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MADONNA AND CHILD
BY ANDREA DELLA ROBBIA, ITALIAN, 1435-1525
Gift of Mr. and Mrs. Walter O. Briggs, 1945

THE VIRGIN AND CHILD BY ANDREA DELLA ROBBIA

This gift of Mr. and Mrs. Walter O. Briggs is one of the most notable pieces of Italian Renaissance sculpture which has come into our collection. It is a relief of great monumental quality. The figures are life size, the color severely simple, the sentiment dignified and touching. It is a unique composition by Andrea della Robbia; no other repetitions of it are known. In style it belongs to his middle period (about 1490 to 1500) in the height of the relief, the amplitude of the forms, the simplicity of the draperies and the charming treatment of details such as the Christ Child's curling hair. The style is a little later than that of the relief, dated 1489, in the lunette over the entrance portal of the Cathedral of Prato, and may be related in period and style to the large altarpiece by Andrea in the Capella Medici of the Church of Croce, Florence, the large altar at Camaldoli, and one of the altars at La Verne, all dated by Marquand in the 1490's (nos. 79, 262, 291).

This places the work at the time of the ascendency of Savonarola, the Dominican preacher whose eloquence transformed and ruled the city of Florence from 1494 to 1498, and excited a decisive influence upon artists as diverse as Michelangelo, Botticelli and Andrea della Robbia. The della Robbia were among his most devoted followers: Andrea took part in the fight at the convent of S. Marco in his defense and was afterward "admonished" and for two years deprived of some of his civic rights by Savonarola's victorious enemies. Two of his sons became monks in S. Marco and another son became a lay brother in the same monastery. Andrea della Robbia is an example of the strength of the old faith in spite of the intellectual paganism and decay of ethical standards in the Renaissance. In spirit, as in his subject, he represents at the very end of the fifteenth century the devotion and the ardent faith of the medieval artist. His Madonna is a heavenly vision, represented with the halo of beatitude against the serene azure of heaven, in which float clouds and two cherubs with folded wings. With a grave and gentle expression she holds her Child seated upon her knee. He leans slightly forward and raises his hand to give a blessing to humanity. His face is that of a charming baby yet thoughtful, dignified and benign. The relief is an expression of medieval faith translated into the tender and human imagery of Renaissance art.

In this work, Andrea is as severely simple in style as his uncle Luca had been. The relief itself is in white and blue, with traces of gold faintly visible on the borders of the Virgin's veil and mantle. The eyebrows and pupils are in his characteristic dark violet. In the graceful base he has inserted a few small color accents —a green wreath and yellow, green and violet fruit. But the overall effect is of the simple blue and white. The sculptural power of the relief is deceptive. It seems at first glance altogether simple, natural and intimate; yet it is grand, monumental and powerful, designed to fill and decorate a large wall with its decorative strength.

The della Robbia, the most popular of the sculptors of Tuscany, owe their fame to the unusual combination in their work of artistic greatness, technical originality and a form universally pleasing and understandable. Every true work of art is of course an imaginative image, whether the artist uses imagery close to the common way of seeing or far from it. It exists first as an imaginative idea or intuition in the artist's consciousness, which is gradually shaped and embodied in a work of design. But it seldom happens that an artist's imagery is so easy and natural, so instantly and transparently understandable, while being at the same time on the highest level

of artistic inspiration and style, as are the works of the two first and greatest of the della Robbia.

About the year 1440, Luca della Robbia invented the process of glazing terra cotta sculpture and firing it like pottery. This was a new technique. It had the ease and rapidity of modeling in clay, yet the work had the whiteness and permanence of marble and the rich, unfading color and the lustre of glazed ceramics. The process brought him fame and for thirty years his workshop was busy with orders. Luca is represented in our collection by a superb example of his middle period (about 1455 to 1460) of the composition known as the "Genoese" Madonna, of which other versions are in the Berlin Museum, the Museo Nazionale, Florence, and the Benda Collection, Vienna. Our version, which is perhaps the finest example of what must have been a most popular composition, was purchased at the auction of the Simon Collection in Berlin, 1929.

The nephew, Andrea (1435-1525) was trained by his uncle, who shared with Andrea's father, Marco, the family house on the Via Guelfa, a commodious house with a garden, where much of Andrea's work was to be done. Andrea gradually became Luca's principal assistant and when the uncle retired shortly after 1470, the nephew became the head of the busy and flourishing workshop. He had married in 1465 and had, in all, seven sons, three of whom became accomplished artists and to one of whom, Giovanni, the workshop passed in 1525.

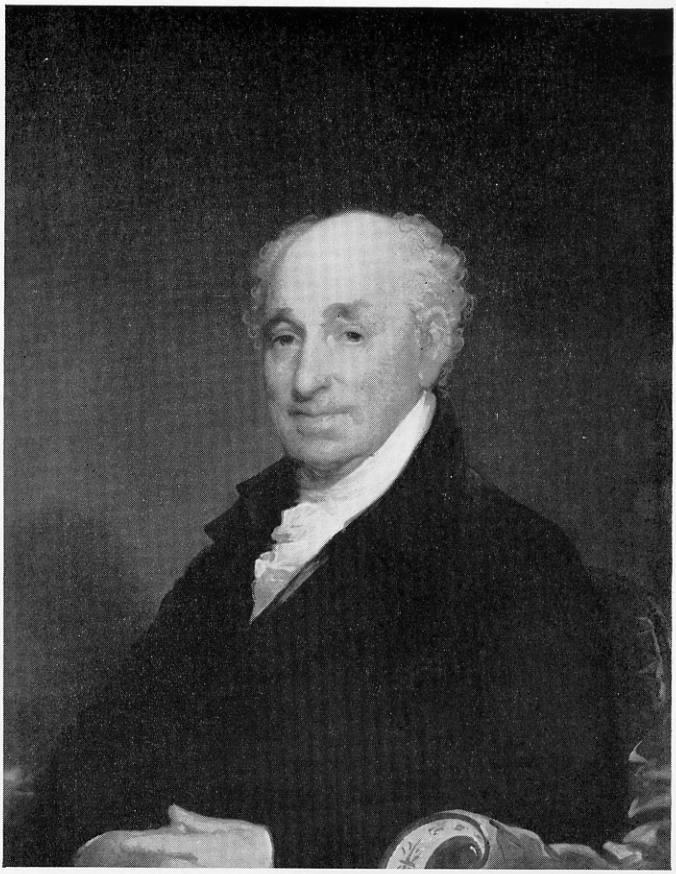
Andrea's long life almost spans the Tuscan Renaissance. He was born while Brunelleschi and Donatello were at their height. Vasari tells us in his life of Andrea that "When I was a child I remember that he said to me that he had been one of those who carried Donato (Donatello) to his grave, and I recall with what pride the worthy old man spoke of this." When Andrea died in 1525, Leonardo and Raphael were already dead and the Florentine Renaissance movement was at an end. Andrea belongs to the middle generation, with Verrocchio and Benedetto da Maiano, and was one of the great Tuscan sculptors of the closing decades of the fifteenth century.

