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THE CARDINAL INFANTE FERDINAND
AT THE BATTLE OF NORDLINGEN, 1634
BY PETER PAUL RUBENS, FLEMISH, 1577-1640
Gift of the Ralph H. Booth Fund, 1947

RUBENS' PORTRAIT OF THE CARDINAL-INFANTE FERDINAND

The portrait of the *Cardinal-Infante Ferdinand at the Battle of Nördlingen, 1634* by Rubens, which has been added to our collection as the gift of the Ralph H. Booth Fund, is extremely interesting both as art and as history. It is the original study by Rubens' own hand for a life-sized equestrian portrait, executed with the help of assistants, in the Museo del Prado at Madrid (no. 1608).

The Cardinal-Infante Ferdinand, third son of Philip III of Spain, was the last of the series of great princely patrons of Rubens' art. Karl Justi, in his essay on Rubens and Ferdinand, points out that the greater part of the immense treasure of Rubens' works in the Prado—sixty-six originals, seventeen copies and sixteen school works, even after the loss of some sixty pictures by fire and other causes—were commissioned by the Cardinal Infante. Born in the Escorial, near Madrid, in 1609, he was made archbishop of Toledo at the age of nine and two years later, in 1620, received the cardinal's hat. He grew up into the most gifted and attractive of the Spanish princes. In his early twenties the affairs of Rubens' homeland drew him into secular life. Philip II had tried to separate Flanders from the Spanish crown and erect it into an independent, though allied, state, by leaving it to his daughter, the Infanta Isabella and her husband Albert. But the "Archdukes," as they were called, had no children. After the death of the Archduke Albert in 1621, his widow ruled Flanders alone. It was obvious that after her death Flanders would revert to the Spanish crown, and it was decided that her nephew, Don Fernando, should go to Flanders to be near his aunt and succeed as Governor for his brother when the Infanta should die. Rubens mentions this plan in a letter of July 1, 1627, but four years later, Ferdinand was still in Spain, delayed by the intrigues of Olivares and by the chronic financial difficulties of the Spanish monarchy. Spain was so short of cash that it was necessary to borrow money from the Fuggers to finance his departure. In August, 1631, the English minister at Madrid reported: "The Infante Cardinal hastens his going to Flanders, and has arranged to borrow of the Fucars (Fuggers) 240,000 ducats at 40,000 a month." The Infanta Isabella died in 1632 but it was not until April 1633 that Don Fernando sailed from Spain for Italy where he was to recruit an army in Milan and march overland to Flanders.

At this time the Thirty Years War was going very badly for the party of the Austrian branch of the Hapsburgs. Gustavus Adolphus had crushed the Emperor's best general, Tilly, at Breitenfeld and Tilly himself was killed at Ingolstadt. Ferdinand's cousin, the Archduke Ferdinand of Hungary, nominally in charge of the Imperial army besieging the Protestant city of Nördlingen, appealed to his Spanish cousin for help. A Protestant army under Bernard of Weimar and the Swedish general Horn were approaching to raise the siege. At the last critical moment Ferdinand arrived with his reinforcements and the Protestant army was overwhelmed. It was a great victory which reversed the course of the Thirty Years War in Germany.

But in the long run it was a fatal victory for Spain. Richelieu, who had been secretly supporting the Protestant side in order to keep the power of the Haps-

burgs from growing too great for France, was now forced to bring France into the war to redress the balance. By the spring of 1635, when Ferdinand was entering Antwerp in triumph, the war had been changed from a struggle between Protestants and Catholics in Germany into a national struggle between France and Spain, in which Spain was the loser. Although Don Fernando proved himself a brilliant soldier who in 1636 invaded Picardy and Champagne and threatened Paris, and in 1638 won victories again over the Dutch and French, he was forced chiefly to stand in the defensive. On November 9, 1641, Don Fernando, worn out by campaigning, died of fever at Brussels, at the age of thirty-two.

Rubens painted this portrait of him at the time of his triumphal entry into Antwerp in 1635. The decorations erected for this entry were Rubens' last and most brilliant achievement in baroque festival design. The likenesses of the Infante on these decorations are so similar to the present one, that they are obviously related. This equestrian portrait was not painted, however, for the Joyous Entry, but as a companion to the equestrian portrait of Philip IV painted by Rubens at Madrid in 1628, which had greatly pleased the king. Rubens painted the large equestrian portrait of Ferdinand apparently hoping to repeat this success. It was still in Rubens' possession at the time of his death in 1640, but was bought from his widow for 1200 florins by the Duke of Olivares. The Duke fell from power before the picture could be taken to Spain and it was finally given to Philip IV by another great Spanish art collector, the Marquis of Legañes.

Rubens executed this magnificent first study for the portrait on an oak panel, 47½ by 36 inches. It is thus one of the largest, if not the largest, of Rubens' sketches. John Smith, the great English expert of the early nineteenth century, recorded it in 1830 as no. 1139 in his catalogue of Rubens' works. Smith had seen it in the collection of the Marquis of Bristol but its location was then already unknown. It was not seen again until it appeared in the L. W. Neeld sale at Christie's on July 13, 1945. Covered with old varnish and dirt, however, it attracted little attention. After cleaning it was recognized—by L. Burchard who saw it in London, by W. R. Valentiner who included it in an exhibition in Los Angeles and in a checklist of Rubens' paintings in America, by Julius Held in his recent catalogue—as Rubens' original sketch, of superb brilliance and power, for the life size picture in the Prado.

In Rubens' last years the massive, sculpturesque plasticity of his earlier work, magnificently represented by our *Hygeia*, was absorbed into a wonderful art of color and of light. This picture of the Cardinal-Infante has a shimmering luminosity and freedom of touch which reminds one of Titian. The archduke is clad in black armor and hat, with a scarlet sash and scarlet saddle cloth worked with gold. The flashing armor, the gleaming scarlet and gold, the sheen of his glossy chestnut mount, the luminosity of his pale face and yellow hair, are painted with incomparable simplicity and power. The stormy landscape is thinly brushed over a brown-toned ground in vigorous strokes of white, yellow, grey and brown. The cavalry charge at Nördlingen, seen beneath the horse, is dashed in by strong, nervous touches of black, white, red, brown and yellow. Overhead soars a Victory

armed with a thunderbolt and accompanied by an eagle. The Victory is solidly painted but the eagle is a mere phantasm in the sky.

