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THE DOGE GIROLAMO PRIULI  
TITIAN  
VENICE, 1477-1576

## A PORTRAIT BY TITIAN

Hardly anyone would have guessed that beneath the dull and clumsily painted picture of a doge, formerly in the Havemeyer Collection in New York, and recently sold there at auction and presented to the museum,<sup>1</sup> was buried that which we now admire: the magnificent portrait of the Doge Girolamo Priuli, a masterwork of Titian's late period.

The picture was obviously very heavily painted over and it was only the fluid and delicate treatment of the hand that was partially free from retouching which lead Dr. Valentiner to believe that it was at one time more than a work of the "school of Titian," under which modest denomination it was listed in the sale's catalogue. His supposition was corroborated by the fact that, according to a stamp on the back of the canvas, the painting, as a Titian, had once been part of the choice collection of the Duchess of Berry in Venice<sup>2</sup>.

This belief was finally proved to be correct—almost beyond the boldest expectations—when the canvas was cleaned. The bedaubed picture of a stiff and shoulderless, theatrical prince with overly large, imperious eyes and a long artificial looking beard disappeared and out came the noble and imposing figure of an old Doge, with weary, somewhat disdainful eyes, an expressive mouth, a broad and majestic white beard, and attired in the splendid costume of the head of the Venetian Republic.

The "artist" who had undertaken the "beautifying" of the old masterpiece had not only altered the features of the head and the design of the costume—particularly the "corno" (headdress) of the doge—but also turned his position from half profile to nearly full face. The shoulder line at the left was almost effaced and appeared like a shadow thrown on a wall behind. The left arm and the now half-visible hand had been covered by the mantle, while a thumb, as well as the hilt of a dagger, had been added to his right hand.

An inscription in the upper left corner<sup>3</sup> though old turned out to be of later date than the original painting and has been removed. It provided, however, the first clue for the identification of the man represented. The words "*Creatus MDLIX*" refer undoubtedly to the date of the Doge's election. There was, indeed, a doge elected in 1559: Girolamo Priuli, who, as successor to his brother Lorenzo, held the highest position of the Venetian Republic from 1559 until his death in 1567. The fact that the doge is really Girolamo Priuli was definitely established by his obvious resemblance to another documented portrait of his in a painting by Giacomo Palma Giovane in the doge's palace where Girolamo and Lorenzo Priuli are seen adoring Christ, the Virgin and St. Mark<sup>4</sup>.

We have no record that Titian painted Girolamo Priuli, but it is more than likely that the master—who was then ac-

1. As the gift of Dr. Valentiner.

2. The Duchess of Berry was the daughter-in-law of Charles X, the unfortunate king of France, and lived in Venice in the earlier part of the last century. She resided in the beautiful Palazzo Vendramin-Calergi and was a passionate art collector. The Madonna by Giovanni Bellini which our Museum acquired in 1928 was also at one time her collection.

3. It read:

CREATUS  
MD LIX  
VIX A VIII<sup>ms</sup>Ms  
XLDf<sup>ms</sup>IV

The meaning of the last two lines has so far not been determined.

4. The large picture forms part of the decoration of the Sala dei Pregadi. Although it was done considerably after Girolamo Priuli's death (about 1585), the likenesses of the two doges are undoubtedly based upon contemporary portraits.

knowledged the greatest portraitist not only of Venice but of the whole known world!—would have been commissioned to paint the foremost dignitary of his own state. His authorship, in any event, is so fully established through stylistic reasons that documentary evidence is hardly needed. Nobody but Titian painted this marvellously expressive head! There is in this portrait all that is typical of Titian in the last phase of his long career: that strangely uncanny manner of modelling with broad and almost rough strokes the structure of a face and of rendering at the same time the most subtle elements of material substance; that inimitable, seemingly hasty yet so impressive treatment of the costume; those sombre and yet brilliant, luminous colors, the delicate nuances of the flesh tones, the bluish-black of the

shadows and the golden brown of the brocade; and last but not least, those intangible qualities reflecting the artist's inner nature which are so hard to define and yet speak more surely of his authorship than all the external earmarks of his technique,—the way in which he unearths the secrets of his sitters' souls and succeeds in imbuing them with an aristocracy of bearing that might, quite often, have been more his own than theirs.