The present relief was unknown to Marquand when he published his book on Andrea della Robbia. It had been mentioned by Cavallucci and Molinier in their book, *Les Della Robbia* (Paris, 1884) when it belonged to the Lazzeri family, who had it at their villa of San Donato, Casellina e Torri (Florence). It was purchased a generation ago by Luigi Grassi of Florence and brought to America. Dr. Valentiner published it with a reproduction in the catalogue of our exhibition, "Italian Sculpture, 1250 to 1500" in 1938. Reviewing this exhibition in "Critica d'Arte," C. L. Ragghianti created some confusion about the piece. He knew it apparently from an old photograph taken at San Donato and supposed that the piece shown in Detroit was a second version. There is, however, only the one piece.

Some years ago the personnel of the Ford Hospital gave the museum a small but fine medallion by Andrea della Robbia, representing the head of a young man within a wreath of fruit, as a memorial to Mr. Edsel B. Ford. It is interesting to see how this, hanging in the same gallery as the large relief, seems more beautiful now—as if these two works helped each other to reveal the noble style and deep feeling of their creator.

E. P. RICHARDSON.

Acc. no. 45.514. Dimensions of the relief itself: H. 34; W. 26; overall dimensions H. 47¼; W. 29½ inches.



GENERAL AMASA DAVIS BY GILBERT STUART

Mrs. J. Bell Moran's gift of Gilbert Stuart's portrait[1] of her great-great-great-grandfather, General Amasa Davis, brings to the permanent collection of the museum one of the finest examples of this artist.

The portrait was painted by Stuart at Boston about 1820. It shows the General seated in an upholstered armchair with his fingers interlocked and his eyes directed at the spectator. The red of the upholstery together with the ruddy complexion of the sitter gives the feeling of vivid color.

General Amasa Davis, 1744-1825, was a son of Joshua and Sarah (Pierpont) Davis of Roxbury and Brookline, Massachusetts.[2] From 1787 until his death he was Quartermaster-General of Massachusetts. He was active for many years in the state militia, and a member of the Ancient and Honourable Artillery Company of Boston. He married in 1764 Sarah Whitney (1746-1794) of Weston, Massachusetts.

The portrait has always been in some branch of the family. It was mentioned in the inventory of General Davis' Estate and was inherited by his eldest daughter, Lucinda, (1769-1843), wife of William Dorr of Dorchester, Massachusetts. At her

death it passed to her daughter, Sarah Whitney Davis Dorr (1808-1899), wife of Edwin Lemist of Roxbury, Massachusetts, and then to her daughter, Frances Ann Lemist (Mrs. John Andrews Wheelock) of Roxbury. Mrs. Wheelock sold it in 1915 to Mrs. Thomas Lindall Winthrop (Ann Lothrop Motley) of Boston, a great-granddaughter of General Davis, and she in turn, in May, 1923, gave the portrait to her niece, Mrs. Lawrence Park of Groton, Massachusetts, a great-great-granddaughter of the subject. From Mrs. Park it was acquired by the late William H. Murphy in 1927.

There is an interesting story of the acquisition of the portrait by Mr. Murphy: he was having his portrait painted by the late Gari Melchers when he happened to mention that Gilbert Stuart had painted a portrait of his great-great-grandfather, General Amasa Davis, but stated that he did not know the whereabouts of the picture or whether it was still in existence. "Well, let's find out," said Melchers, and they went to the Reference Library where they consulted Lawrence Park's book with its illustrated and descriptive list of Stuart's works. There they found that the portrait owned by Mrs. Lawrence Park of Groton, Massachusetts, who was also a great-great-granddaughter of the subject. Mrs. Park was loathe to part with this family heirloom, but since it was to remain in the family she was finally persuaded to do so.

The picture was exhibited at the exhibition of Stuart's portraits, Boston, 1828, No. 106, at the Boston Art Club in 1911, the Worcester Art Museum in 1912, and since 1927 has been hanging in the Detroit Institute of Arts, first as a loan from the late William H. Murphy and subsequently as a loan from his daughter, Mrs. J. Bell Moran, who inherited the picture from her father.