The panel combines the scale and power of a finished painting with the freedom of a first study. It is interesting to see by the pentimenti how Rubens developed and altered his conception as he worked: the horse's head and neck were lowered and brought closer to its body, its forelegs were lowered and extended, the eagle's head was altered. It is evident that Rubens was composing freely with his brush as he developed his composition. Our museum had already a group of four works by Rubens—the portrait of *Philippe Rubens* and the *Hygeia* of his early period, the large *Abigail Meeting David with Presents* and a small sketch of *St. Michael* of his middle period. The new picture adds a masterpiece of his late style and one of the outstanding examples in America of his skill and fire.

E. P. RICHARDSON

Acc. no. 47.58. Panel. Height 47½ inches; width 36 inches. Collections: The Marquis of Bristol; Sir Audley Neeld, Grittleton House; L. W. Neeld. References: John Smith, *Rubens*, no. 1139; Max Rooses, *Rubens*, IV, p. 157, no. 930; W. R. Valentiner, *Loan Exhibition of Paintings by Rubens and Van Dyck*, Los Angeles County Museum, 1946, no. 38; W. R. Valentiner, *The Art Quarterly*, IX (1946), pp. 153-168, no. 136; Jan-Albert Goris and Julius Held, *Rubens in America*, 1947, p. 26, no. 4.

The history of the picture before Smith saw it in the collection of the Marquis of Bristol is unknown. Perhaps it was the painting of the *Infante Ferdinand*, no. 14 in the sale of the collection of J. J. laSalle, at Peter Coxe's, London, May 14, 1814 (See Graves' *Art Sales*, III, p. 115). A workshop version of the life size portrait is in Munich, reduced almost to a square composition, without the eagle and victory overhead; a preparatory study for this, on canvas, is on the New York art market. Rooses mentions also a sketch on paper. This may be the smaller sketch, 29½ by 22 inches, which was sold in the E. Kramer collection in Paris, at Georges Petit, June 2-5, 1913.

Hume, *The Court of Philip IV*, 1908, and Justi, "Rubens und der Cardinal Infant Ferdinand" *Miscellaneen aus drei Jahrhunderten Spanischen Kunstlebens*, 1908, p. 277-300, are the chief references on which I have drawn for the life of Ferdinand.

A MEXICAN WARRIOR

The Gallery of Pre-Columbian Art of Mexico and Central America has recently been enlivened by the addition of a ceramic figure of a warrior in buff, partially polished, clay, a characteristic, though uncommon, product of the ancient Tarascan culture of Mexico.

In the western provinces of central Mexico, during the fifteenth century, the warlike Aztecs encountered, but could not wholly subdue, a hunting and fishing people with a sturdy but more primitive culture, which derives its name from the Tarascans whose capital was at Tzintzuntzan (Place of the Hummingbirds) on beautiful Lake Patzcuaro in the State of Michoacan. The early Tarascan culture is best known for its ceramic sculpture, chiefly figures of human beings and animals, sometimes of great size and always remarkable for the sensitive way in which the artist-potter has caught the essential vitality of the subject. Most of these figures

brought out of Mexico have been submerged in the rich ethnographical collections of natural history museums; few of them have been isolated in art museums for better enjoyment as accomplished works of sculpture. The Detroit figure belongs to a small group of similar subjects which are among the most striking of Tarascan art. It represents an armored warrior with a high protective collar and a bell-shaped helmet. The heavy body-armor was probably made of plaited cane, sufficiently strong to turn aside the blows of weapons and projectiles. The figure stands firmly on both feet, with the knees slightly bent, about to strike with a large club held in both hands. At first glance, the pose so closely resembles the stance of a modern baseball player at bat that the figure is often popularly called



ARMORED WARRIOR
MEXICAN (TARASCAN CULTURE), about 1000-1500 A.D.
City Appropriation, 1947

"The Ballplayer". The Detroit warrior measures only thirteen and a half inches in height, but it gives an impression of greater size. Massively constructed and simplified in details, it has an inherent monumentality. Furthermore, as the light plays over its sturdy form, the recessed eyes, the long nose and the wide mouth under the overhanging helmet and over the deep collar, the hands and feet with fingers and toes, fingernails and toenails individually represented, the figure seems to move with an inner life.

Whether this sculpture represents a warrior in action on the field of battle or engaged in a ceremonial dance or religious ritual cannot now be determined with certainty, but, regardless of its original meaning, it seems to bring the modern spectator very close to the inhabitants of a distant land in a distant age—the Tarascan country of western Mexico in the centuries between 1000 and 1500 of the Christian Era.

FRANCIS W. ROBINSON

Acc. no. 47.56. City appropriation, 1947.