The approximate date of the picture is given by the years of Girolamo Priuli's dogedom. Most likely it was done about 1560. It would therefore be an exact contemporary of the Institute's other masterwork by Titian, *The Man with the Flute*. Detroit may well be proud to possess two such splendid examples of the greatest of Venetian painters.

—WALTER HEIL.

## EARLY AMERICAN FURNITURE AND GLASS

During the recent loan exhibition of American Colonial and Early Federal Art held at the Institute, the Colonial Department of the American section received a number of important gifts of furniture, all types not yet included in the Museum's collection and each an excellent example of its kind. Only one piece, a small walnut gate-leg table, dates from the early years of the eighteenth century, the other pieces, with the exception of the Duncan Phyfe table, being in the Chippendale, Sheraton or Hepplewhite styles of the second half of the century.

The little walnut gate-leg table, of New England provenance, is the gift of Mrs. Wesson Seyburn. Its small size makes it unusual and the excellent spool turning of the legs places it in the front rank of this type of table, which, while seventeenth-century (Jacobean) in style,



WALNUT GATE-LEG TABLE  
NEW ENGLAND, 1690-1730  
GIFT OF MRS. WESSON SEYBURN

continued to be made in the Colonies far into the eighteenth century. As a matter of fact, its great practicability has made it one of the furniture styles

which, like the Windsor chair, has never gone completely out of fashion in America and which continues to be made in our own day by furniture factories in every part of the country. Our table is almost identical with No. 691 in Nutting's *Furniture Treasury*, which he dates 1690-1730.

in spade feet. The pink hangings, made at Jouy in France at about the same time as the bed, are of the "English Soldier" pattern and add greatly to the charm of the bed.

The handsome little bombé chest of drawers, which was in the same room as the bed, is the generous gift of Mrs.



SHERATON STYLE BED WITH TOILE DE JOUY HANGINGS  
NEW ENGLAND, 1790-1800  
GIFT OF MRS. WESSON SEYBURN

Mrs. Seyburn also presented the fine Sheraton style high-post bed with its old toile de Jouy hangings which was so much admired during the exhibition. The posts, vase shaped and with reeded and fluted tops on octagon bases, are ornamented with a fine band of inlay and end

Edsel B. Ford. This type of furniture seems to have been made only in New England, though some high chests on chests with bombé lower part are among the more elaborate type of Philadelphia pieces (see Nutting, *op. cit.*, Nos. 687 and 717). It is derived, of course, from

European models, showing some analogies to Louis XV pieces, though lacking the elaborate ornamentation that characterized the commodes of this reign, and resembling more nearly the more sober Dutch or German pieces of the same period. The handles, however, are the large willow ones found in the Eng-

pair of Chippendale style ladder-back chairs, the gift of the Detroit Society of Colonial Dames. They are of the type that was made at Salem, Massachusetts, and are particularly pleasing in the graceful outline of the beautifully carved and pierced slats and in their general proportion.

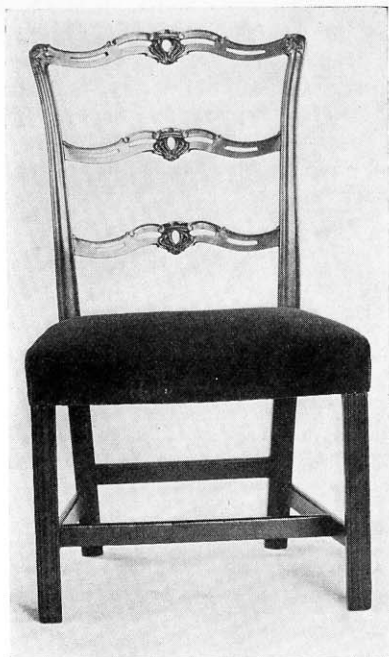


BOMBÉ CHEST OF DRAWERS  
NEW ENGLAND, 1765  
GIFT OF MRS. EDSSEL B. FORD

lish Chippendale pieces. It has the ogee bracket feet which replaced the ball-and-claw feet on so many of the New England pieces made in the later Chippendale period. It dates from about 1765 to 1775.