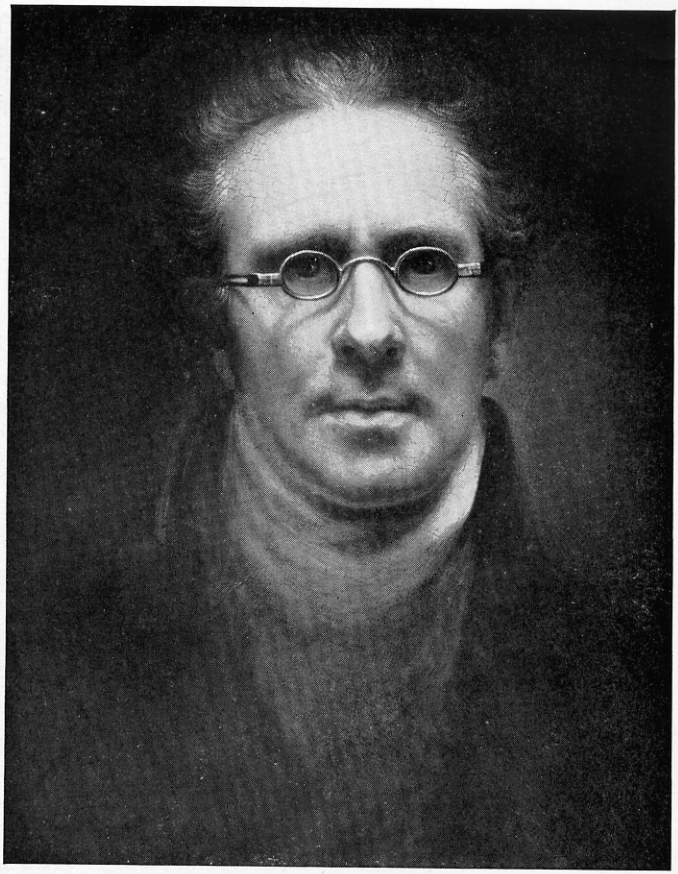
This gift of Mrs. J. Bell Moran not only adds to the Art Institute collection a superb example of Stuart's work but one which also has a close association with an old Detroit family.

CLYDE H. BURROUGHS.

[1]Acc. no. 45.17. Panel: H. 32⅛; W. 26⅛ inches.
[2]Gilbert Stuart, An Illustrated Descriptive List of His Work, compiled by Lawrence Park, Vol. I, page 257.

SELF PORTRAIT by REMBRANDT PEALE

At the age of fifty, Rembrandt Peale carried out the ambition of a lifetime to visit Italy. He had visited Europe before: in 1802, at the age of twenty-four, he and his brother Rubens had taken the skeleton of a mastodon excavated by their father to London. In 1808 and 1809 he had visited Paris to paint portraits of distinguished savants, artists and men of letters for the Peale Museum at Philadelphia. But Italy . . . "my reverie by day . . . the torment of my dreams at night" as he said, he was not able to visit because of the war. After his return to America the cares of his large family and his varied occupations—painting, founding the Peale Museum at Baltimore as "an elegant rendezvous of taste, curiosity and leisure," forming the first illuminating gas company in America, exhibiting and lecturing on his paintings *Court of Death* and *Washington*—kept him busy for nearly twenty years. At last, in the autumn of 1828, he sailed for a two year stay in Italy, which he has described in a quaint and entertaining volume, "Notes on Italy," which appeared in Philadelphia in 1831.

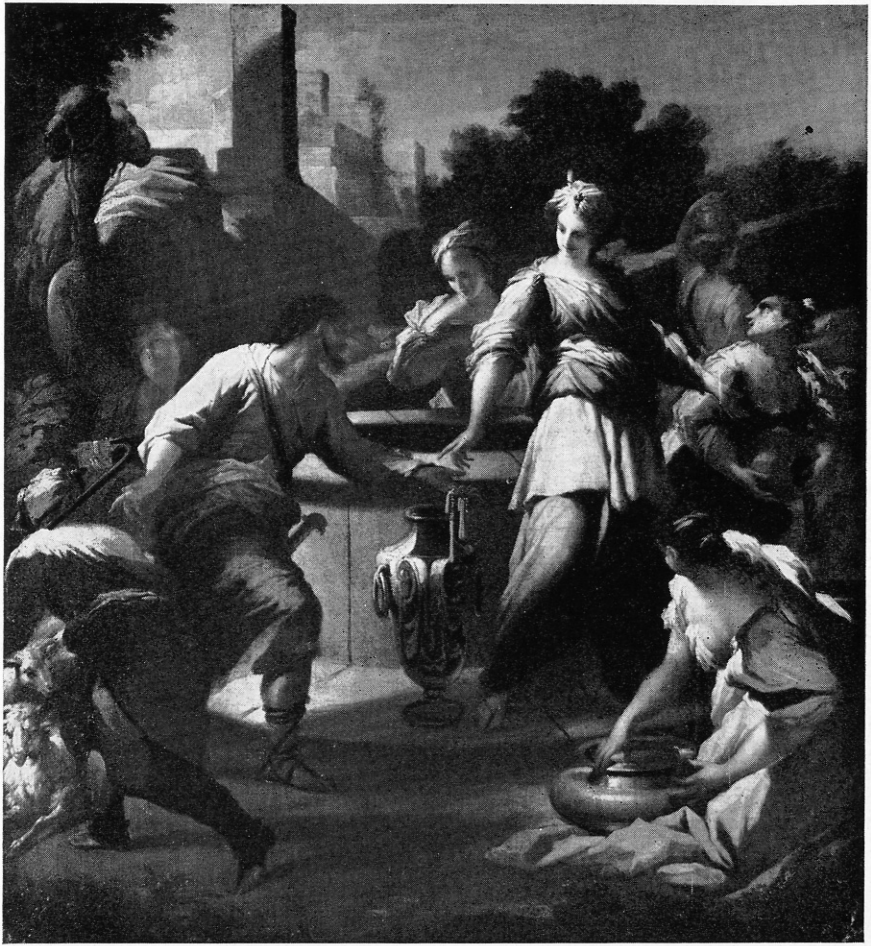


He must have painted this self portrait for his wife in preparation for his prolonged absence abroad, for it was inscribed on the back: *Rembrandt Peale painted by himself Boston 1828 for his wife Eleanor Peale* (the canvas has now been relined but the old inscription preserved). It shows this true American jack-of-all-trades (who was at once painter, lithographer, naturalist, showman, writer and lecturer on art and natural history) looking out at the observer, his small shrewd eyes keenly observant behind their spectacles. His rugged face, full of character and energy, cannot fail to interest all who are interested in the art of portraiture and in human nature, for it is an admirably living portrait, simply and powerfully painted. It comes to the Museum as the gift of Mr. Dexter M. Ferry, Jr.

E. P. RICHARDSON.

Acc. no. 45.469. Canvas: H. 19; W. 14¼ inches. Exhibited at the Pennsylvania Academy of the Fine Arts, 1923, "Exhibition of Portraits by Charles Willson Peale and James Peale and Rembrandt Peale", no. 261.