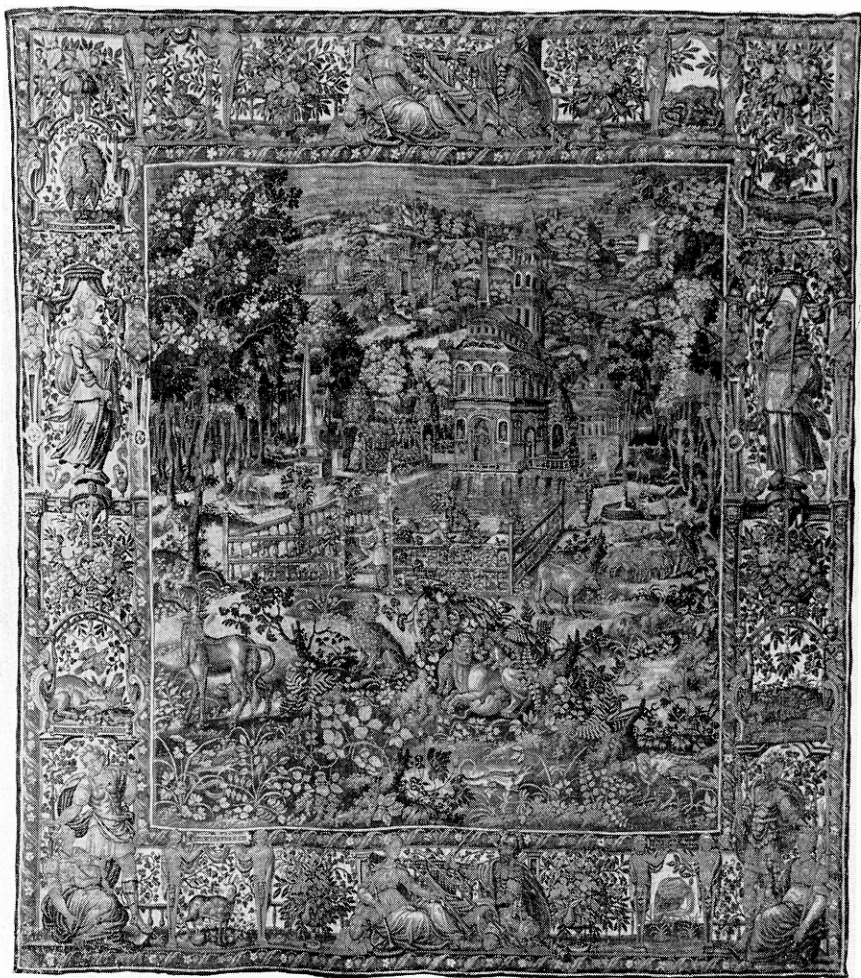
TAPESTRIES by FRANZ AND JACOB GEUBELS

Through the collaboration of the Arts Commission, two private patrons and French & Company of New York, the textile collection has been enriched by the acquisition of two beautiful tapestries of the Flemish High Renaissance; a *Landscape* by Franz Geubels and *Vertumnus and Pomona* by Jacob Geubels, outstanding tapestry weavers of Brussels of the third and fourth generation of the sixteenth century.

When, with the accession of Charles V, Brussels became the official residence of the Stadtholder of the Netherlands and thus the seat of a brilliant court, it became also the center of tapestry weaving. Here Peter Coecke van Alost translated the cartoons of Raphael into tapestries for Pope Leo X; here the Panne-makers wove their unsurpassed hangings for emperors, kings and princes. But even more than to the royal patronage, the Brussels workshops owed their prosperity to their excellent tradition in craftsmanship, which was rooted in the Burgundian tapestries of Tournai and was jealously watched over by a strictly organized guild. In 1528 the weavers and dealers in tapestries were required by the guild to weave into the selvage of each tapestry two marks, one consisting of two B's (Brussels, Brabant) flanking an escutcheon, the other mark representing the weaver's or dealer's initials, a monogram not unlike the watermarks in paper. Brussels retained its supremacy for two hundred years because the weavers were supplied with cartoons by painters who knew and understood the requirements and limitations of the loom. It is not the long series of italianate tapestries that make the Flemish High Renaissance so attractive; the credit goes to the tapestries designed by native artists. The endless wealth of decorative inspiration here takes a firm stand against the coldly clear architectonic forms of the Italian Renaissance. Best of all are the tapestries which combine the two tendencies, where the firm structure of the car-

toon is softened and enriched by the introduction of innumerable details. Such tapestries are fully satisfying whether seen at a distance or at close inspection.

The first tapestry¹ shows a hilly landscape with a castle, pavilions and formal gardens, set in a park of rich vegetation. The architecture is purely theatrical: from a barrel-vaulted roof rise a steeple and an obelisk set on four balls. Lion-heads spouting water into a square basin are set into the façade, more water dribbles from the breasts of a marble statue standing in a niche. And, as on a stage, people stand in doorways and windows, and a dog dances on its hindlegs to the music of a horn and a bagpipe. More obelisks and ruins of colonnades stand about the park which is an ideal game preserve, for here we find in peaceful vicinity



LANDSCAPE WITH STAFFAGE

BY FRANZ GEUBELS, BRUSSELS, about 1560

Gift of the Founders Society and Oscar Webber, 1947



VERTUMNUS AND POMONA

By JACOB GEUBELS, late Sixteenth Century

Gift of the Founders Society and Richard Webber, 1947

stags and does, snakes and lizards, herons and other birds, a lion with his mate and three whelps, cattle and a herd of sheep; from a bosage steps forth a unicorn. We have counted thirty animals and eighteen human puppets, all perfectly executed though on a very small scale. This delightful picture is framed by the perfect border, not too wide, not obtrusive, not crowded. It is divided into compartments by columns and herms; trellises support vines and fruit garlands. In the corners, Jupiter talks to Juno, Vulcan to Venus and Cupid. Mars is seated on a marble bench beside Fama; canopied figures of War, with a sword, and Peace, with a palm bough, occupy places of honor. An eagle, a peacock, a basilisk, a fox eating

a bird, a leopard, crayfish, doe and heron, seem to refer to animal fables, for they are accompanied by much abbreviated, garbled Latin inscriptions. Clearly this beautiful tapestry represents the *hortus conclusus*, but the Renaissance has changed its medieval allegorical character into sheer magnificent decoration.

The guard band shows the mark of Brussels and the shop mark of Franz Geubels. He is the first of a family of weaver-merchants, the founder of a dynasty that remained prominent at Brussels for several generations. In 1554 he is mentioned as "tappechier et doyen jurez de la ville de Bruxelles", but was active for at least ten years before that.² He must have woven this tapestry about 1560. About 1590 he was succeeded by Jacob Geubels, who died about 1605.

Jacob Geubels' mark appears on the guard band of our second tapestry, which depicts an incident in the Love of Vertumnus and Pomona.³

In the fourteenth book of his *Metamorphoses* Ovid narrates the most charming, most peaceful love story ever invented. Vertumnus, in Roman mythology the God of the Changing Year, had the power of assuming any shape he pleased. This finally enabled him to win the love of Pomona, the old-Italic Goddess of Trees and their Fruits. Only by posing in the guise of a simple workman could Vertumnus gain entrance to her domain. Inspired by this old tale which, with the entire *Metamorphoses*, had become widely known since 1471 when it was first printed, Jan Cornelisz Vermeyen, court painter of Margaret of Austria, Regent of the Netherlands, and her nephew the Emperor Charles V, designed a set of cartoons for nine tapestries.⁴ The complete set, woven by Willem de Pannemaker, is preserved in the Vienna State Museum.⁵ The gracious subject, brilliantly planned and executed, remained a favorite all through the sixteenth century.⁶ In 1607 the widow of Jacob Geubels sold to the Governors of the Netherlands, the Archdukes Albert and Isabella, the "histoires de Polmona",⁷ and it is quite plausible that our tapestry was part of this set. Jacob Geubels must have woven it at the very end of the sixteenth century.

