Harry Glassgold was acquired through the John S. Newberry Watercolor Prize. The sculpture in pink marble, *Tropical Fish,* by Cleo Hartwig, was secured through the combined awards given by Mrs. George Kamperman and Mrs. Lillian Henkel Haass. Through the Hal H. Smith Print Purchase Prize the etching *View of the Island of Capri* by Lino S. Lipinsky was added to the Print Department. These items were recommended by members of the staff and were added to the collection with the approval and acceptance of the Arts Commission.

This would seem a good time to reaffirm our attitude with reference to the acquisition of works by Detroit artists. Museums of international standing and of equal standards have one note of individuality that sets them apart from their sister institutions and that is their local flavor. It has long been the policy of the Detroit Institute of Arts to acquire works of the artists who practice their profession in this locality, providing these works meet the necessary standards. It is our aim to preserve these, whether they are always exhibited or not, as a part of the archives of our community. Thanks to this policy over a long period of years, we have in our possession examples of almost every significant artist who practiced here during the past century. When visitors wish to know what artists Detroit has had, it is a satisfaction to produce examples of these men.

On a number of occasions during the summer months when we have a very large number of visitors from other cities, we have assembled a retrospective exhibition of these works so that our fellow townsmen as well as the stranger within our gates may have an opportunity to see the contribution made by those practicing the arts here. In such an exhibit beginning with the works of John Mix Stanley, of which the Art Institute boasts nearly a dozen examples, one will find represented such early men as Thomas O. H. P. Burnham, Frederick E. Cohen, Alvah Bradish, C. Harry Eaton, C. V. Bond, Lewis T. Ives, Robert Hopkin, William B. Conely and the sculptor, Randolph Rogers. Of a somewhat later period, we have examples of Gari Melchers, Julius Rolshoven, Myron Barlow, Francis P. Paulus, Percy Ives, C. Harry Allis, Albert Worcester, Lendall Pitts, Roman Kryzanowsky, Leon Dabo, Joseph Gies, and John P. Wicker, who were trained in the ateliers of Europe. Coming nearer to our own time, we have tried to select from the Annual Exhibitions of Michigan Artists such works by our contemporaries as seem to be significant. These include Rogers Davis, William Greason, Roy C. Gamble, Mildred E. Williams, Iris A. Miller, Ernest H. Barnes, Jay Boorsma, Harold Cohn, Charles B. Culver, Harry Glassgold, Carlos Lopez, Gerald Mast, Liselotte Moser, John L. Pappas, Constance C. Richardson, Henry Roberts, Sarkis Sarkisian, Ernest W. Scanes, Zoltan Sepeshy, Frederick Simper, Ivan Swift, Glen Tracy, Michael Ursulescu, Emil Weddige and Edgar Yaeger.

In December there was opened in our suite of second floor galleries a gallery of Detroit Artists where now is to be permanently seen a revolving exhibition of works by Detroit painters, sculptors and craftsmen, which are owned by the Art Institute.

We believe that it is a part of our function as the Institute of Arts of the City of Detroit to preserve this visible record of Detroit and Michigan artists.

C. H. BURROUGHS

A CAMBODIAN BRONZE GARUDA

THE MYSTERIOUS and exotic dreams summoned up by the discovery of Angkor in 1861 have gradually been dispelled by patient research and sure insight. Ancient Cambodia now takes its place with the traditional cultures of the Orient, one with many in identity. Nevertheless the rarity of Cambodian art in American collections ministers to the desire for mystery. This desire is gratified by the "smile of Angkor" while the mind slips smoothly past the explicit strength of sculptural form and "iconographic rectitude."

A bronze figure of Garuda', dating from the reign of Suryavarman II (1112-1152 A. D.), recently added to the Museum collections, will be an aid in understanding the nature of Cambodian art for it neither smiles nor mystifies. It embodies in cast bronze the warlike energy of the Khmér people at a military and artistic peak: the classic period of the building of Angkor Wat, most famous of Khmér monuments. The Garuda admirably complements our bronze Vishnu of some fifty years later, for the Garuda is the steed or vehicle of Vishnu; and while the Preserver is formally seen and made manifest by passive strength, his vehicle represents another facet of Khmér art, dramatic and exuberant. Most known bronzes of Garuda are quite small and are represented as carrying Vishnu. This image is complete in itself, perhaps one of an altar set, but considered as a powerful deity allied with Cambodian imperial power. For Suryavarman II was considered an

GARUDA
CAMBODIAN, FIRST HALF OF TWELFTH CENTURY
Gift of Albert Kahn, 1942

earthly manifestation of Vishnu and this Garuda would be his martial lieutenant, applying the force and energy inherent in the God-King. He is so represented. Striding forward with beating pinions and out-stretched arms, Garuda screams defiance to his foes while bringing courage to his adherents.

The winged god, half-man, half-beast, can probably be traced in the three river cultures of the Nile, the Tigris-Euphrates and the Indus to a common origin in a proto-civilization to the north. Garuda is specifically a sun-bird (Vishnu carries

the solar-disk as an attribute) and before the Vedic period was probably as significant a deity as the sun eagle-lion in early Mesopotamia and Persia. He retains the aggressive nature associated with the sun, devourer of the moon, night and rain.

The new bronze, ten inches high, is of impressive size among known Cambodian bronzes. The lustrous green patina indicates many years of protection and care, most recently in the Paris collections of George Coedès and Charles Ratton. A welcome and important accession, the Garuda was acquired through the generosity of the late Albert Kahn.

SHERMAN E. LEE

[1] Accession Number: 43.419.