Of about the same date is a handsome

The inlaid Hepplewhite furniture made in New England in the last decade of the eighteenth century is well illustrated in the beautiful little Pembroke drop-leaf table presented by Mrs. Roscoe B. Jackson. It is difficult to imagine a more delightful example of this style than



LADDER-BACK CHIPPENDALE STYLE CHAIR  
SALEM, MASSACHUSETTS, 1765  
GIFT OF DETROIT SOCIETY OF COLONIAL DAMES

this dainty little breakfast table, with its slender tapering legs, fine husk inlay and handsome handle.

From the income of the Gibbs-Williams Fund, which it was stipulated should be used only for purchases for the Colonial section, two very distinguished pieces were secured from the exhibition: a Sheraton style serving table and a Duncan Phyfe drop-leaf table. To judge by comparisons with a number of signed pieces, it is quite possible that the serving table was made by Aaron Chapin, a well-known cabinet maker working at East Windsor and Hartford, Connecticut. The arched front bottom rail, with the round fluted leg is typical of his work, and the fact that the piece came from Springfield, Massachusetts, where a number of authenticated examples of

Chapin's work have been found, strengthens the assumption. At any rate, whether or not it was Chapin who executed the piece, in proportion, workmanship and execution of details, it reveals the work of a master cabinet maker.

The work of another skilled American cabinet maker is seen in the handsome drop-leaf table by Duncan Phyfe. Perhaps no other American furniture maker has stamped his personality so unmistakably upon his productions as has this New York craftsman. Though inspired, of course, by Directoire and Consulate styles, Phyfe added many features of his own, and his work is especially associated with a fine balance between vertical and horizontal members, a strong sense of structural integrity, excellent carving, and the use of heavy, fine-grained Cuban mahogany. All of these characteristics are exemplified in the table purchased from the Gibbs-Williams Fund. It is the four-baluster, drop-leaf type with the characteristic clover-leaf top, carved acanthus leaf on the legs, fluting at the ends of the platform on which the balusters rest, and at the sides a rectangular rosette of acanthus and



HEPPLEWHITE STYLE DROP-LEAF TABLE  
NEW ENGLAND, 1790  
GIFT OF MRS. ROSCOE B. JACKSON

plain leaves radiating from a center. It is easy to understand when one sees a table like this the great patronage which Phyfe enjoyed in his own day and the popularity his pieces continue to have with the present-day collector of American furniture.

In addition to the furniture, a number of fine pieces of early American glass

rather late in America, were produced rather late in America, few glass factories having been established prior to the early nineteenth century. Owing to the comparative isolation of these factories, however, and the fact that the early glass-making traditions were handed down from one generation to the other, much of American glass of even



SHERATON STYLE SERVING TABLE  
CONNECTICUT, 1790-1800  
GIBBS-WILLIAMS FUND

were presented to the Institute during the exhibition, adding a new note of interest to the Colonial section. Nearly all of the different types into which American glass is divided—Stiegel, Wistarburg, New York State, and Ohio and Mid-Western—are included.

as late a date as 1860 continues to be hand-blown and of fine artistic quality.

Owing to the perishability of the medium and the lack of definite records, it is impossible to assign any appreciable amount of American glass to definite factories; all that can be done is to call

it "in the style of" this or that factory or locality. Thus the charming little blue baptismal bowl (Fig. 1), with its expanded diamond pattern, presented by Mr. and Mrs. Allan Shelden, has all the characteristics which we impute to Stiegel pieces and may even be a product of the first well-known glass factory in this country.

In a great deal of the glass from the Ohio and Mid-Western section there is a noticeable continuation of the Stiegel types in form and decorative technic. Until quite recently most of these pieces were attributed to Stiegel, and owing to their similarity to his glass are frequently referred to as "Ohio Stiegel." The small dark amber dish on flaring foot (Fig. 2), presented by Mrs. Standish Backus, is a characteristic off-hand piece of this type, probably blown by a workman in one of the bottle factories. The expanded diamond ribbing on the amber flask (Fig. 3), presented by Mrs. Wesson Seyburn, is similar in treatment to such Stiegel pieces as the baptismal

bowl mentioned above. The olive-green bowl (Fig. 4), presented by Mr. and Mrs. Richard H. Webber, and the flask of identical color (Fig. 5), the gift of Mr. and Mrs. Lawrence D. Buhl, were undoubtedly made in the same factory. The bowl was probably blown from the same mould as the flask, having been formed into bowl shape while still in the molten condition.