ST. AGATHA
BY BERNARDO CAVALLINO, ITALIAN, 1622-1654
Gift of Mrs. Standish Backus, 1945



REBECCA AT THE WELL
BY CORRADO GIAQUINTO, ITALIAN, 1693-1765
Gift of Erick W. Bergmann, 1946

WILLIAM PENN'S TREATY WITH THE INDIANS. The design is adapted from John Hall's engraving (1775) of Benjamin West's painting of 1772, belonging to the Pennsylvania Academy of Fine Art and now exhibited at Independence Hall, Philadelphia. The main group is practically an exact copy of the central part of the engraving, but the architectural background is slightly altered, one of the houses is inscribed with the date 1681, and the "treaty oak" has been changed into a pair of palmtrees which, in the European mind, were associated with the typical Indian personifying America. The groups of an Indian squaw with two children and two young men guarding a few chests have been removed from the lateral flanks and placed below. This is one of several cotton fabrics printed in England, about 1800, illustrating scenes from American history which, like the Staffordshire ware with American scenery, were intended mainly for the markets of the New World.

ADELE COULIN WEIBEL.

Acc. no. 45.470. Length 41½ inches; Width 29½ inches. Monochrome in red from copperplate. W. C. Yawkey fund.

ST. PETER BY MICHELE GIAMBONO

The art of painting in Venice very early developed its splendid and subtle decorative quality. Beginning in the fourteenth century the painters of Venice transformed the international Byzantine and Gothic styles of painting into something distinctively Venetian. No one who has seen the many-paneled, elaborately carved and gilded altar-pieces characteristic of Venetian Gothic painting, either in their original setting against the stonework of an old church or in the Academy at Venice, will forget their wonderfully brilliant and decorative effect. The artists who created these pictures are less well known than their work. They were medieval craftsmen in spirit. The characteristics of tradition predominate in them over those of the individual. Only with the coming of the full Renaissance, at the time of Giovanni Bellini, do individual artists emerge in sharp definition.

Mrs. Charles H. Worcester, of Chicago, has recently given to our museum a *St. Peter,* a panel from one of these large altars, by Michele Giambono who was active in Venice from 1420 to 1462. Giambono belongs to the generation of transition from the Gothic to the early Renaissance. In our panel, a relatively early work, the conception is still prevailingly medieval. The saint is a type figure, identified by his symbols, rather than an individualized person. The color scheme of gold on gold represents the strikingly rich and sumptuous quality of Venetian painting. The flesh tones and the cloak enveloping the figure are warm gold against the gold leaf ground. Cool notes of blue (the robe), grey (hair) and ivory white (scroll) give variety and contrast.

The saint is a medieval type figure yet not without a character, in which Giambono reveals the fact that charm and decorative grace rather than power were his strongest traits. The patriarch, whose passionate force of character was symbolized by his name, appears in Giambono's representation rather like a gnome: a very cross little man with a frame of grey hair curling briskly around his ruddy little face. He is quite an engaging figure and I like him very much.

The picture belongs to the early phase of Giambono's work when he was under the influence of Gentile da Fabriano, who had painted in Venice about ten years before Giambono appears to have begun his career. In Giambono's later work the Gothic elements were considerably less important and the influence of Renaissance conceptions appears.

This work of Giambono helps to fill a long chronological gap in our representation of Venetian art, which could show no work between the late Gothic painter Niccolo di Pietro of the beginning of the fifteenth century and Cima's *Madonna* of about 1495, and it adds an interesting and attractive figure to our galleries. Giambono's work is rare in this country but Mr. Kress has recently given a full length panel of *St. Peters,* of about the same period as ours, to the National Gallery in Washington.

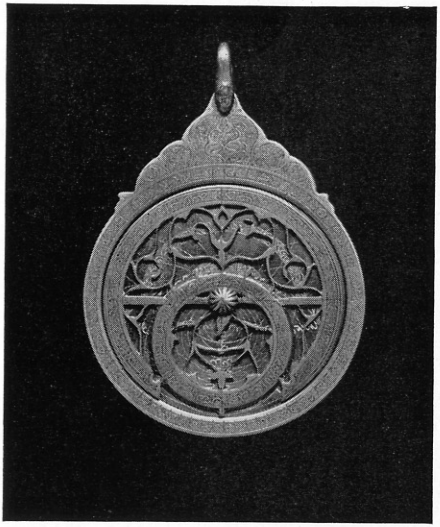
E. P. RICHARDSON.

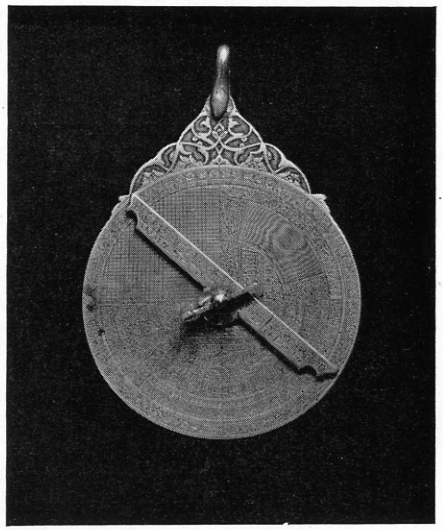
Acc. no. 45.18. Panel: H. 34¼; W. 27⅜ inches; Sight, H. 20¾; W. 15 inches. References: Daniel Catton Rich, Catalogue of the Charles H. and Mary F. S. Worcester Collection, 1938.

A PERSIAN ASTROLABE

An astrolabe made by Abdul A'imma has been presented to the Islamic collection by Mr. and Mrs. Ernest Kanzler. It is a delightful small object, not too heavy to be carried on a cord around the neck, or slipped into the belt. Thus it was always available to its owner, as a timepiece and, when he traveled, to ascertain the position of Mecca, in order to address his prayers in the correct direction.