The cartoon is not a mere copy but an adaptation of the original design. The scene still takes place beneath a vine-grown pergola supported by herms and canephores with twisted snaky legs, on lyre-shaped pedestals. The background is changed from an enclosure by trees and colonnades to a far view of a formal garden and a landscape of many hills, one of them crowned with a medieval city. The lovers meet on a terrace overgrown with violets, lilies of the valley, roses and pomegranate shrubs, without disturbing a bevy of diverse birds on the ground and the marble balustrade. Pomona, pruning knife in hand, is still the fairy as Vermeyen had seen her; she even wears the same dress, a tunic of cloth of gold over a skirt of blue silk, brocaded in silver and gold with birds amid arabesques and lions in a sunburst. Where did Vermeyen see this fabric, so obviously woven at Lucca in the fourteenth century? It may have belonged to his patroness, an heirloom from her Burgundian ancestors. Vertumnus is a dapper fisherman, with rod and creel. The border, a conglomerate of masks, cornucopiae, seashells and dolphins, does not provide as perfect a frame for the composition as did Vermeyen's original relatively simple arabesque band.

Both tapestries are finely woven, with much silk and gold thread, and in excellent preservation.

ADELE COULIN WEIBEL

¹Acc. no. 47.40. Height 11 feet 6 inches; width 10 feet 4 inches. Gift of the Founders Society and Oscar Webber.

²Heinrich Goebel, *Wandteppiche*, Leipzig, 1923. Part I, volume I, p. 312.

³Acc. no. 47.41. Height 11 feet 9 inches; width 10 feet 6 inches. Gift of the Founders Society and Richard Webber.

⁴The attribution of the Vertumnus and Pomona cartoons to Jan Cornelisz Vermeyen is due to Marthe Crick-Kuntziger, "L'auteur des Cartons de 'Vertumne et Pomone'," *Oud-Holland*, 1927, p. 159, and "Tapisserie de l'Histoire de Vertumne et Pomone", *Bulletin des Musees Royaux d'Art et d'Histoire*, Brussels, 1929, p. 74.

⁵Baldass, *Die Wiener Gobelines Sammlung*, plates 146-154.

⁶Goebel, op. cit. p. 333: "There must have existed at least ten to fifteen repetitions of the famous set."

⁷Goebel, *ibid.* p. 322.

AN EARLY LOUIS XV TABLE

There is no more interesting period in the history of French furniture than those years during which the Louis XIV style was evolving into what we know today—wrongly to be sure—as the Pompadour style. The early Louis XV center



GILT CENTER TABLE
FRENCH, EARLY LOUIS XV PERIOD
Gift of Mr. and Mrs. Ernest Kanzler, 1945

table which, thanks to Mr. and Mrs. Ernest Kanzler, graces the Museum's XVIII century French room, belongs to that period, fascinating like all periods of transition.

With its deeply cut acanthus leaves, the solidity of its beautifully carved saltire stretchers, its multicolored marble top, our table still has the dignity and architectural strength of the Grand Siècle. But many more details betray the early Louis XV style. The *pièds-de-biche*, the delicate roses and scrolls, the rocaille shells which gave its name to that fleeting moment of French taste, even the smiles of the rococo caryatids, all are characteristic of the Watteau period. There is a French word, *tarabiscoté*, which I would like to apply to this table. It is impossible to translate; pronounced with a nuance of disdain, it might imply over-decoration; pronounced, as it must in this case, in a friendly tone, it reminds us of all that is charming, supremely tasteful and elegant in the art of the Regence.

P. L. G.

Acc. no. 45.511. Height 30¾ inches; length 32½ inches; depth 22½ inches. The table, close in style to others in the Narbonne and Poitiers museums and obviously of French workmanship, comes from the former imperial palace at Tsarskoye-Selo.

THE VIRGIN AND CHILD WITH ST. FRANCIS

by ANNIBALE CARRACCI

The great flowering of Italian seventeenth century painting may be said to begin with two artists, Caravaggio and Annibale Carracci, who migrated from the north of Italy to Rome in the 1590's. Each brought to Rome a fresh impulse from traditions of painting in northern Italy. Caravaggio gave a new impulse to the realistic observation of nature. Annibale Carracci decorated the gallery of the Farnese Palace with frescoes which refreshed and reinvigorated the tradition of monumental wall decoration. Italian baroque painting was built upon that polarity of realism and idealism, the study of nature and monumental decoration.

The Detroit Institute of Arts has recently acquired, as the gift of Mr. and Mrs. E. Raymond Field, a small but distinguished example of Annibale Carracci's art, *The Virgin and Child with St. Francis*, which comes from the Sir Thomas Baring and the Earl of Northbrook collections. Bellori, the seventeenth century Italian historian, says that it was painted for Lorenzo Salviati. There are several other versions of the composition: in the Bridgewater House collection; at Cassel; in the Capitoline Gallery at Rome; a fourth, of coarse and mediocre execution, was in 1927 in the possession of the Abbé Thuélin, Paris, as I am informed by the Frick Art Reference Library. Herman Voss (whose knowledge of the baroque painters was very great) thought the picture now in Detroit was the original, although, by one of those mischances which happen even to the best art historians, the illustration in his *Barock Malerei in Rom* reproduces a photograph of one of the other versions by mistake for the Northbrook picture, which he intended to reproduce.

Carracci's revival of the Italian monumental tradition was based upon his



THE VIRGIN AND CHILD WITH ST. FRANCIS
BY ANNIBALE CARRACCI, ITALIAN, 1557-1602
Gift of Mr. and Mrs. E. Raymond Field, 1946

mastery of the human form in movement. While still in Bologna he had formed a style based upon a careful study of Correggio and the Venetians. The influence of Correggio is still strong here, not only in the vivid glow of inner life of the figures but in the roughish urchin-type of the Angel and the swooning ecstasy of

St. Francis which is based upon the Magdalen bending forward in half-swooning joy in Correggio's *Madonna of St. Jerome* at Parma.

It is this sort of frank reminiscence of earlier painters' work which has earned for Carracci the description of "eclectic" that has done much in modern times to obscure his importance. For "eclectic" in modern usage means a weak sort of imitative borrowing. But no man could have influenced the history of painting for two centuries, as Annibale Carracci did, if there were not some powerful and original quality in his imagination. Carracci was an artist who studied other artists' work with great interest. As a young student in the north of Italy he studied Correggio's works in Parma and the pictures by Titian and Veronese in Venice. In Rome Bellori describes him as liking to explore the churches of the city accompanied by his pupils, discussing the paintings he found there with never failing interest. Antique sculpture, Michelangelo, Raphael, he studied with special attention. All these rich and varied traditions he assimilated into his own art. It is interesting and easy sometimes to pick out these influences and if one looks at them superficially one may perhaps see nothing else. Yet this is not all.