Second only in importance to the Stiegel factory, was the factory operated by Caspar Wistar and his son Richard, but as not one piece of glass can be unquestionably attributed to this factory it has seemed wiser to classify as "Wistar and South Jersey type" all glass produced in the general vicinity of the original Wistar factory. The pair of small creamers (Fig. 6), presented by Mr. and Mrs. Allan Shelden, illustrate the typical South Jersey superimposed decoration. The quart pitcher (Fig. 7), presented by Mrs. William Clay and Mr. Robert H. Tannahill, in a rare yellow-green shade, is an excellent example of



DUNCAN PHYFE DROP-LEAF TABLE  
NEW YORK, C. 1810-15  
GIBBS-WILLIAMS FUND

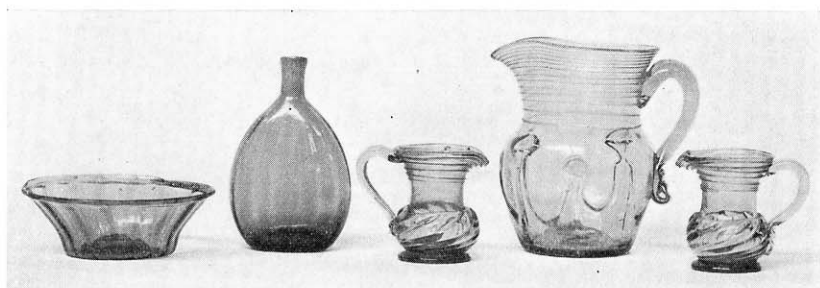




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superimposed decoration in the so-called "lily-pad" design, characteristic of the New York State factories, which continued uninterruptedly to South Jersey technic.

It is to be hoped that these pieces will form a nucleus of a constantly growing collection of early American glass.

—JOSEPHINE WALTHER.

## A PAINTING BY PARMIGIANINO

In recent years only has the art of Parmigianino again found appreciation. Here once more—as had been quite similarly the case in expressionistic Early Mediæval and Baroque art (El Greco)—was a certain affinity to modern artistic trends which first opened our eyes to the qualities of an art that had been very unfavorably regarded by former generations. Now one tries to comprehend in their singularity certain stylistic tendencies of the sixteenth

century, instead of recognizing in them nothing but the decline of ideals established by the preceding golden age, and for these tendencies a new term has been coined, "manierism." The expression is not particularly well suited but has become so firmly rooted that it can hardly be dismissed. It is derived from the Italian word "*maniera*" (the English "manner") and was first applied by the art historians of the nineteenth century in dealing with Italian Cinquecento



THE CIRCUMCISION  
 FRANCESCO MAZZOLA CALLED PARMIGIANINO  
 GIFT OF MR. AXEL BESKOW

artists such as Parmigianino, Pontormo, Bronzino and others. The word then had a decidedly disparaging meaning. These painters were accused of having imitated apishly the external characteristics, the "*maniera*" of their great predecessors, especially that of Michelangelo. They were said to be "mannered," that is, to have sacrificed the spiritual content of their works for the

sake of formal principles which had become but empty shells in their hands. In the meantime, however, we have become more tolerant. We have learned first to realize the inner necessity of change even after the most perfect achievements of a golden age; and second, to value unbiasedly the intrinsic charm of the art of these masters who, it is true, formed their style after pre-

vious artistic models rather than from nature, but who developed it into something of their own, creating new standards of an idealized and strangely fascinating beauty.

Manierism, as we understand it now, is not "mannerism." It is an artistic current which starts in Italy in the earlier part of the sixteenth century, spreads out into other countries, espe-



ETCHING AFTER PARMIGIANINO  
FRENCH, XVIII CENTURY

cially into France, and reaches well into the seventeenth century, when it finally is engulfed by the all-dominating Baroque. Originating in High-Renaissance art, Manierism cultivates most emphatically the classical tendencies already prominent among the leading masters around 1500, whereas it completely forsakes the Naturalism which had been the proud conquest and a most conspicuous feature of the early phase of the Renaissance movement. Even in portraits by these masters is often evident the attempt to adapt the individual likeness as closely as possible to the statuary type of the Graeco-

Roman antique. Characteristic of the Manierists is their predilection for "unnatural," extremely slender and elongated, human figures. Their paintings are further distinguished—especially from those of the "impressionistic" Venetians of the same period—by formal and very cool colors and by a highly finished, almost enamel-like surface of the paint, both quite in keeping with the clearly demarcated lines and smoothly modelled forms of the compositions.