The invention of the astrolabe, the most important astronomical instrument of the Middle Ages, is generally credited to Hipparchus (ca. 150 B.C.); a bronze instrument, the "Astrolabe of Antikythera," recovered from the Ionian Sea in 1902, may possibly belong to the time of Hipparchus. The astrolabe was improved by Ptolemy of Alexandria during the reign of Hadrian or Antoninus Pius. Ptolemy praised it as the only reliable instrument for determining the exact time, surpassing by far both sundial and waterclock. It was brought to perfection by the astronomer-mathematicians of the 'Abbasid caliphs. The oldest dated astrolabe, made by two





brothers, Ahmad and Muhammad of Isfahan in A.D. 984, is preserved in the Ashmolean Museum in Oxford. In Christian Europe the astrolabe became known by way of Moorish Spain. The most accomplished scholar of his age, Archbishop Gerbert of Rheims (ca. 940/50 to 1003), wrote a treatise on its use which so impressed succeeding generations that they considered him a magician. Thus William of Malmesbury, in the first half of the twelfth century, makes him fly by night to Spain, to study astronomy with the Saracens, "till he surpassed Ptolemy in his knowledge of the astrolabe." Michael Scot, court astronomer to the emperor Frederic II, told his master that Gerbert, having succeeded in borrowing an astrolabe for a short time, forced demons to explain to him its purpose, how to operate it and how to make another one. Another English scholar, Adelard of Bath, dedicated his treatise on the astrolabe to Prince Henry Plantagenet, later King Henry II. By the fourteenth century the astrolabe was generally known and used. In 1391 Chaucer wrote a treatise "The Conclusions of the Astrolabie" with the subtitle "Bread and Milk for Children," for the first time in a language other than Latin, for "Little Lewis my son" who was then only ten years old. A beautiful astrolabe, probably of Burgundian workmanship, is depicted as part of the furnishings of a scholar's study in the St. Jerome of 1442, by Jan van Eyck and Petrus Christus, in the Detroit Institute of Arts.

The astrolabes of succeeding centuries, both in the East and in the West, show no material change in their construction, but the Eastern astrolabes, with their lavish ornamentation, illustrate well the fashion of their day. Sir John Chardin who lived in Persia from 1673 to 1677, during the reign of Shah Sulayman I, has much to say about the astrolabes, "the best and most exact in all the world, because they are generally made by the astronomers themselves who guard them like jewels. . . The astrologers are always full of jealousy against the physicians, I remember how one of them told me: 'When an astrologer makes a mistake, the heavens uncover it; when a physician errs, a little earth covers it'." Chardin mentions especially pocket

astrolabes, "only two to three inches in diameter, so small that they look like some medal hanging from the neck or belt." These appear therefore as a specialty of the politically declining last period of the Safavid dynasty. In the reign of Shah Hosayn, the last Safavid ruler, one of the outstanding *usturlabi,* makers of astrolabes, was Abdul A'imma of Isfahan. Several signed and a few dated instruments by this great craftsman have been preserved; all of them are covered with exquisite ornament, while the ankabut is delicate, almost brittle, really like a spider's web. Our astrolabe has the signature and the date of the Hijra 1121 (A.D. 1709). An astrolabe in the Victoria and Albert Museum, signed and dated A.H. 1127/A.D. 1715, is so closely related in its ornamentation that we might presume a special order for an instrument similar to ours.

The component parts of the astrolabe are:

1. the Suspensory Apparatus, attached to the body by the *Kursi* (throne). This is always lavishly ornamented, in our astrolabe with floral arabesques different on front and back.
2. the Body, hollowed out in front, to permit the insertion of a number of thin tablets. The uppermost of these, *Ankabut,* the spider, is reticulated, its cut-out decoration varying widely according to prevailing fashion. The back of the body is in one plane. All these pieces are pierced in the center.
3. the *Alidad,* the index, a flat narrow ruler extending across the back, rotating around the center. These various parts are fastened together by a pivot and a small wedge, *Faras,* the horse, sometimes actually provided with a small animal's head, generally however quite plain.

To us, spoiled by the use of clocks and watches, the working of an astrolabe seems all too complicated. Yet for at least two thousand years this instrument has been used for finding time, for navigation, for surveying, for accurately depicting the movements of the sun and stars, for keeping alive through barbarous ages the fundamental truths of astronomy. We are glad that this beautiful specimen of an almost forgotten art has found its abode in Detroit, city *par excellence* for interest in metal craft.

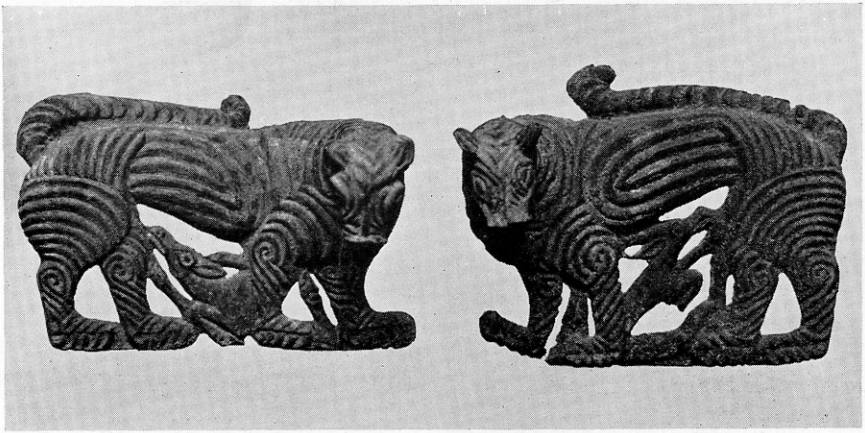
ADELE COULIN WEIBEL.

Acc. no. 45.135. Diameter 3⅜ inches; length with Kursi 4⅝ inches; Weight 10 ounces. Gift of Mr. and Mrs. Ernest Kanzler.

PAIR OF BRONZE ORNAMENTS IN THE FORM OF TIGER AND ANTELOPE

The region of Central Asia, from the Black Sea to the Gulf of Pohai, from the earliest times has been a channel for materials and ideas. The neolithic painted potteries, the "Scythian" bronze ornaments and the travels of the Buddhist pilgrims spring most readily to mind. From this Bronze age come these recently acquired ornaments of unknown use. In general they fit into the period of Scythian and Ordos accomplishment. This does not place them closely in scientific eyes, for only the most approximate dates are agreed upon. They are not Neolithic, they belong to the Bronze age and they are Pre-Buddhist—that is all that can be said for date.

