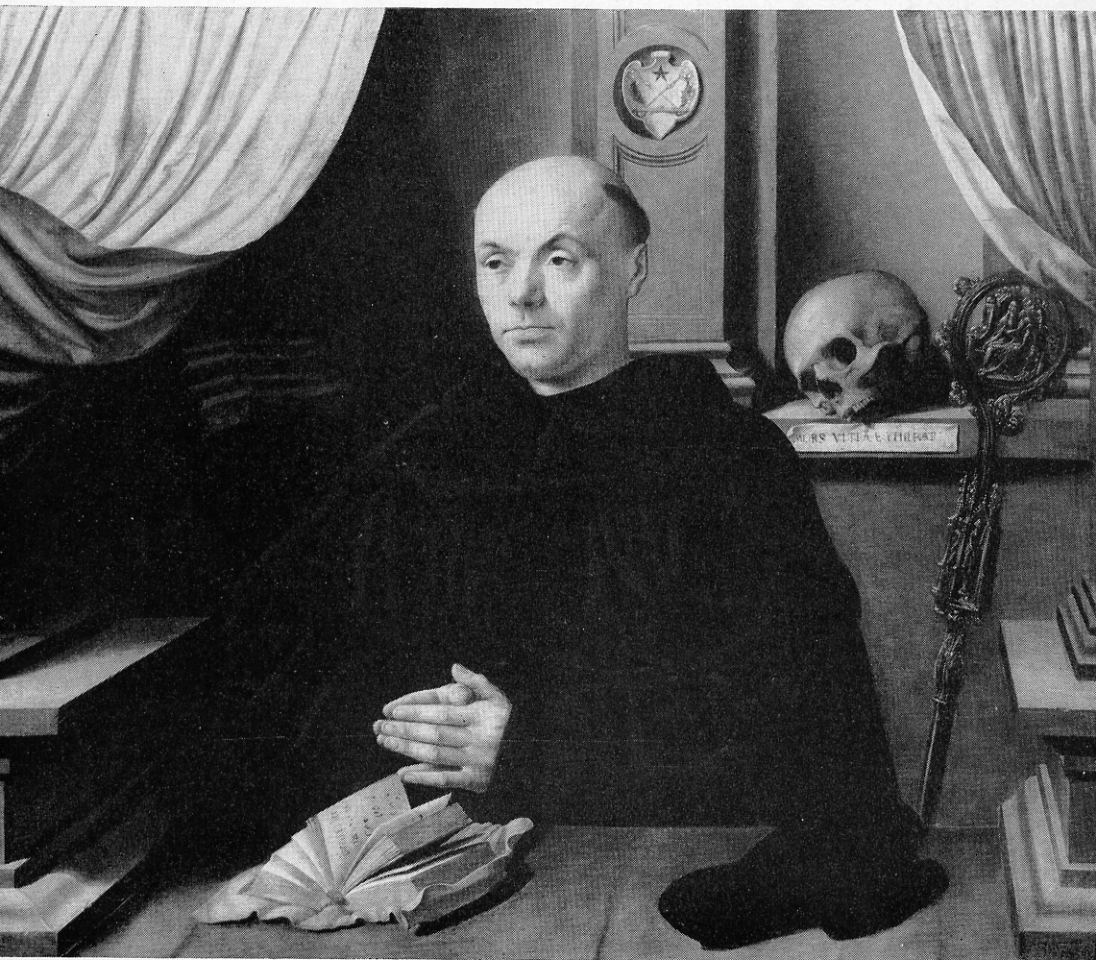


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PORTRAIT OF ABBOT JOHANN INGENRAY OF CAMP
BY JAN GOSSAERT VAN MABUSE, FLEMISH, c. 1478-1535/6
Gift of the Founders Society, 1944.

A CISTERCIAN ABBOT BY MABUSE—The name of the village of Rheinberg, on the west bank of the Rhine a few miles upstream from the Dutch frontier, appeared for a moment in the news recently at the time of the crossing of the Rhine by the American, British and Canadian armies under Montgomery. Near Rheinberg on the Rhine is the hamlet of Camp which is too small to appear in the news or even upon Baedeker's map of this region. The name indicates that the camp of a Roman Legion guarding the Rhine frontier once stood on this spot, which has for two thousand years been a geographic bridge between the Low Countries and the interior of the continent. In the Middle Ages Camp was a more important place, famous for a Cistercian monastery, the earliest in Germany, founded in 1122 only seven years after the foundation of Citeaux itself. The monastery is gone now but its part-Gothic, part Baroque abbey still stood (at least until the present war) as the village church. The paintings once in the monastery were, as is often the case in modern times, gathered into a picture gallery in the priest's house. There, until about ten years ago, hung a large and important portrait painted in 1535 by Jan Gossaert, called Mabuse, one of the greatest of Flemish Renaissance painters, of Abbot Johann Ingenray of the monastery at Camp. About 1935 an art dealer in Amsterdam bought the picture. It was exhibited at the Rijksmuseum in 1936 (*Tentoonstelling Oude Kunst*, no. 55). From Amsterdam it came to this country and has recently been purchased by the Founders Society for the Detroit Institute of Arts.¹