Besides Bronzino, the most outstanding of these artists is Parmigianino, one of whose works came recently into the Museum as the generous gift of Mr. Axel Beskow. Francesco Mazzola, called il Parmigianino, was born at Parma in 1503, the son of the painter, Filippo Mazzola. Since he was very young when his father died, he received his training as a painter mainly from his uncles, Pierilario and Michele Mazzola. According to Vasari, the young painter was almost a child prodigy who as a boy of fifteen already did altar pieces and frescoes for churches in Parma. He later worked as an assistant rather than as a pupil with Correggio, who had then become active in Parma and exerted a strong influence upon the young artist's development. We do not know how long Parmigianino worked under Correggio's guidance. We learn from Vasari that in order to escape the troubles of the war then raging in the Emilia, he spent some time in Viadana, in the duchy of Milan. Returning to Parma, he prepared for a stay in Rome, where he had the good fortune to be introduced by influential friends to Pope Clements VII, who received him with great kindness. The four years (1523-1527) which he spent in Rome were most decisive for the definite forming of his style. It was in Rome that some of his most excellent works, especially portraits, were created. Barely saving his life at the Sack of Rome in 1527, he fled to Bologna,

where he lived and very successfully worked until 1531. In this year he returned to his native city, a famous and well-to-do man. He received large commissions, especially that for the decoration of the Church of the Madonna della Steccata. However, because of experiments in alchemy, to which he devoted most of his time, he so neglected his work there that he was sued by the brotherhood of the Steccata for breach of contract. He had to flee to Casalmaggiore, where he spent the remainder of his life, painting occasionally, but, as Vasari writes, "still having his thoughts filled with that alchemy, as happens to all those who have once given themselves to running after its phantoms; and having changed from a delicate, amiable, and elegant person that he was, to a bearded, long-haired, neglected, and almost savage, or wild man, became at length strange and melancholy, thus constantly falling from bad to worse. In this condition he was attacked by a malignant fever, which caused him in a very few days to pass to a better life, on August 24 in the year 1540."

Among Parmigianino's better known works might be mentioned the *Madonna del Collo Lungo* (*The Madonna with the Long Neck*) in the Pitti Palace in Florence, the *Madonna della Rosa* in Dresden, and *Cupid Carving His Bow* in Vienna. Of his excellent and exceedingly noble portraits, the best are in the museums in Naples and Madrid. The magnificent frescoes in the Steccata are but partly by the artist's own hand, although it seems that the design for most of them is due to him.

The small panel in our Museum, representing the Circumcision, was formerly in the collection of Prince Leuchtenberg in St. Petersburg. It undoubtedly belongs to the early period of the mas-

ter when the influence of Correggio's art, whose soft shadows and melting outlines we can easily recognize, was at its strongest. The picture is in conception and rendering very closely related to another early work of the master. *The Marriage of St. Catherine*, in the Parma Pinakothek. Vasari mentions a *Circumcision* which Parmigianino did for Pope Clemens VII soon after he came to Rome in 1523. The description differs in some details from our picture, which, however, might be a study or a preliminary version of this other work. It was, at any rate, done shortly before or after the artist's arrival in Rome. The painting has thus far not been mentioned in the literature on Parmigianino. L. Fröhlich-Bum<sup>1</sup>, however, the artist's most recent biographer, reproduces an etching by an unknown French engraver of the eighteenth century, perhaps Crozat, which shows the composition of our picture in the reversed sense. Since some of the details are missing, this etching was most likely done not from the painting itself, but from a drawing for it by the master.

Although, because of its early date, the new accession is not wholly illustrative of Parmigianino's art, particularly of the manieristic tendencies for whose introduction he was largely responsible, it yet bears splendid testimony of his extraordinary qualities as a draughtsman and a colorist. Incidentally, it forms a very welcome addition to the Institute's collection of Parmesan painting, which in two panels by Cristoforo Caselli, the outstanding master before Correggio, in two works by Correggio himself and now in the new picture by Parmigianino, can be studied to greater advantage in Detroit than in most other American museums.

—WALTER HEIL.