Their maker was most probably a semi-nomadic craftsman of the Mongolian region, whose craft descended to him through generations of men and miles of

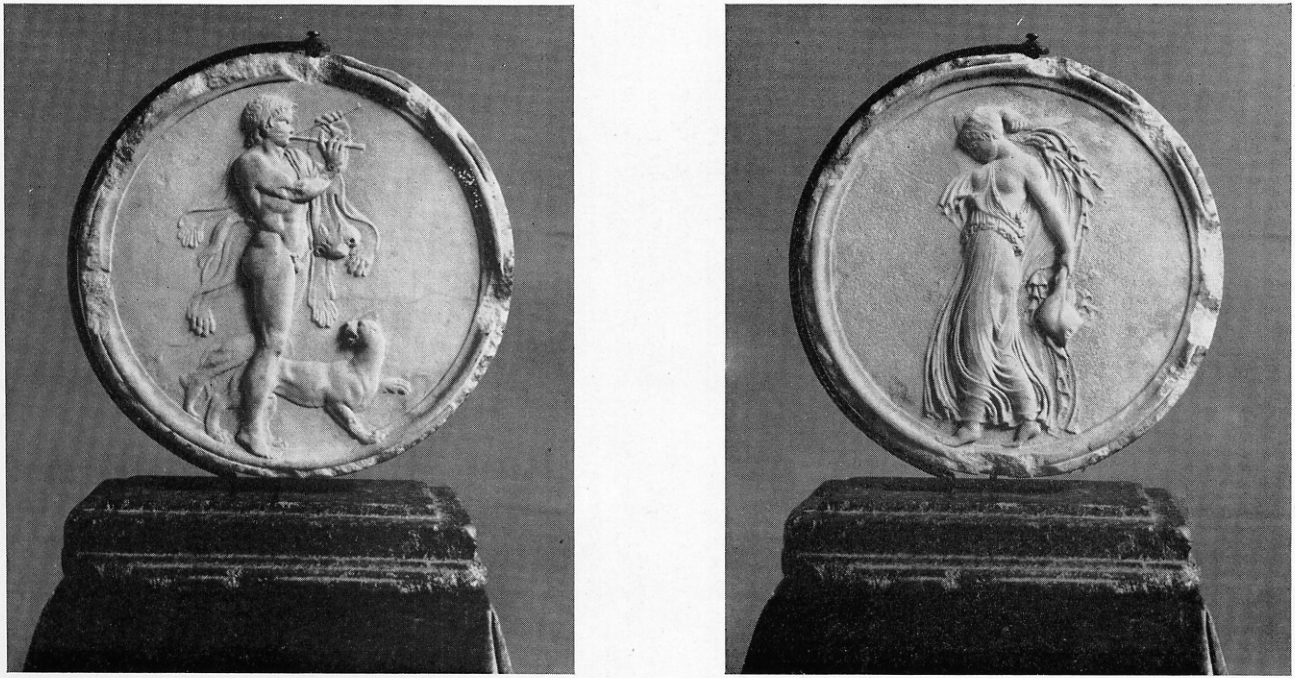


distance from the great bronzesmiths of China. The convention of raised heads in full relief jutting from the flat bronze of the bodies can perhaps be explained by derivation from the bronzes of Shang and Chou with their incised tigers with heads as handles or knobs on the vessels. The design conventions in the tigers are strange and unknown; but the leaping horned animal below (antelope?) is like numerous plaques and horse trappings from Mongolia and Central Asia. These ornaments were cast with bronze, probably in a clay mold and certain crudities of handling make it possible either that they are the product of an early stage of the art or that they represent later nomadic craft. The virile strength of the modeling rises above the limitations of technique.

The symbols involved and their use appear to warrant a date closer to the end of the Bronze age. In a sense these pieces are close to "folk-art" for they maintain cosmic symbols in forms unconsciously continuing the heart of ancient tradition. The tiger or lion has always symbolized the Sun, the Male, the Devourer and Destroyer, the Jaws of Death, through which all must pass to reach the Universal Soul or Being. The antelope, goat, gazelle, a horned animal symbolizes the Moon, the Preserver, the Female, the Individual Soul, she who passes through the Jaws, uniting with the Object of her search. And so they are continually represented in religious ornament; the lion springing on the antelope and crushing her with his jaws, thus reenacting in palpable and understandable form the endless and eternal cosmic drama. Here, however, the tiger stands, the antelope leaps, but there is little external relation between them. The Sun spiral, so clear on the haunches of earlier subjects is here patterned and almost lost. The Moon horns of the antelope are here not explicit. But while the symbols are not fully expounded, the latent energy and potentiality remains. As sculpture they retain the power inherent in the myth.

SHERMAN E. LEE.

Acc. no. 45.70 H. 3⅞", W. 5⅞.
Acc. no. 45.71. H. 4¾", W. 5⅞.
Gift of the Founders Society, Sarah Bacon Hill Fund.



OSCILLA—A FAUN AND A MAENAD
GRECO-ROMAN, HELLENISTIC, I CENTURY B.C., NEO-ATTIC STYLE
City Appropriation, 1945
(Described in the *Annual Report Number* of the BULLETIN, page 24)

HEAD OF A MAN
ITALIAN, VERONESE, XII CENTURY (ROMANESQUE)
(Said to be from the Crypt of the Church of San Zeno in Verona)
City Appropriation, 1945

PORCELAIN BOWL WITH UNDERGLAZE BLUE AND WHITE DECORATION
CHINESE, MING DYNASTY, MARK OF THE PERIOD HSUAN TE, 1426-1435 A. D.

The nine years of the Hsuan Te period probably produced the most beautiful and satisfying blue and white ware of all Chinese history. The finest of these came from the Imperial manufactory at Chingtechen. Those made for the Emperor, more especially for ritual use in the numerous ceremonies of the year, were carefully marked with six characters of the dynasty and the period enclosed usually in a double ring. The museum has been so fortunate as to acquire a bowl[1] of this nature with an unusually interesting and finely painted decoration.