Like all great portraits this is both individual and timeless. The abbot stands before us like a living being, strong-willed, able, stubborn, cultured, disciplined. Few if any of the other great portraits in the museum have this remarkable directness. In most others the figures are as if represented in a dream: Titian's *Man with a Flute*, for example, is seen through a veil of the artist's imagination. Mabuse does not offer his subjective interpretation of the man but re-creates a human character so objectively in this clear, positive image that the observer meets the full force of that life for himself. It is remarkable how much animation one lifted eyebrow gives to the motionless face. Mabuse sometimes used an architectural background in his portraits but no where else is the setting so large or so important as here. The abbot kneels in prayer within a kind of oratory built in a massive and imposing Renaissance style. But the pose is medieval. His fixed gaze and clasped hands recall the portraits painted by Jan van Eyck of Burgundian churchmen a hundred years before and Mabuse must have had these great medieval portraits in mind in planning his pose and composition. The magnificent golden crozier is also in the style of a century before. We know that the abbey of Camp was completely rebuilt in 1410-15. The closed choir and first bay of the nave (erected in the Gothic hall-system) are of that period and the crozier seems to belong to the great period of Burgundian metal work in the following decades. These are links with the medieval greatness of the Cistercian foundation which Ingenray ruled. The skull, the grim *momento mori* on the shelf behind, also reveals the spirit of the times. The century of the Reformation in which our sitter lived, and the century preceding, were haunted by the macabre vision of death ever present in the midst of life which Holbein expressed in his *Dance of Death*. "The dominant thought of that period," says Huizinga in *The Waning of the Middle Ages*, "hardly knew anything with regard to death but these two extremes—lamentation about the briefness of all earthly glory, and jubilation over the salvation of the soul. All that lay between—pity, resignation, longing, consola-

tion—remained unexpressed and was, so to say, absorbed by the too much accentuated and too vivid representation of death vivid and threatening." Both of these extremes are met in such a picture.

At the same time the Italian Renaissance architecture, the looped-back curtains framing a kind of little stage, the abbot's arms set upon a cartouche in the newest Italian manner, no less than the monumental breadth and grandeur of style of the painting itself, breath the atmosphere of the High Renaissance. So does the curious form of the motto *Mors vitia extirpat* (*Death wipes out sins*). This bold statement in the indicative tense, so different from the humility of Christian hope (which would use the subjunctive *may*), seems to be a tag from classical Latin and thus another link with the Renaissance spirit. The portrait is a human document for the meeting of two worlds, Medieval and Renaissance: an abbot of the most austere of all the medieval orders, painted in mingled medieval and Renaissance imagery, by one of the great portraitists of the Flemish Renaissance. Yet it creates a human being so vividly that it is timeless; its humanity is universally understandable and is as interesting at Detroit in 1945 as it was in Flanders four hundred years ago.

Although this portrait was painted in 1535, just at the time Holbein was creating his great Renaissance portraits in England, Mabuse was a generation older than Holbein and much more deeply rooted in medieval culture than his German contemporary. He was born at Maubeuge (Mabuse) in Hainault about 1475-78 so that he lived through nearly a quarter of the century which had produced Van Eyck, Rogier van der Weyden and Memling, and which had seen the last great flowering of Gothic civilization in the lands ruled by the Dukes of Burgundy, of which Hainault was one of the oldest and proudest provinces. His early years and training are a mystery. In 1503, when Holbein was a child of five or six at Augsburg, Mabuse was entered in the Guild of St. Luke at Antwerp as "Jennyn van Hennegouwe" (Jean de Hainault). In 1505 and 1507 he was registered as having pupils. But he was not to spend his life among the crowds of artist-artizans in the great commercial capital of the north. After 1507 his name disappears from the Antwerp guild lists and his life was passed thereafter as court-painter to various princes of the Burgundian house in Malines, Brussels, Bruges, Utrecht, but chiefly at Middleburg on the island of Walcheren. The political map of Europe has changed so greatly since that time that it is hard for Americans of the middle west to realize that these quiet old cities in a corner of the continent (of which only Brussels has retained its character as the seat of a government) were then the political and cultural focus of northern Europe. His first patron was Philip of Burgundy (1465-1524) one of the many illegitimate sons of the famous Duke Philip the Good and "rich, generous, a dilettante of the arts, collector and devotee of the antique," as M. J. Friedlander calls him. This prince had become in 1502 Admiral of Zeeland and Governor of Gelderland and Zutphen. His chief residence was on the island of Walcheren which, as the history of 1944 has taught afresh, is the island commanding the entrance from the Atlantic or the North Sea into the great port of Antwerp. In October 1508 Prince Philip of Burgundy set out from Malines on a diplomatic mission to Rome with Mabuse (identified for the first time as Jan Gossaert, the name by which he is known today in the Flemish and German usage) in his party. His function was to make drawings at Rome of the monuments of antiquity for his patron. The young Flemish artist was thus brought to Rome just as Bramante,