1. Lili Fröhlich-Bum: *Parmigianino und der Manierismus*, Wien, 1921, p. 96.



## A COLLECTION OF LACES AND EMBROIDERIES FIFTEENTH TO EIGHTEENTH CENTURY

The textile department has acquired the collection of laces and embroideries of M. G. de Magneval, Lyons, France. This very important addition to the textile collection has been made possible through the generosity of Mr. and Mrs. Ernest Kanzler, who donated that most delightful part of the Magneval collection, the French and Flemish laces of the seventeenth and eighteenth century. The rest, comprising Italian, Spanish and Scandinavian laces and embroideries, has been purchased by the Arts Commission.

A beginning of a lace collection was made in 1919<sup>1</sup> and sundry fine pieces were added from time to time as gifts, specially welcome because laces, most elusive luxury of textile arts, did not seem strictly necessary for the building up of a study collection which up to now demanded the concentrated attention of the department.

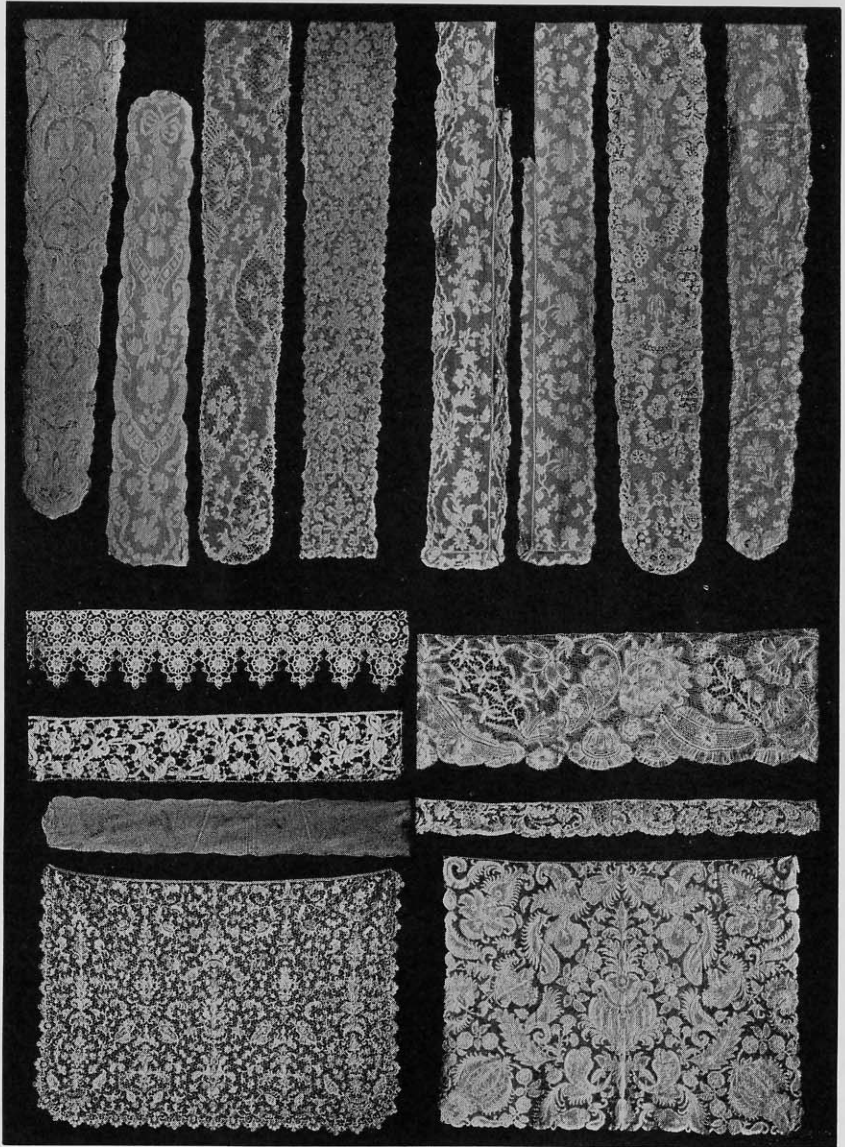
The Magneval collection illustrates well the development of the lace-maker's art, from the simple cut-linen work which adorned church and household linens in the fifteenth century to the

intricate stitchery of Venice point and French point in the seventeenth century and the almost incredible amount of work which was needed to create the personal adornments of a great lady of the eighteenth century, when women paid from one thousand to twenty-four thousand livres for a headdress which kept a lace-maker working fifteen hours a day for ten months and longer.<sup>2</sup>