The Virgin and Child with St. Francis shows, first of all, Carracci's qualities of grace and lyric sentiment which captivated European taste for two centuries. Carracci was a great master of a kind of expression once prominent in western art but now very rare—the movement of the human form which expresses the life of the figure that moves. His color, though clear, fresh and pleasing, was primarily a decorative effect. It is the movement of the figures, accented by the soft radiance of the light, which not only forms an intricate and graceful group but creates an inner relationship of feeling between them, interweaving the figures into an intensely animated psychic unity. The arches, intervening in massive grandeur between the lyrical sweetness of the figures and the tender landscape, lend a force and monumentality to the composition far beyond what one expects from so small a picture. Annibale Carracci reanimated the ancient and wonderful tradition of Italian narrative composition, giving it a new element of lyrical sweetness and grace, which was to animate it throughout the baroque and rococo centuries. His mastery appears clearly in this little pictorial jewel, which belongs to the moment of transition from his early manner to his more architectonic Roman style of the Farnese gallery, and was thus probably painted shortly after his arrival at Rome in 1595. It represents the beginning of the movement in Italian seventeenth century painting whose mid-point is represented by the *St. Jerome* of Pietro da Cortona, also from the Baring-Northbrook collection, which Mr. and Mrs. Field gave us in 1942.

E. P. RICHARDSON

Acc. no. 46.280. Oil on copper: Height 18½ inches; width 14½ inches. Collections: Sir Thomas Baring (old label on the back); Thomas Baring; Earl of Northbrook. References: Bellori, *Le Vite de' Pittori, Scultori, ed Architetti Moderni*, Rome, 1827, p. 47; British Institution, 1819, no. 148, and 1840, no. 3; Waagen, *Treasures of Art in Great Britain*, 1854, II, 179; Jean Paul Richter, *Descriptive Catalogue of the Collection of Pictures belonging to the Earl of Northbrook—the Italian and Spanish Schools*, 1889, p. 117, no. 160; Hermann Voss, *Die Malerei des Barock in Rom*, Berlin, Propylaen, illus. p. 163, text. p. 491.

TWO NIDERVILLER FIGURES

Among the numerous faïence factories that turned out beautiful and useful wares for the tables of eighteenth century France, the factory of the Hannong family was already well established at Strasbourg when the director of the Strasbourg mint, Baron Jean-Louis de Beyerlé, and his artistic wife decided to found a *faïencerie* of their own. In 1748 he had acquired the seigniorship of Niderviller, a little village near Sarrebourg in Lorraine, where several potteries flourished in the early eighteenth century. Here he established a factory for making faïence about 1754 and about 1765 began to produce porcelain. Hans Haug, writing of Niderviller faïence, in the *Répertoire de la faïence française*, Paris, 1933, describes this enterprise in these terms: "On the charming countryside where Beyerlé and his



FARM BOY AND GIRL AT THE MARKET
FRENCH (NIDERVILLER) 1755-1770
City Appropriation, 1946

family came to play at making faience as later Marie Antoinette was to play at shepherdess, he raised buildings in good style, and Madame de Beyerlé, somewhat of a flower painter, directed the decorators' shop." Although Beyerlé was more of a lover of art than a man of business, the product of his factories was good and the tradition he established was continued with profit by his successors.

The character of the products of Niderviller did not depend upon Beyerlé or his wife alone but upon their assistants, drawn from Strasbourg in Alsace, from Germany, and elsewhere. Notable among these was François-Antoine Anstett, chemist and ceramic painter, of Strasbourg, who was director of the Niderviller factory from 1759 to 1778. For the faience Beyerlé derived his workmen—and his inspiration—from Strasbourg, a center of manufacture of much appreciated faience wares, and for his porcelain he had the aid of workmen from Germany, where true porcelain—the first in Europe—was made at Meissen in Saxony in 1709.

The making of porcelain at Niderviller in Lorraine under King Stanislas roused the envy of Sèvres, and on the death of Stanislas and the reversion of Lorraine to the French crown, the monopoly held by Sèvres put a momentary end to Niderviller's porcelain making in 1768. Disappointed, Beyerlé sold out to Count Adam Philibert de Custine, General of the King's Armies, who carried on with the help of François Lanfrey, director of the factory from 1778. Custine, although he had joined the Revolutionary party, was guillotined in 1793, following the military reverses at Mainz. Lanfrey then acquired the factory which he directed until 1827.

Niderviller faience is best known in three categories: the table services of white tin-enamelled pottery decorated with colorful flowers in the style of Strasbourg; the pieces which were painted in an illusionistic fashion to imitate grained wood with engravings on paper attached; and, finally, groups and figurines, of which the most interesting were of fine white clay, covered with opaque white tin-enamel and brilliantly painted in the most varied colors, fired in a muffle-kiln.

The Detroit Institute of Arts has recently acquired two figurines from this last category, charming creations of the Niderviller faïencerie, under Beyerlé, about 1755-1770. They are shown in a vitrine in the eighteenth century French room in an appropriate contemporary setting of Louis XV boiseries. These figurines represent a country boy and girl who have come to market in town, dressed in their best clothes. In his basket the boy has a lamb and in his hand he holds two quails. The girl is a *charcutière*; the head of a calf shows in her basket and she offers a calf's foot for the inspection of the passersby. The boy measures eight and a half inches in height; the girl, eight inches. The delicate and gay coloring is typical of French eighteenth century faience at its best. The colors used include blue, purple, rose, yellow, green, brown, black, and white, some strong in hue, others of the pale shades associated with Rococo color schemes.

Niderviller faience was only rarely signed or marked to indicate its origin. No mark or name appears on these figurines to tell who was the modeller of these amusing studies of peasant life, which, though they may have graced the cabinet of an urbanite, satisfied the nostalgic longing for country life which characterized much of the art and literature of eighteenth century France. Among the numerous

sculptors or modellers associated with Niderviller in the days of Beyerlé were two to whom these figures might be attributed: Charles-Louis Cyfflé, a native of Bruges and a sculptor of note who worked for the faience factories of Lunéville and Saint-Clément (where he resided), Bellevue (near Toul), and Niderviller; and Charles Sauvage *dit* Lemire, who was resident at Niderviller and a prolific designer of figurines from 1759 when he was cited as a *garçon-sculpteur*. Cyfflé was best known for his genre subjects, notably the series of the Cries of Paris, while Lemire was celebrated for his allegorical and mythological subjects. The records and examples available for study do not, however, make it possible to attribute the present figurines with absolute certainty. Certain it is that they bear out the statement of Hans Haug in the book already cited: "The plastic production of Niderviller is the most beautiful of all the faienceries of Europe. It is surpassed only by some of the porcelain factories such as Meissen or Sèvres."