Raphael and Michelangelo were at the height of their efforts to create for Pope Julius II a new Rome as grandiose as the old. But Mabuse remained at Rome only a few months, and before the end of 1509 was back at Middelburg. Philip gathered about him at his various seats a group of artists and learned men who included Mabuse, Erasmus and the wandering Venetian painter Jacopo di Barbari. He seems to have lent his talented young painter to his relatives at times. In 1516 Mabuse made designs for the memorial ceremony at Brussels to the Emperor Ferdinand and painted for the new Emperor Charles V two portraits of his sister Eleanora of Austria (one of which is now in the William Goldman Collection, New York), while in 1523 he restored two pictures at Malines for the Regent Margaret of Austria. In 1517 his patron was made Prince Bishop of Utrecht and Mabuse went to the new court at Duurstede, the palace-castle of the archbishops of Utrecht on the Rhine, for which he seems to have made important decorations. Another great patron of these years was Jean Carondelet, Secretary to Charles V and Chancellor of Burgundy, whose portrait forms a diptych with a *Virgin and Child* dated 1517 in the Louvre; an earlier portrait of him by Mabuse is now in the Toledo Museum. In 1524 the Prince Bishop Philip of Burgundy died. Mabuse at once found another patron in his grand-nephew, Adolphe of Burgundy (b. 1489) who had succeeded his great-uncle as Admiral of Zeeland at Middelburg, and the artist returned there to spend the remainder of his life.

We know some details of his life there. Adolphe was entertaining at this time the fugitive king Christian II of Denmark. Mabuse painted the exiled king's three children (now at Hampton Court) and his queen, and on the death of the latter in 1526 designed her tomb (the design is now in the Berlin print room). He married a Marguerite S'Molders, who was described as his deceased widow in an inventory of his goods dated April 11, 1536. Their son Peter was a minor of fifteen years at that time but their two daughters were already married. In 1527 a rich young Dutch painter, Lucas van Leyden, came to visit him and gave a banquet costing sixty guilders for Mabuse and the other painters of Middelburg. He took such pleasure in Mabuse that they went on a yachting tour in van Leyden's barge, where Mabuse, resplendent in a suit of gold cloth, rather outshone his host whose costume was only of yellow silk camlet that looked like gold. Jan van Scorel went to work under him at Utrecht but, according to Van Mander, complained that Mabuse was reckless and hard drinking, spending his evenings carousing in disreputable taverns and often leaving Scorel to pay. Hard drinking was the commonest vice of the time and it does not seem to have prevented Mabuse from hard working. It was a strong period of life, creative but hard, ruthlessly determined and reckless. Van Mander tells a story of a time when Mabuse was in the service of Adolphe of Burgundy. This nobleman, in honor of an approaching visit by the Emperor Charles V, dressed all his court in white silk damask. Mabuse, instead of having the material made up into a suit, sold it and spent the money on his pleasures. When the time came for the festive reception, Mabuse had no suit, so he had a costume made of white paper, which he painted to represent flowered damask with embroidered ornaments. The Marquis had also in his court a poet and a philosopher, and as a part of his entertainment had his painter, his poet and his philosopher pass in line before a window of the palace, from which the Emperor could have a good view of them. When they walked before the window, he asked the Emperor which of them had the most beautiful costume. The Emperor picked out Mabuse's suit, which was the whitest



MABUSE, VIRGIN AND CHILD, 1531. Cranbrook Museum.

of them all and had the most beautiful flowers. But the Marquis, who knew everything, ordered Mabuse to serve the Emperor at table. When he came near, the Emperor, touching the material, discovered the trick. Charles the Fifth was highly amused and laughed a great deal but the Marquis was slightly annoyed. One is not surprised to learn that another time Mabuse went too far and was put in dungeon for a time and that during his captivity he passed the time by making many fine drawings in black crayon.

Mabuse thus spent his life in the service of cultured Renaissance statesmen and half-secular princes of the church, of a type not very dissimilar from the Abbot Johann Ingenray we have before us, although richer and of greater family and no doubt also far more elegant than any Cistercian abbot was even in the most relaxed period of monastic discipline. But it was a type of man he knew well and painted with understanding. The result is evident in our portrait. To the modern taste Mabuse is perhaps most sympathetic in portraits such as this. He painted also many religious compositions and subjects from classical mythology.

But while the sincerity of Gothic religious feeling still lingered in a contemporary like Gerard David, it had disappeared from the circles in which Mabuse moved. His religious compositions, although of a brilliant and polished perfection of style, do not move us as do the great religious paintings of the century before. He has also been famous since his own day as the first Flemish master of the nude human figure in subjects of antique mythology. This was the source of his fame among the humanists and probably in his own eyes also. According to the usual theory, his visit to Rome in 1508-09 turned him into a Renaissance artist and he brought back both antique subject matter and the study of the nude figure directly from his stay in the Roman world of Raphael, Michelangelo and the newly-discovered Laocoon. Dr. Gustav Gluck, in an article which will appear in a forthcoming issue of *The Art Quarterly*, has studied this question of Mabuse's relations to the Italian Renaissance in the light of new evidence. He has shown rather conclusively that the gulf between the life of the Gothic north and Italy was too great to be crossed in a few short months and that Mabuse brought back only a few slight impressions from Rome. His real contacts with the new humanism were made later through the artists and scholars at the court of Middelburg, especially through the subtle old Venetian painter, Jacopo di Barbari. As might be expected of such a second-hand humanism, his mythological nudes are coldly skilful but unconvincing, the polished artifice of an artist speaking for a thin, aristocratic fashion rather than expressing the whole force of a national culture as the Italian painters did. It is in his portraits that his truly magnificent technical skill and his native gifts of observation are seen to best advantage. He lived among these people, he knew their nature, and he gave us some of the most remarkable portraits of the men and women of the northern Renaissance.