The series of one hundred and twenty-five specimens comprising the collection opens with an embroidered panel of fifteenth century Italy (head band); long-legged cross stitch in red silk covers the ground, the design is spared out in the linen foundation: bearded and beardless creatures, half man, half bird, kneel beside huge vases with tulips and carnations and clasp the boughs of a grape vine which forms a beautiful candelabra tree. The Italian embroideries, both white and polychrome, date mostly from the sixteenth century; the seventeenth century is represented with an apron, a man's cap and a pair of gloves of finest linen with drawn-thread work. The French and Scandinavian

1. *Bulletin of The Detroit Institute of Arts*, December, 1919, p. 49.

2. Frances Morris and Marian Hague: *Antique Laces of the American Collectors*, New York, 1926, p. 105.



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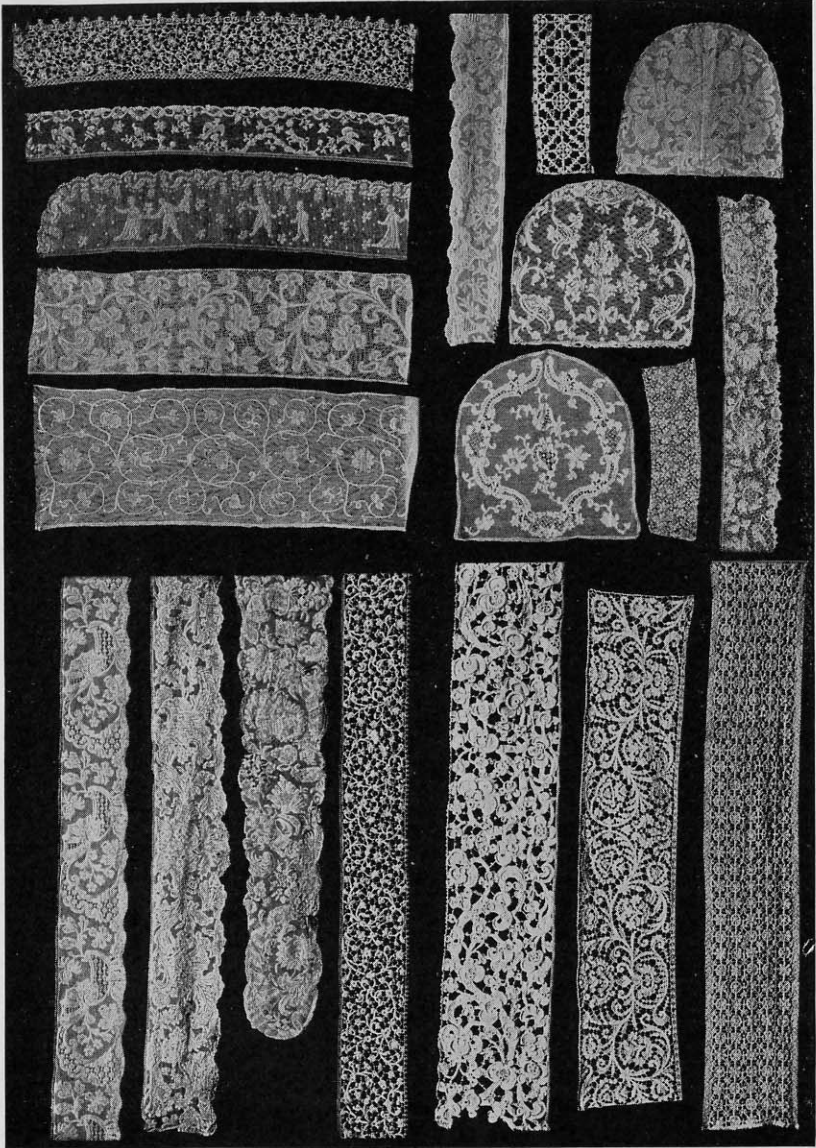
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embroideries belong to the toilette of the eighteenth century woman: garters with sentimental inscriptions worked in chenille on satin, little purses crocheted in colored silks and gold thread, bodice ornaments, collars and neckerchieves.