WITH CANALETTO IN VENICE

A View of the Piazza of San Marco, Venice[1] by Canaletto (1697-1768), presented by the Founders Society, gives us for the first time an important work of this delightful artist. Canaletto founded the artistic greatness of the Venetian eighteenth century landscape school. Venice was in the eighteenth century the pleasure city of Europe. Before Canaletto's day, Carlevaris and Marco Ricci had begun to paint views of the city which were bought by visitors much as in more recent times pictures of Paris by the French Impressionists were collected by Paris-loving foreigners. This somewhat dry art was transformed by Canaletto. His pictures are remarkable for the accuracy with which they represent the squares and canals of Venice, but in addition to their topographic interest, they reveal a keenness of observation, a vivacity of style, a charm of light and color, and a cheerfulness and serenity of spirit that add imaginative pleasure and artistic significance to whatever he painted. Canaletto was the pupil of his father, Bernardo Canal, a painter of stage scenery, and from his brief experience in scene painting acquired a rapidity of hand and inventiveness of composition that contributed to the freshness of his art. After leaving the theatrical world he worked for two years in Rome, where he came under the influence of Pannini's paintings of the old city and its picturesque ruins. The style he developed after his return to Venice united architectural accuracy, charm of color, and of light, liveliness of observation, and decorative richness.

In our picture the artist's point of observation is from the gallery above the entrances of St. Mark's (where the bronze horses are), so that one looks approximately along the central axis of the Piazza. For more than a thousand years this superb square has been the center of Venetian life. Both the political and religious members of the republic were there; and it was the great market and meeting place, the scene of popular amusements and festivals and, in Canaletto's time, of the climactic entertainments of the carnival which each year drew pleasure-seekers from all over Europe. The square is represented with great topographic accuracy, so that the buildings surrounding it (each the work of great artists) can be studied with the feeling that this was exactly how they looked in the eighteenth century. To the right is the Procuratie Vecchie (1480-1517), once the residence of the nine Procurators who were the highest officials of the Republic; it was begun in 1480 by Pietro Lombardi, who is represented in our collection by a terra cotta relief of the Virgin and Child (Alger House). To the left is the Procuratie Nuove begun in 1584 by Vincenzo Scamozzi, which was the royal palace in the nineteenth century and is now occupied by two museums. The connecting west end of the square, now occupied by the Nuova Fabbrica, built in 1807-10 under Napoleon, appears in its old form with the sixteenth century church of San Geminiano, by

VIEW OF THE PIAZZA OF SAN MARCO, VENICE
BY CANALETTO, ITALIAN, 1697-1768
Gift of The Founders Society, 1943

Sansovino, in the center. At the extreme right is the Clock Tower (1496-99) over the archway leading to the Merceria, the narrow lane which is the chief business street of Venice. At the extreme left is the shaft of the Campanile, 325 feet high, from whose top the visitor sees a panorama of Venice and the Adriatic, the islands and the lagoons, to the west the plain of the Po and the Euganean Hills and the snow-topped Alps along the northern horizon. Across the front are the three flagstaffs with richly decorated bronze medals, executed in 1500-05 by Alessandro Leopardi.

This superb square, the most beautiful in the world, which is today a place to drink one's coffee and listen to band concerts or opera in the open air and to enjoy the spectacle of life, was in the eighteenth century still used also as a market place, as Canaletto has painted it. After one has enjoyed the view of the square itself in the clear morning sunlight, the eye begins to pick up the details of the strolling crowd which animates it. There are booths for selling Venetian brocades and linens and laces, strolling officials in their gowns, tourists admiring the front of San Marco, turbaned sailors from the Orient, pastrysellers with trays or baskets of their wares, elegant cavaliers, beggars, simple citizens, assorted dogs—in fact, the spectacle of Venetian life, seem with the shrewd, genial eye that makes Canaletto so pleasant an observer.

These figures also help to date the work, for they are characteristic of Canaletto's style in the decade before his visit to England in 1746, the decade of the famous *Bacino di San Marco* in the Boston Museum. It thus represents the phase of Canaletto from which his nephew Bellotto learned his art, and their relation is easily seen in our Bellotto painted in 1740, the first year of the nephew's independent work after leaving his uncle's studio. Mr. W. G. Constable informs me that as often happens with Canaletto, there are several versions of our composition, which is marked by the fact that the viewpoint is nearly central to the Piazza. Our picture, one in the National Gallery, Rome, and one belonging to Lady Margaret Watney, Cornbury Park, Oxfordshire, are all lit from the left; another of the same view in the Fitzwilliam collection, Milton Park, Peterborough, differs in being lit from the right. These similar compositions initiate Canaletto's practice of making sometimes several paintings from one drawing. Mr. Constable says of our composition, "The only drawing I know which relates to this view of the Piazza is in the Correr Museum. It is an outline, and is one of the drawings made for the engraving by Visentini after Canaletto, published in 1742, No. 11, part 3 of the Visentini set. My own theory is that Canaletto used these engravings in the construction of paintings in lieu of drawings."

Our picture was one of a pair, the other of which represents the square seen from the opposite direction. They were part of a group of Canalettos from Hornby Castle, sold by the Duke of Leeds at Christie's in 1920; and were afterward in the collection of Thomas B. Cochran, New York. More recently the pair were separated. One is in the Fogg Art Museum of Harvard University as part of the magnificent Grenville Winthrop bequest. The other is now in Detroit where it represents admirably the cheerfulness, vivacity and ease of Venetian eighteenth century painting. The picture has also a fine eighteenth century English deal frame, originally gilt but now stripped down to the natural color of the wood, which is worth notice.

E. P. RICHARDSON

[1] Accession Number 43.38. Canvas: Height 29¾ inches; Width 46¾ inches.