This portrait also adds an interesting fact to Mabuse's biography. One of the last certain, dated paintings before this is the exquisitely perfect *Virgin and Child* of 1531, which Mr. George G. Booth has just added to the museum at Cranbrook. On the 30th of June, 1533, he made his will. In April, 1536 the goods of Marguerite S'Moulders were listed as those of his deceased widow. His death was therefore known to have occurred between these dates. Our portrait is dated on the base of the pier at the right, 1535, so that it proves Mabuse was alive and at the height of his powers down into that year.

The breadth and decorative force of this picture are very impressive. The color scheme is monumentally simple—black, white, gold (the crozier, the yellow leather of the book and the warm flesh tone of the head), a strong, positive rose red (the curtains) and green (the color over the balustrade). There are slight, very slight, reflections of these colors in other parts but the High Renaissance style was one of broad, simple color areas architectonically arranged. It is the largest known portrait by Mabuse. It is certainly one of his memorable characterizations. The members of the Founders Society may take satisfaction in having added a painting of great power, rarity and historic interest to the permanent wealth of Detroit.

E. P. RICHARDSON.

1Panel: H. 40; W. 47 inches. Acc. no. 44.281. Dated at the lower right, 1535. Johann Ingenray entered the Cistercian monastery of Camp in 1511 and was abbot from 1529 until his death in 1563. The identification of the sitter was made by Friedrich Michels, *Geschichte und Beschreibung der ehemaligen Abtei Camp bei Rheinberg*, Crefeld, 1832 and 1935, p. 192. Both M. J. Friedlander and Dr. W. R. Valentiner attributed the painting to Mabuse while it was in dealer's hands but it has not been published, except in the Rijksmuseum catalogue of 1936.



THE BARNYARD, BY MELCHIOR DE HONDECOETER, Dutch, 1636-1695, the gift of Mr. and Mrs. Edgar B. Whitcomb (Canvas, H. 44½; W. 50 inches. Acc. no. 45.16), is a superb example of this great Dutch painter of birds. The Dutch commercial empire reached its peak about 1650 and rich merchants and landed gentry collected exotic birds, peacocks, turkeys, pelicans, parrots and rare types of poultry from all over the world to ornament their country estates. Hondecoeter found his inspiration in these aviaries and the gates and avenues of trees of an estate often form his backgrounds. Here, however, he has painted the barnyard of a plain Dutch farm on the outskirts of a village.

Hondecoeter learned from his teacher, Giovanni Battista Weenix, who had studied in Italy, a fine decorative ease and breadth, to which he added a Dutch sense of life and character. The splendid vitality of these birds, the characteristic quick, nervous movements, the soft but glowing colors of various kinds of feathers, from the down of the little chicks to the stiff primary feathers of the turkey cock, are studied with a Dutch painter's wonderful accuracy. His style is the Amsterdam technique of the period after 1650 when van der Helst had become the most influential painter. The Amsterdam painters retained a fine breadth of light and shadow but new colors—a cool black and white, burning red and lemon yellow—cooled and varied the warm chiaroscuro of the Rembrandt period. They painted smoothly and evenly, combining exact detail with decorative largeness. With all its precision, this canvas has a wide, airy quality and a monumental decorative style of the greatest beauty. It may be placed beside the famous *Cock Fighting with a Turkey Cock* in Munich as one of the masterpieces of Hondecoeter and of this phase of Dutch painting.

E. P. RICHARDSON.



MRS. JOSIAH MARTIN BY ROBERT FEKE, American, (1705-1750). Among our recent accessions is another important gift from D. M. Ferry, Jr., which adds to the American section an outstanding example of Robert Feke (1705-1750), one of the rarest and best of the native-born Colonial painters. The subject of the picture is Mrs. Josiah Martin* (Mary Yeamans), who was born in Antigua, West Indies, about 1720, and married Josiah Martin in 1735. Josiah Martin, while still retaining his estates at Antigua, purchased Rock Hall at Rockaway (now Lawrence), Long Island, in 1767. This portrait (with its companion piece of her husband, Josiah Martin) remained at Rock Hall, Long Island, until it came into the possession of the Detroit Institute of Arts.

The portrait of Mrs. Martin shows her to be a ruddy-faced woman approaching thirty years, with dark hair and dark eyes. She is wearing a pearl-gray satin gown

the sleeves of which are caught up with jewels at the elbow. The dress is cut low with long tightly laced waist and with the very full skirt of the period. In her right hand she holds a red rose and rose-bud. A landscape background behind the figure shows a hillside with clouds.

This portrait adds one more work of distinction to gallery 28 where it is now installed with works by Hesselius, Ralph Earl, Matthew Pratt, and three examples of Copley.

There is much of speculation among his biographers as to the life of Robert Feke. Little authentic is known regarding his youth and early manhood. The earlier studies of the life of Feke by Professor Poland have been weighed by the subsequent researches of John Hill Morgan, Henry Wilder Foote, and others, and the consensus is that Robert Feke was born at Oyster Bay, Long Island, probably in 1705, as supported by meager evidence. His father, Robert the Preacher, was a man of property and not dependent on his preaching for a living, and it would appear that Robert was the third of eight children. There is only surmise with reference to his youth and early manhood, but the tradition persists that he was a sea-faring man in his early years, and in this way probably acquired knowledge and experience that was useful to him subsequently in his profession as an artist.