FRANCIS W. ROBINSON

Acc. Nos. 46.70, 46.71. City appropriation, 1946.

TWO PAINTINGS by MARTIN HEADE

The most interesting phenomenon in the recent history of art scholarship in this country has been the rediscovery—the discovery sometimes—of certain native painters who, ignored for several generations or neglected during their lifetime, have finally taken their place in the fascinating panorama of American art. There is still much to be done. Who has bothered yet to reconstruct the personality of such forgotten, but charming, painters as John Woolcott or W. H. Wilcox and when will men like Church or George L. Brown, Hawthorne's friend in Rome and Hunt's companion in Newport, find their biographers? But much has been accomplished. Thanks to the efforts of pioneers, the works of artists like Whittredge, Quidor and Rimmer enjoy today a greater vogue than they ever had and, perhaps the most completely forgotten of all our nineteenth century painters, Martin Heade, represented at the Institute by two works of high quality, is better understood now than he could have been during his long and active career.

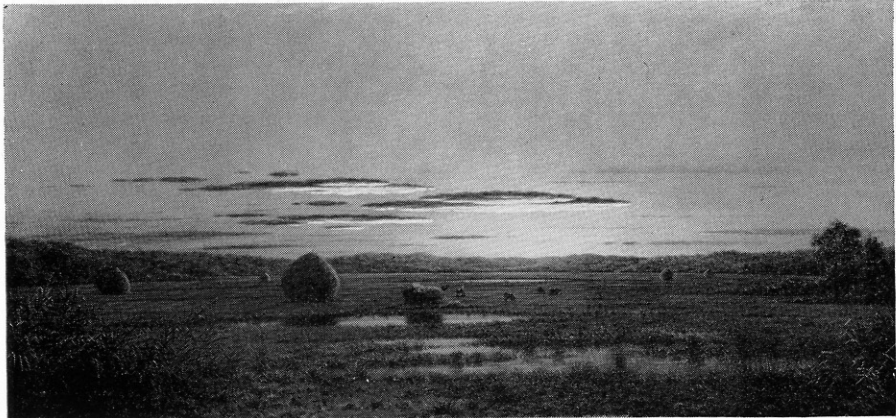
We know, in general, a great deal about the personal lives of American painters. Heade is an exception. Martin Johnson Heade (1814-1904) was born in Bucks County, Pennsylvania. His training as a painter was the usual one. He went to Italy for a few years, studied in Paris and London, under whom we do not know and cannot guess, since his style does not remind us of any of the European painters of the period. Upon his return to America he became a portrait painter, but apparently few works of his youth and middle age still exist. More important than his European travels were a trip to California and a long visit to South America undertaken in 1864 to collaborate with an American missionary in a book on hummingbirds. Where else but in the tropics could Heade have developed his taste for the unbelievably sweet and delicate purple skies and the oppositions of golden lights and brownish shadows which, among other qualities, give his landscapes the place they occupy in the history of American painting? After two other trips to South America, and visits to England and the Netherlands—he was a great traveler—Heade spent a great deal of his time in Florida; he died in St. Augustine.



HUMMINGBIRDS AND ORCHIDS
BY MARTIN JOHNSON HEADE, AMERICAN, 1814-1904
Gift of Dexter M. Ferry, Jr., 1947

During his life our painter, if not famous, was at least well known. He exhibited in many places, from the London Royal Academy to Brussels and Trenton, New Jersey, received a number of awards including a Dutch *médaille d'honneur* and, quite appropriately for a painter who loved flowers, the Brazilian Order of the Rose. In his *Book of the Artists* (1867) Tuckerman wrote a lyrical account of Heade's activities; a few years earlier Jarves, in *The Art-Idea*, had mentioned his meadows and his coast scenes (where are the latter today?) "flooded with rich sun-glow and sense of summer warmth" and indirectly praised the "sensuous gratification" of his color; *The Art Journal* (July 1873) solemnly added his name to the list of "the great masters" of American landscape art. And then, for half a century, Heade was forgotten, or almost; his name does not even appear in the classical works by Bryant, Caffin and Isham. The drawings he had made in his first trip to Brazil were lost in some English manor house (they have not yet been found), the many paintings and sketches left at his death in the St. Augustine studio disappeared and the few Heade landscapes to be found in antique shops remained unsold.

In 1943, however, forty years after Heade's death, one of his best works having been unearthed for the Museum of Modern Art's *Romantic Painting in America* exhibition, Heade was rediscovered. Hunting for his pictures from Massachusetts to Florida became an interesting and profitable sport, exhibitions of the newly found works took place in New York, "opening for us a world of wild and novel fantasy", and two issues of this charming and always useful periodical, *Panorama*, were largely devoted to their re-appraisal.



SUNSET
BY MARTIN JOHNSON HEADE, AMERICAN, 1814-1904
Gift of Dexter M. Ferry, Jr., 1946

Thanks to Mr. Dexter M. Ferry, Jr., to whose generosity the Museum's galleries of Nineteenth Century American art owe so much, the Detroit Institute of Arts has acquired two paintings by Heade, each representing an important phase of his talent. *Hummingbirds and Orchids*¹ is a portrait—there is no other word—of a few flowers and two birds in a misty Brazilian landscape. Anatomically correct, I am sure, the birds do not have the obvious, strong perfection of Audubon's *Birds of America*: even in his more exalted moments, the Louisiana draughtsman remained a realist, whereas, even when illustrating the Reverend James Cowley Fletcher's treatise on the *colibris* of South America, Heade was a poet. Thinly painted, the exotic landscape, no mere staffage of course for a painter like Heade, has the vaporous charm of an autumn morning in upper New York State, the indefinable atmospheric quality of which all great painters dream.