Hsieh Chao-chih, of the later Wan-li period wrote of the ware of Chingtechen: "Only the mark of Hsuan Te is excellent. Ever since that period, one hundred and fifty years ago, the price of such porcelain has been equal to that of Sung wares. Hsuan Te wares are supreme, not only for their fine shape and mark, but also for their color, glaze and unrivalled drawing."[2]

Our piece exhibits the qualities of Hsuan Te at their best. Vibrant blue color floats in a deep transparent glaze over cool white porcelain. The surface is like that of a fine orange-peel. The shape is simple, full, and points back to Sung, not ahead to Ch'ing. An unfortunate break disclosed porcelain of a fine even texture and a glaze of fine bubbly consistency, thus explaining the appearance of cloudy softness on the surface. The drawing of the trees, rocks, clouds and walls in the Heavenly scene is appropriately strong while the feminine deities are drawn so delicately and lightly that they seem to float against the background. Another bowl of similar style is in the Sedgwick collection in England. Both are the work of a master potter and a master painter who reached the highest level in the union of shape and decoration in porcelain.

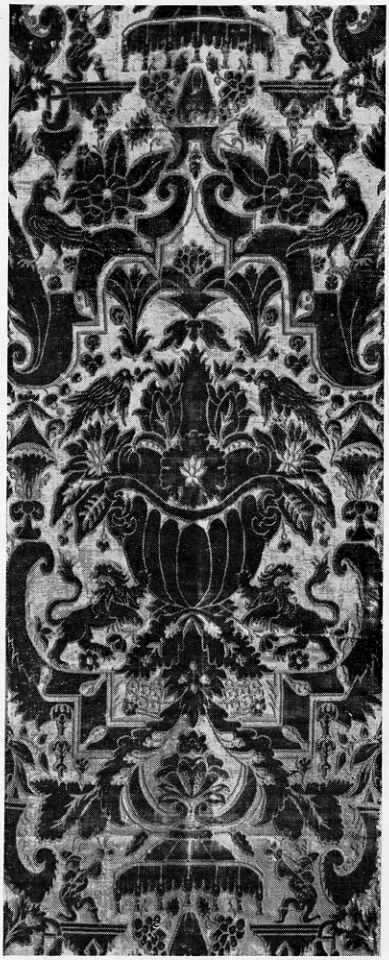
SHERMAN E. LEE.

[1]Acc. no. 43.67. H. 2¾", W. 7⅝". Gift of the Founders Society, General Membership Fund.
[2]Translated by Brankston, A.D. in *Early Ming Wares of Chingtechen,* p.19.

THE PAGAN PARADISE. In the last years of the seventeenth and into the early years of the eighteenth century there worked, somewhere in Portugal or possibly in Andalusia, a weaver of great ingenuity. Nothing is known of him, yet his personality stands out clearly in a few preserved brocades. In one of these he introduces a hunter with a long gun, the shot is visible in the air. He has a tendency to crowd his compositions, and has no qualms about placing fully rigged ships on patches of waves supported by one of his huge flowers. He is absolutely uninhibited in the relative size of his plants or animals. He is a good craftsman and uses chenille sparingly with fine results. Most alluring of his brocades is The Pagan Paradise. This is woven as a horizontal border with narrow finishing bands. In a landscape of palmtrees and cypresses, between enormous flowers and fountains surmounted by dolphins and crested snakes, Hercules fights the Nemaean lion, rabbits, unicorns and panthers, peacocks and turkeys wander about and listen to the music of Apollo's lyre. Pegasus has just stamped his hoof on a pretty little Mount Helicon, the Hippocrene gushes forth merrily. The colorful composition looks like a backdrop for a ballet of fairies and pixies. These brocades stand alone, outside the regular evolution of textile design from baroque to rococo.

ADELE COULIN WEIBEL.

Acc. no. 45.80. Length 36 inches; Width 22 inches. Gift of the Founders Society, Octavia Bates fund.



CISELE VELVET, ITALIAN, GENOA, about 1700. Towards the end of the sixteenth century the Spanish fashion of stiff tubular dresses called for small patterned fabrics, mostly of velvet brocades. But for wall hangings and curtains the seventeenth century evolved a special type of large patterned fabrics, in which the design covered the entire width of the fabric and looked equally well used in pilaster fashion framed by the woodwork, or covering the entire wall. In these fabrics verticality is stressed by placing vases or baskets filled with semi-naturalistic or quite fantastic flowers in rich diversity in a framework of arabesques, in true Baroque style. Foremost among the artists who inspired the textile designers stands Jean Louis Bérain (1638-1711), arbiter elegantiarum of the court of Louis XIV. The influence of this oracle of taste was not confined to France; in Italy especially,

where the competition of the Lyons looms began to be felt, Bérain's ornament engravings were studied thoroughly. The Italian designer then often added warmth and a new vitality to the coldly elegant French pattern. An excellent illustration of such a combination is this wonderful green ciselé velvet on gold shot ground. Here the symmetrical design centers on a gadrooned flower container, framed by floral and strap scrolls and surmounted by a canopy. Little elfs play their lutes to invisible fairies, large and small birds and rampant lions complete the grotesque ornament. The technique of ciselé velvet is admirably suited for the elaborate design; the great masses of cut loops glow like emeralds, the lines of uncut loops frame them and add small details in a delicate celadon shade. Mrs. Graham's choice of this beautiful velvet is greatly appreciated by the Museum, where it fills a long felt gap.

ADELE COULIN WEIBEL.

Acc. no. 45.31. Length 129 inches; Width 25 inches; Length of complete pattern 57 inches. Gift of Mrs. Graham John Graham.

RESTORATION OF THE ITALIAN COURT GARDEN

In 1929, two years after the Art Museum was completed, the little Italian garden court opening off the Romanesque Hall, on the ground floor, had been furnished with rare plant material, in keeping with its architectural formality.

They were selected by Jacques Greber, S.A.D.G.S.C., a French landscape architect retained for his unquestioned mastery of period design and so competent to designate plants suitable for a small garden in the Italian style.