The first authentic document, a self-portrait painted about 1725, would indicate that he was already a painter of some experience even at this early age. In the intervening years, between 1726 and 1741, when as a professional portrait-painter he did the conversation piece of Isaac Royall and his family, he had somehow acquired considerable skill in his profession. Practically all of his authentic works were done between 1741 and 1748, and during this period there is documentary evidence of his having worked in New York, Boston, and Philadelphia. He was in Massachusetts in 1741, when he did the Isaac Royall picture, and in Newport in 1742 when he married Eleanor Cozzins. Here he settled and continued the practice of his art presumably until 1746, when he was in Philadelphia painting the Tench Francis and Mrs. Charles Willing portraits which are signed and dated "R. Feke 1746."

The portrait of Mrs. Josiah Martin which we have acquired belongs to this period and was, no doubt, painted at the Martin home only a short distance from Oyster Bay as the artist on his journey to or from Philadelphia stopped over to visit his family.

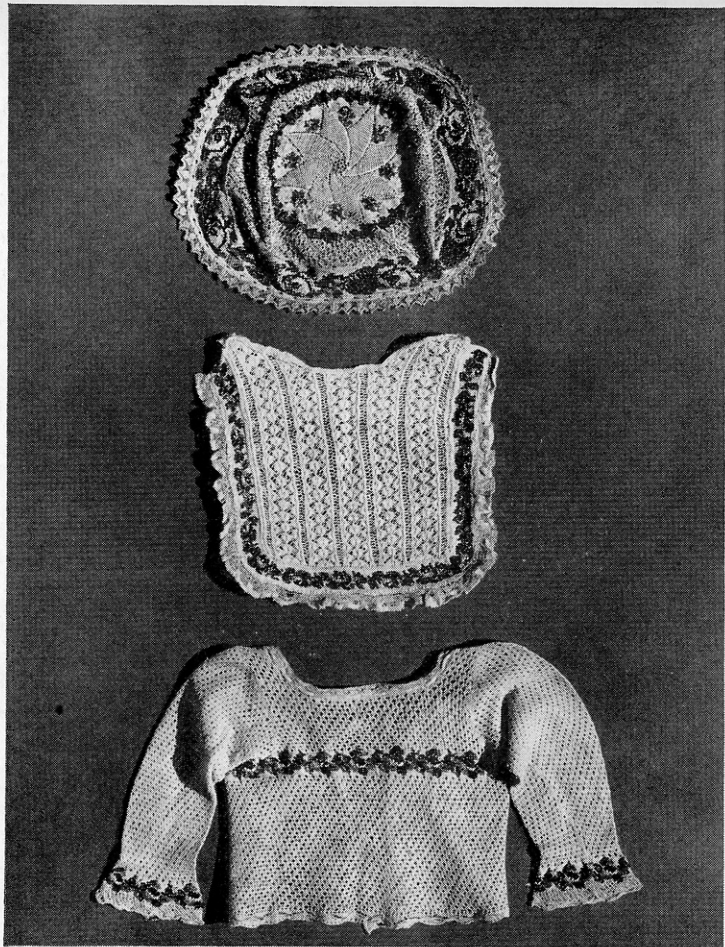
Likewise through his works we trace him to Boston in 1748, where he painted the Bowdoin and Apthorpe portraits, signed and dated 1748; the Bowdoin portraits now in Bowdoin College are his best known and most carefully studied pictures. We find examples of his later work in Newport in 1749 and in Philadelphia in 1750.

Nothing is certainly known of Feke after 1750. His biographers seem in agreement that because of ill-health he sought a milder climate in Barbadoes and this is given by Tuckerman and others as the place of his death.

The ownership of our portrait of Mrs. Josiah Martin passed successively from Josiah Martin to his son Samuel Martin, 1778-1806; to Alice and Rachel Martin (Bannister), his sisters, 1806-1815; to Alice Hermione Pelham Bannister McNeil, 1815-1823; to Mary and Thomas Hewlett, 1823-1887; to George Hewlett.

CLYDE H. BURROUGHS.