The *Sunset*² is a larger painting. A subject to which no reproduction can do justice, it represents another favorite theme of Heade's, another facet of his talent: a meadow near Newburyport or Hoboken, but lightened by the last rays of a tropical sun and obscured by vaguely disturbing, unearthly shadows. The place was a dismal swamp, with a few hay-stacks, a few gnarled trees, inhabited by a lonely heron and a few cows. Heade has transformed it into an ethereal vision; the glaucous, mosquito-ridden puddles have become jewels reflecting the reddish clouds, the distant hills have the color of amethysts, the heron and its shadow in the still waters are ghosts in a fairy land. This is Heade at his best. There are no other landscapes like his; he does not have the subtlety of Turner, the sensitivity of Redon or the hard brilliancy of Diaz. He is Heade, as purely American as Turner is English or Redon, French.

The Institute is proud of its series of American landscape paintings from Washington Allston to Winslow Homer. Heade's *Sunset* fills a gap which in a few years it might be impossible to fill.

PAUL L. GRIGAUT

¹Acc. no. 47.36. Canvas: Height 14¼ inches; width 22¼ inches. Signed, lower right: M. J. Heade.

²Acc. no. 46.135. Canvas: Height 17¼ inches; width 36⅜ inches. Signed, lower left: M. J. Heade.

References: J. J. Jarves, *The Art-Idea*, 1865, p. 236; H. T. Tuckerman, *Book of the Artists*, 1867, p. 542; *The Art Journal* (London), 1873, p. 223; S. G. W. Benjamin, *Art in America*, 1880, p. 133; C. E. Clement and L. Hutton, *Artists of the Nineteenth Century and their Works*, 1883, vol. I, p. 340; J. T. Soby and D. C. Miller, *Romantic Painting in America*, 1943, p. 136; F. A. Sweet, *The Hudson River School*, 1945, pp. 80-81; *Panorama*, vol. I, no. 1, pp. 1-8; *ib.*, vol. II, no. 8, pp. 85-91.



THE EARLY COLONIAL GALLERY, a corner of which is reproduced above, has recently been reconstructed by Mr. Robert H. Tannahill to form an appropriate architectural background for the American decorative arts of the seventeenth and early eighteenth century and to recreate as far as possible the atmosphere of the period. The main part of the room, with its low ceiling, exposed beams, white plaster walls and wide pine flooring suggests a room of the seventeenth century. The floor beams are old ones from the Higley house in Groton, Massachusetts; the larger beams come from an old Michigan building.

The panelling of the West wall and the panelling and ceiling of the alcove are also from the Higley house which was built between 1725 and 1750. Thus the alcove is an appropriate setting for furniture of the second quarter of the eighteenth century in the museum collection.

JOYCE BLACK GNAU

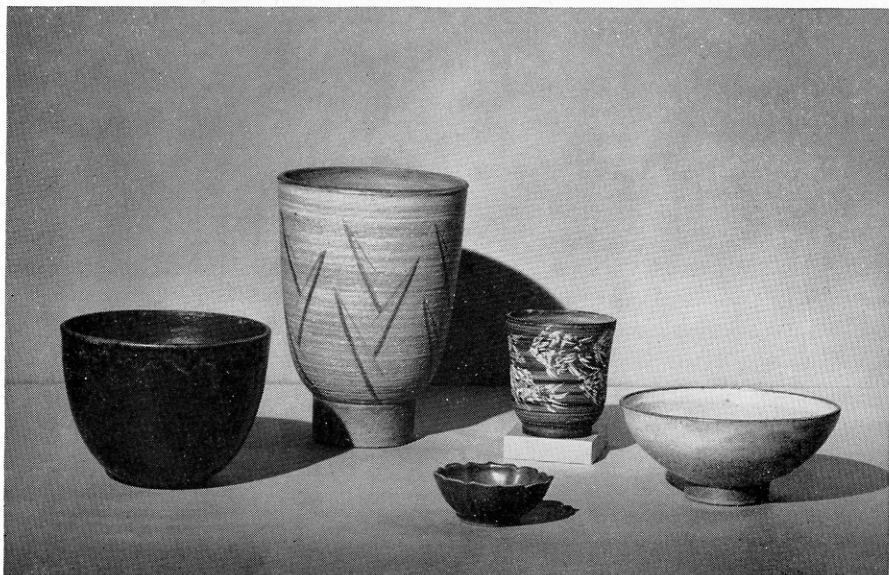
CERAMICS FROM GREATER DETROIT

The Detroit Institute of Arts owns a distinguished collection of modern ceramics, the work of various potters in Detroit and its vicinity being particularly well represented by several very fine pieces. In the last number of the Bulletin selected pieces by Mary Chase Stratton were illustrated. Reproduced in this issue are a few distinctive ceramics by other potters in the Detroit area.

Edith B. Foster's vase,¹ with its bell-shaped body and low foot, is made of high-fired stoneware. Black slip, covering the exterior in horizontal bands, is decorated in a modified sgraffito technique which permits the light stoneware body to show through the umber tones in the shape of lively little fish. On the interior the original slip is covered with white stoneware glaze which contrasts both in texture and tone with the outer finish.

A small, exquisitely designed porcelain bowl² with a delicate foliate rim represents the fine craftsmanship of John A. Foster. The soft mat quality of the glaze, the richly varied tones of blue and purple and the shape of the bowl suggest the Chun Yao ceramics of the Sung Dynasty and emphasize Mr. Foster's familiarity with the technical and artistic heights reached by the Chinese ceramists.

Two stoneware pieces, selected from a group of eight in the museum collection, illustrate the work of Maija Grotell. The vase,³ with its deep inverted conical body and high vertical foot, offers a subtle background of yellow, blue-grey and brownish grey horizontal bands for the active design. The light and heavy angular



CERAMICS BY GREATER DETROIT POTTERS

Left to right: BOWL, Lydia Kahn Winston; VASE, Maija Grotell; BOWL, John A. Foster;
VASE, Edith B. Foster; BOWL, Maija Grotell

strokes, painted in brown slip and touched with metal, harmonize with, and accent, the boldness of the shape. A stone ware bowl,⁴ supported by a low foot, also shows Miss Grotell's practice of combining good form with harmonious glazes. The semi-opaque white glaze of the exterior allows the texture of the clay, mixed with Long Island sand, to lend its variations to the form. The interior, banded at the rim with a white glaze, is treated with a curvilinear pattern of crossing arcs in white porcelain slip, outlined with brown metal, which repeats the brown metal glaze of the base.