What M. Greber did not know was his Michigan horticulture. Challenged by climatic factors unfamiliar to a Parisian landscape architect, he underestimated, also, the extreme cultural limitations of the situation presented to him.

Into the deep well enclosed uninterruptedly by brick walls, light descends from far above and little sunshine penetrates. There is no free circulation of air, except as atmospheric currents may spiral down from the bit of open sky that forms the lofty ceiling of the court. Perhaps too little care was bestowed upon the soil, from which exotic roots were obliged to draw their sustenance, confined strictly to an artificial and alien locale.

Only with continuous, skilled maintenance, hardly even then, could M. Greber's oleanders and laurels, his Andromedas and tender boxwood and Sweetbay Magnolias have been expected to flourish. Year by year, the plant treasures of M. Greber vanished from the garden. The charming little courtyard lay bare of vegetation under its sky ceiling. Its sculptured pediments and columns stood patiently against brick walls, with no echo of stirring root or unfolding leaf to remind them of the villas they guarded long ago and far away, when they were new and man's world was awakening to the need for beauty in everyday life.

The disintegration of the garden troubled the Arts Commission deeply and it troubled the director of the Art Museum, E. P. Richardson. They appealed to the Department of Parks and Recreation. Fortunately, the Department has on its staff a landscape architect, highly trained in his profession, whose services were made

immediately available to the Art Museum. W. E. Bachman was asked to suggest a restoration plan. A graduate in ornamental horticulture from Cornell University, responsive both to the architectural requirements of the situation and to its horticultural problems. Mr. Bachman has met the two-fold challenge with devoted enthusiasm.

He has regarded the handsome fourteenth century Italian wellhead at the center of the court as the focal point of cross axes on which converge radical flagstone paths, with a bronze figure as terminal, on the west. To the east, a group of large urns filled with flowering plants will balance the mass, making an excellent accent on the opposite wall.

Conspicuously dominating the court, a gazebo, or hanging balcony, offers an additional problem in perfecting the symmetry of the design. Suspended asymmetrically on the west wall, its weight has been compensated for by tall columns placed to break the space at the left, while a stone bench against the north wall happily terminates the major axis. In planting the courtyard garden, Mr. Bachman has steadily kept in view the two parallel requirements of architectural validity and horticultural vigor.

Plant materials are not in historic conformity with the specimens that flowered centuries since in sunny Italian landscapes. At the sacrifice of a little realism, however, hardy specimens enduring shade may still be counted upon to express the inner spirit of the garden; and they may be expected, also, to survive. It will be a green garden, kept clipped and restrained. For variety and color interest, daffodils and Virginia Bluebells, pushing through the carpet of Vinca minor, will bloom in the spring above the myriad periwinkle flower of the Ground Myrtle.

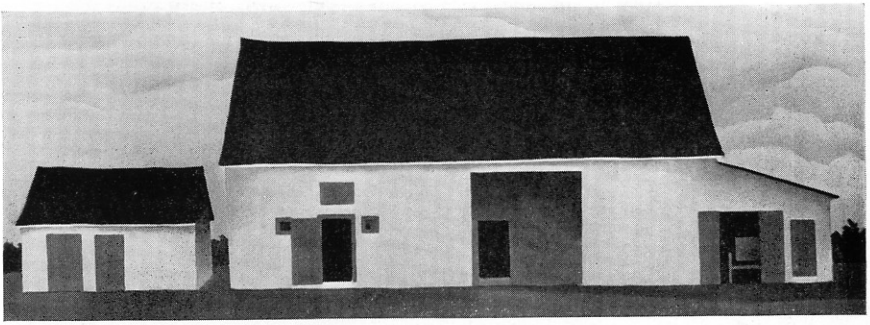
Pediment, statue and wellhead will once more be enfolded in the vitality of growth, its very brevity of existence, tribute to the long immortality of permanent things. The garden will live again, dual expression, in leaf and column, of man's perennial hunger for beauty.

RUTH MOSHER PLACE.
Garden Editor, *The Detroit News*

THE HIGHWAY ROBBERY
BY ESAIAS VAN DE VELDE, DUTCH, CA. 1590-1630
Gift of Mr. and Mrs. Ernest Kanzler, 1945

HEAD OF A GIRL
BY CARL HOFER, GERMAN, 1878-
Gift of John S. Newberry, Jr., 1945

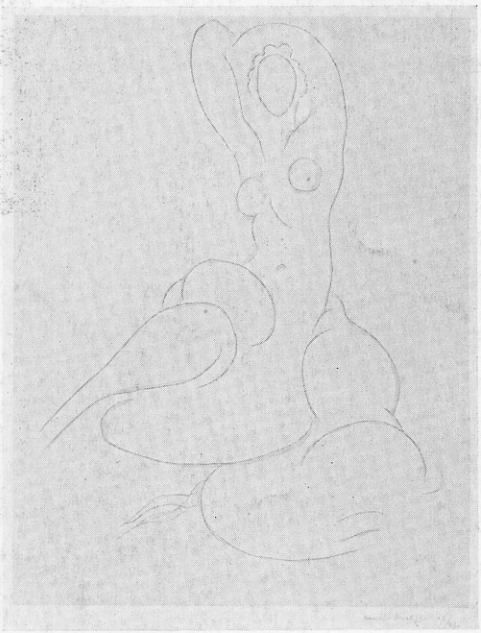
SWEDISH PEASANT GIRL
BY ANDERS ZORN, SWEDISH, 1860-1920
Gift of Dr. and Mrs. George Kamperman, 1945



STABLES
BY GEORGIA O'KEEFFE, AMERICAN, 1887-
Gift of Robert H. Tannahill, 1945

BASEMENT ROOM
BY CHARLES SHEELER, AMERICAN, 1883-
Gift of Robert H. Tannahill, 1945

IO (Colored Lithograph)
BY GEORGES BRAQUE, FRENCH, 1881-
Gift of John S. Newberry, Jr., 1946



ODALISQUE (Etching)
BY HENRI-MATISSE, FRENCH, 1869-
Gift of Robert H. Tannahill, 1946