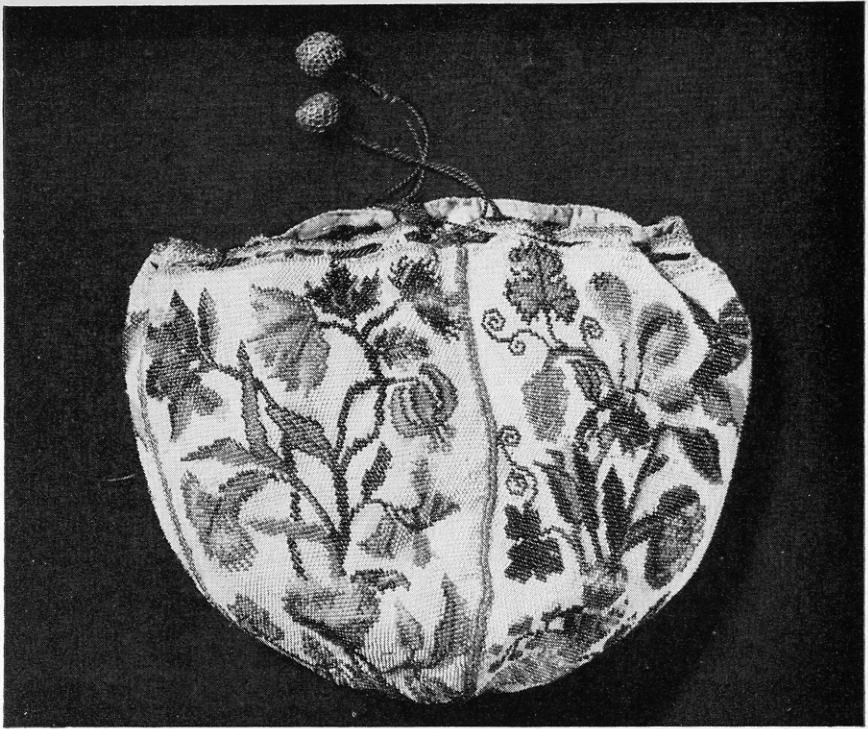
*Acc. no. 44.283. Canvas: Height 50½ inches, width 40¾ inches. Catalogued and illustrated in "Robert Feke" by Henry Wilder Foote, pp. 164-165.



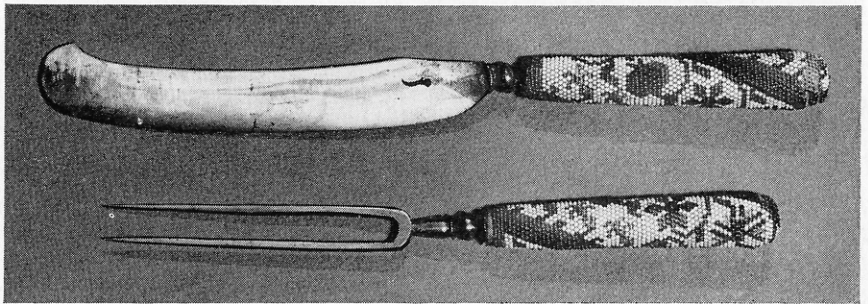
BABY'S CAP, BIB AND SHIRT, FRENCH, XVIII CENTURY

BEADWORK. The use of beads for decorative purposes is probably as old as mankind. Natural beads, such as brightly colored seedpods, small shells and animal's teeth, were followed by beads cut from bones or shells or kneaded in clay. Glass beads appear in Egypt in the eighteenth dynasty, blown and cut so perfectly that a long working tradition must be presupposed. They became an important trade article; Egyptian glass beads have been found in Bronze Age tombs all over Europe, on West Africa's Gold Coast and on the Palau Islands in the South Sea. Even changes in fashion can be followed in these beads. In Roman times richly decorated beads were produced at Alexandria, and the Han annals tell of beads of colored glass brought from Syria to China, where they were in great demand.

After the fall of the Roman Empire the art of making glass beads passed to Venice. Soon her *verixelli*, her *piccoli lavori di vetro* were known far and wide. In Romanesque art Venetian beads were often used together with seedpearls and bits of coral for the decoration of vestments, and the remaining specimens are valuable chiefly because, unlike the faded woven or embroidered fabrics of the period, they transmit to us the actual colors used in textile art.



LADY'S BEADWORK PURSE, FRENCH, XVIII CENTURY



KNIFE AND FORK SET, FRENCH, XVIII CENTURY

From the thirteenth century onward Venice provided the whole world with glass beads. The discovery of America, which in course of time put an end to the mercantile supremacy of Venice, at first seemed to bring new customers, the Indians, who absorbed immense quantities of glass beads. In the eighteenth century many of the glass factories north of the Alps also made beads, but they could not compete with the best quality of Venetian work. The Rococo period used Venetian beads for wallhangings and curtains, and entire vestments are preserved, probably rarely used because of their weight. One of these, the chasuble in the treasury of the cathedral of Speyer, has been described by Goethe as "a wonderful study of clair-obscur produced by beads of different size." But such



BOY'S WAISTCOAT, FRENCH, XVIII CENTURY

over large specimens are as incongruous as lifesize statues of porcelain or lacquer. Beadwork is suited far better for the adornment of small objects, best probably when used sparingly, when its weight is counterbalanced by softness. Such are knitted or crocheted bags, caps, baby garments. Here, in the eighteenth century, the beads are sometimes so small that the French have compared them to grains of sand, *sablé*.

The Detroit Institute of Arts has acquired several specimens of beadwork from the famous collection of Mrs. De Witt Clinton Cohen, New York. A little bag, the gift of Mrs. Albert Kahn (1), is an exquisite example of *sablé* work. The incredibly small beads are sewn on a foundation of silk net in a beautiful design of fantastic flowers, brilliantly polychrome against the white ground. The soft little bag was treasured by its owner, it is complete with the original lining and drawstrings with crocheted tassels.

A rare piece, a boy's waistcoat, the gift of Mrs. Ernest Kanzler (2), shows garlands of roses and single blossoms and buds. All these prettily shaded beads had to be counted off and strung on the white cotton thread, before the knitting could be started.