The artist is always more qualified to state his own creative intentions than the layman. Lydia Kahn Winston, in speaking of her handsome bowl⁵ in the Institute collection, writes that she wanted to achieve "a simple, strong form, well united with the glaze; a glaze very dark, but alive in feeling; sheen, but the effect of looking into water. The body material is kaolin, mixed with yellow ochre which was dug in Vermont. The iron glaze containing, in part, ashes from grasses in Vermont, is applied heavily to obtain depth."

MARJORIE YOUNG HEGARTY

¹Acc. no. 47.65. Height $4\frac{3}{4}$ inches; diameter $4\frac{7}{16}$ inches. Gift of Mrs. Lilian Henkel Haass, 1947.

²Acc. no. 46.82. Height $11\frac{1}{16}$ inches; diameter $4\frac{7}{16}$ inches. Gift of E. P. Richardson, 1946.

³Acc. no. 43.82. Height $10\frac{3}{4}$ inches; diameter $7\frac{3}{4}$ inches. Gift of the Kahn Memorial Fund, 1943.

⁴Acc. no. 43.86. Height $3\frac{1}{2}$ inches; diameter $8\frac{1}{8}$ inches. Gift of the Kahn Memorial Fund, 1943.

⁵Acc. no. 47.117. Height $5\frac{7}{8}$ inches; diameter $7\frac{3}{4}$ inches. Gift of the artist in memory of her father, Albert Kahn, 1947.



MADAME HOHLAKOV By BOARDMAN ROBINSON. The delightfully witty and penetrating wash drawing reproduced on this page is one of Robinson's twenty-five brilliant illustrations (Book V, facing page 280) for Dostoevski's *The Brothers Karamazov* in the edition published in 1933 by Random House in New York. The drawings for this book constitute one of Robinson's chief works as an illustrator and are the basis upon which his reputation has been formed as one of the most accomplished masters in this field.

JOHN S. NEWBERRY, JR.

Acc. no. 47.4. Height $16\frac{1}{4}$ inches; width $10\frac{3}{4}$ inches. Gift of Mr. and Mrs. George Kamperman, 1947.

THE INSTITUTE'S REFERENCE LIBRARY

On July 1st, 1947, the Art Reference Library located in the Institute of Arts became a department of that institution under the jurisdiction of the Arts Commission of the City of Detroit. Prior to that date, it had been a division of the Detroit Public Library.

The Reference Library is an integral part of the Institute. It supplies the staff with scholarly and authoritative source material to aid them in building the museum collection and in the continuous interpretation of that collection to the public. It also provides sources of information for the use of the Director and his assistants in preparing catalogs and other publications. Although the library's prime purpose is to serve the staff of the museum it is also used by many other patrons: college professors, curators from other museums, art historians, graduate students, art teachers, art dealers, private collectors, artists, designers, advertisers, art editors, and the many casual visitors seeking information about a family heirloom.

The library had its beginning in 1905 when a room was set aside in the museum building to be used as a library and reading room. A small collection of books, photographs and slides had been accumulating through gifts since the museum opened in 1885. Mr. George W. Balch in 1887 at the cost of \$1,000 purchased 430 Braun autotype reproductions of famous paintings and presented them to the museum. That was the beginning of the photograph collection which today numbers around 38,000. In 1908, the library received 300 volumes from the Frederick Stearns estate and in 1910, the Kate Minor bequest added 100 more books and a large collection of photographs.

In 1916 at the suggestion of the Trustees of the Detroit Museum of Art and in anticipation of the museum becoming a city institution, the Detroit Public Library began operating the museum library as a branch. Miss Isabel Weadock was named librarian. When she resigned in 1924 to become the Curator of Prints, Miss Agnes Savage was appointed librarian and held the position until her retirement last year.

The library has tried to keep pace with the growth and development of the Institute. Since moving into the present building 20 years ago, the collection has tripled in size. It now contains 82,000 volumes and pamphlets covering the field of fine arts with special emphasis upon those subjects represented in the Institute's collection.

With the generous funds donated by the Rackham Foundation in 1935, the library was able to add many important volumes such as the complete set of the drawings in the Uffizi Gallery, Florence; the facsimile plates of the drawings in the Albertina collection, Vienna; the reproductions published by the Vasari Society, Oxford; and the publications of the Prestel-Gesellschaft, Frankfurt. These, and other titles in the same field, give the library an outstanding collection of books on the drawings of the old and modern masters.

As examples of fine book making, the library has the beautiful collection of books presented to the Institute by Mrs. Elaine Labouchere in memory of her

mother, Mrs. Grace Whitney Hoff. Here is represented the art of the book in all its splendor from the late 15th century to modern times.

In the Architectural Archives of Detroit, the library preserves the original designs and sketch books of some of the best American architects. Among those represented are Wilson Eyre, Oscar and Albert Jordan, Gordon W. Lloyd and Albert Kahn. All these drawings have been gifts to the library from members of the architect's family or firm. These original designs, combined with the library's large collection of photographs of Detroit buildings, form an architectural record of the city from its early days down to the present.

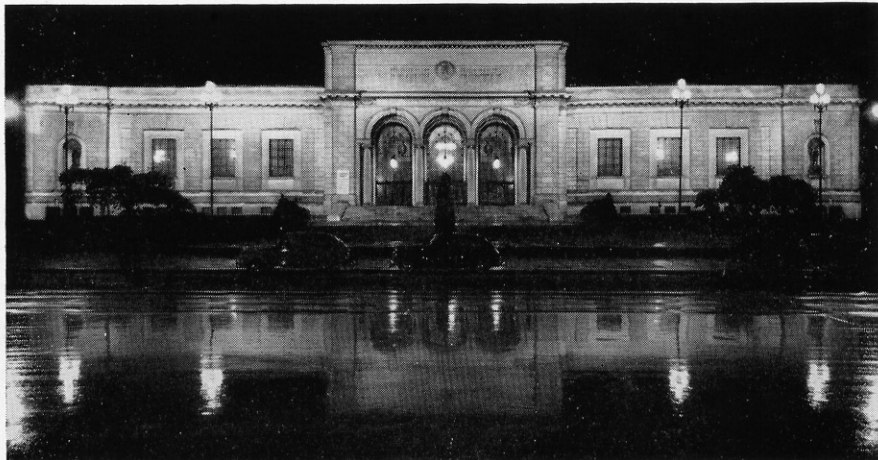
These and many other collections go to make up the Art Reference Library which under its new status as a department of the Institute of Arts expects to assume a more important and vital position in Detroit's art world.

MARGARET INSLEY

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