The same elaborate technique is further illustrated by a set of baby clothes, a shirt, bib and cap (3), knitted in fine linen thread. The cap has, in addition to

the rose garland, an eight-spoked whorl in blue beads on the crown, the body of the cap is powdered with similar beads.

All these exquisite objects were made in France in the eighteenth century. A fork and knife (4), made in France in the eighteenth century, have their handles covered with beadwork. For this, the wooden handle was worked over with a network of rows of buttonhole stitches, the beads were then sewn to this foundation.

A set of small papier-maché boxes containing assorted Venetian *sablé* beads and finest steel needles, the gift of Mr. and Mrs. De Witt Clinton Cohen (5), completes the group.

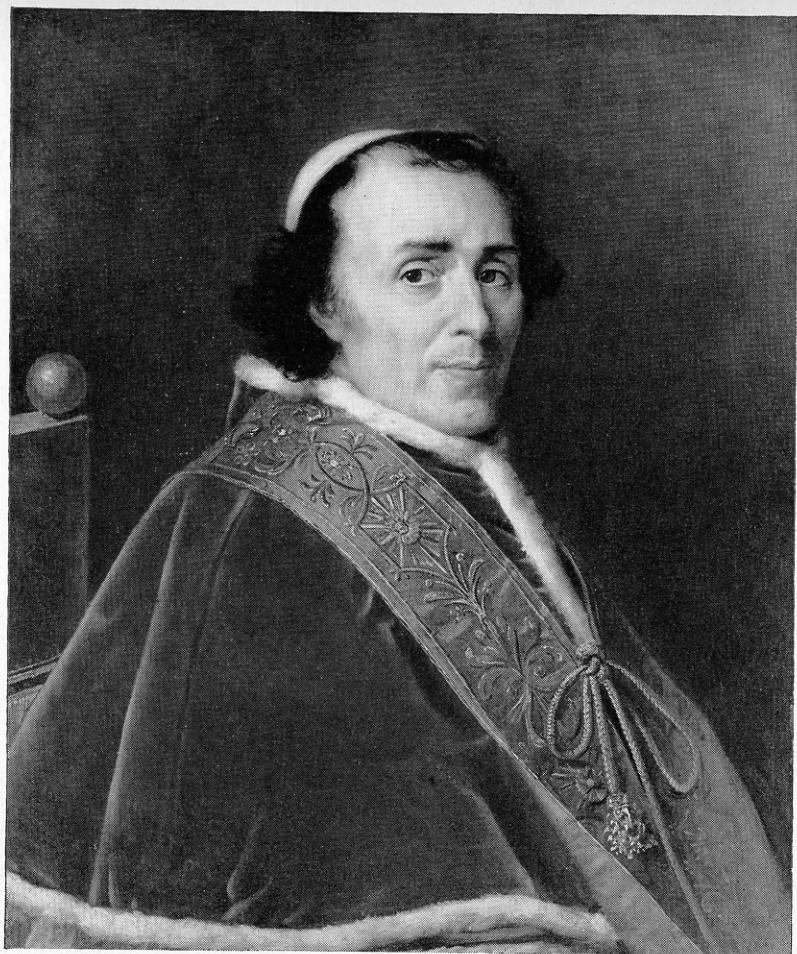
Beadwork degenerated during the Victorian period. Yet it deserves rescue from oblivion for its adaptability might well lead to the creation of an entirely new style.

ADELE COULIN WEIBEL.

- 1—Accession number: 43.471. Length: 5 inches; circumference: 12 inches. Gift of Mrs. Albert Kahn.
- 2—Accession number: 43.443. Length: 16½ inches; width: 34 inches. Gift of Mrs. Ernest Kanzler.
- 3—Shirt, Accession number: 44.60. Length: 7 inches; width 12½ inches. Bib, Accession number: 44.61. Length: 6½ inches; width 7 inches. Cap, Accession number 44.59. Diameter: 10 inches. The set was purchased from the William C. Yawkey fund.
- 4—Accession number: 44.57-58. The handles: Length 3½ inches. Purchased from the Octavia W. Bates fund.
- 5—Accession number: 44.71. Gift of Mr. and Mrs. De Witt Clinton Cohen, New York.

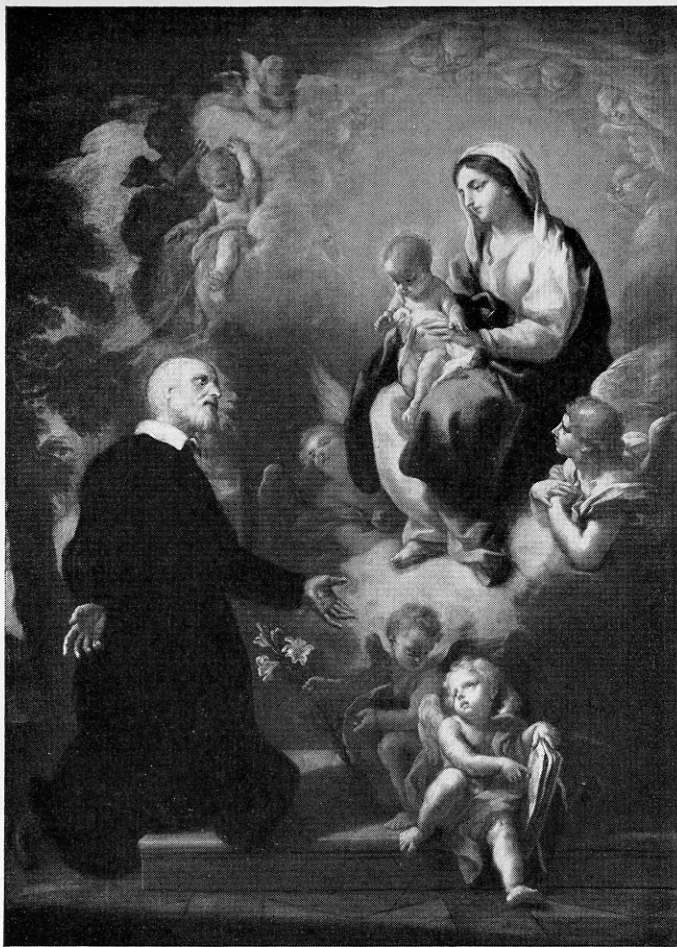


AFRICA, MEISSEN GROUP, about 1760, by J. J. Kandler, the gift of Mr. and Mrs. Jacques Linsky, New York. Porcelain, 6 inches high. Acc. no. 44.2.



A PORTRAIT OF POPE PIUS VII, BY ROBERT LEFEVRE, French, 1755-1830, the gift of Hans Arnhold, New York. (Acc. no. 45.1. Canvas, H. 29; W. 23½ inches), signed and dated 1805, recalls an important personality and a great period in European history. Barnaba Chiaramonti was elected Pope in 1800 and chose the name of Pius VII. In 1801 he concluded with Napoleon a Concordat which reestablished the Catholic Church in France. He was, however, soon in conflict with Napoleon on numerous points. Unwillingly, Pius proceeded to Paris in the fall of 1804 to be present at the coronation of Napoleon and Josephine as Emperor and Empress of the French. Hoping to secure from Napoleon some concessions for the Church and the Papal States, both threatened by Napoleon's dictatorship, Pius lingered four months, finally returning to Rome in May of 1805. During this stay in Paris, the Pope was painted by two French artists: Robert Lefèvre, who was much in favor with the Napoleonic court and later became court painter to the restored Bourbon monarch, Louis XVIII; and Jacques Louis David, official artist of the Revolution and Empire. David's portrait (Louvre) shows the shrewd Italian diplomat, though a paper in the Pope's hand bears the Latin inscription, "Patron of the Fine Arts." Lefèvre, on the other hand, presents the Pope as an intellectual and sensitive aristocrat in the tradition of the eighteenth century.

FRANCIS W. ROBINSON.



THE APPARITION OF THE VIRGIN TO ST. PHILLIP NERI, by Etienne Parrocel, French, 1696-c. 1776. Gift of James E. Scripps, 1889. (Acc. no. 89.24. Canvas. H. 53½; W. 39 inches). This painting was long attributed to the Roman Baroque painter, Andrea Sacchi, who died in 1661. A recent cleaning has revealed the signature of the true author, Stephanus Parrocel, and the date, 1730. It is possibly the only work in America by this little known Franco-Italian painter. Etienne Parrocel came of a family distinguished for its artistic talents from the fifteenth to the late nineteenth century. Not less than sixteen descendants of Georges Parrocel, an artist of Montbrison in France who died about 1613, worked in all fields of pictorial art. The style of the earlier Roman Baroque, represented by Andrea Sacchi and later by Carlo Maratti were carried on by Etienne Parrocel, who as a young man of twenty-one went to Rome in 1717 and there came under the influence of Maratti, who had been until his death in 1713 the outstanding personality of the Roman school of painting.

The subject of this painting is typical of Baroque art: a decorative emotional treatment of a moment of religious ecstasy in the life of a popular saint of the period. It is related that St. Philip Neri (1515-1595), canonized in 1622, one of the great figures of the Counter-Reformation and founder of the Congregation of the Oratory, in the last year of his life suffered a severe attack of pain which

was assuaged by the appearance of the Virgin. The aged saint, dressed in black, kneels before the Virgin and Child who appear in robes of rose, blue and white against a refulgent cloud, surrounded by angels and cherubs. In the color scheme, the somber tones of Earth are contrasted with the glowing hues of Heaven. Futhermore, the spectator's gaze is carried inward and upward from Earth to Heaven in a compositional pattern of crossed diagonals.

Although born in France (at Avignon, 1696), Etienne Parrocel earned for himself the cognomen of "the Roman" for his long years of activity in the city of the Popes. From 1734 to 1762 he was a member of the Academy of St. Luke, and in Rome he died, probably in 1776 or a few years earlier. He was the Roman contemporary of the better-known Venetian painter-decorator, Gianbattista Tiepolo (1696-1770).

FRANCIS W. ROBINSON.



SEATED NUDE, by Gerhard Marcks, German, 1889—. Gift of Robert H. Tannahill, 1944. (Accession Number 44.270. Bronze. H. 20½ inches.) The Museum owns two other bronze sculptures and a group of drawings by Marcks, one of the most distinguished of contemporary German sculptors.

This is the end of volume XXIV.