Italy, mother-country of lace-making, is well represented. Three specimens of *buratto* form a link between embroidery and lace. The term is derived from the Latin *bura*, a coarse linen, and is used for an open-mesh canvas, woven on a small hand-loom. The pattern is worked in darning stitch and a wide scope is left to the worker's imagination, as she need not confine herself to white linen thread, but may combine it with colored silks and choose a white or colored canvas. Laces came into being toward the end of the fifteenth century, when the growing use of white linen for personal wear necessitated a washable trimming. Laces or *flet* and *buratto* gave way to a species of work of greater substance, being worked directly on the linen. The affinity of such lace to embroidery is obvious.

Drawn-thread work, *punto tirato*, led rapidly to cut linen, *punto tagliato*, which prepared the work for *reticello* (figs. 5 and 26). Even more rapid is the evolution of *punto in aria*, the "stitch in the air," where the last vestige of a linen foundation is dispensed with, where the lace-maker has absolute freedom. With *punto in aria* the history of laces really begins. From now on lace-making is not merely a craft and a pastime; it ranks among the fine arts. The designer invents new patterns which are published in numerous engraved pattern-books, but leave the lace-maker free to choose her stitches, alter the dimensions of the pattern or compose new patterns by "taking an ornament from here, a rose from there". The

needle reproduces designs proper to brocades and velvets, to wrought-iron and carved ivory, to Persian tiles and other Oriental objects traded in Venice<sup>2</sup>; the lace-maker takes her inspiration directly from nature, traces leaves, flowers, birds and the intricate branches of coral and sea-weed brought up from the depth of the Adriatic. Three stages in the evolution of *punto in aria* are well represented in the Magneval collections: the *flat point* where ribbons form flowery scrolls joined by simple brides (fig. 33, middle sixteenth century); the *heavy Venetian point in relief* (figs. 6 and 32, seventeenth century), where the scrolling pattern of closely worked buttonhole stitches is outlined with ornaments in quite palpable relief and joined by elaborately worked brides; finally that culminating glory of needle-point, the *rose point* (figs. 16 and 24, seventeenth century), with its great elaboration of picot work, its *brides à point de neige* and its little semi detached flowers.

Bobbin laces were produced in different localities in Italy from an early date onward. "If needle-lace is the classic tongue of Italy, bobbin-lace is its provincial dialect"<sup>3</sup>. Sometimes the design suggests *reticello* motives (fig. 34, sixteenth century); or it attempts competition with the Flemish laces; fig. 18, seventeenth century, shows part of a complete flounce where, on a fine net ground, ladies and gentlemen, children and dogs are worked in fine *toilé* with outlining relief. The net ground can be worked with a continuous thread, together with the pattern (fig. 20, Spanish sixteenth century) or pattern and ground can be worked separately as was usual in the laces of Milan, Brussels and Honiton<sup>4</sup>. In Milan the lace-maker used a movable round pil-

1. Cesare Vecellio: *Corona delle nobili e virtuose donne*, Venice, 1592.

2. Mrs. John H. Pollen: "Early Design in Lace," *Burlington Magazine* 19, 1911, p. 2.

3. Elisa Ricci: *Old Italian Lace*, Philadelphia, 1918, vol. II, p. 2.

4. Margaret L. Brooke: *Lace in the Making*, London, 1913.



low; the rather irregular mesh is worked in varying directions (fig. 19, seventeenth century). When the lace is worked on a stationary square pillow, the mesh is much more regular.

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The most important part of the Magneval collection is the group of forty-four specimens of FRENCH and FLEMISH needle and bobbin-laces, the gift of Mr. and Mrs. Ernest Kanzler.

Lace-making in France was completely eclipsed by imports from Italy, Spain and Flanders till 1665, when Colbert, minister of finances of Louis XIV, made a survey of the lace-making districts. He determined to develop this industry and to produce fabrics which should rival and even surpass the coveted laces of Flanders and Italy, so that if fortunes were lavished upon these luxuries, the money should remain in the kingdom. Colbert's plan was crowned with success. He used to say in later years that "Fashion was to France what the mines of Peru were to Spain."<sup>1</sup>

Colbert established a factory of needlepoint at his château of Lonray near Alençon, with thirty forewomen whom he had, at great expense, caused to be brought from Venice. In a short time the first specimens could be submitted to the king, who expressed himself delighted, and desired that no other lace should appear at court except the new fabric, upon which he bestowed the name of *Point de France*. The great demand caused the opening of similar establishments in other cities, specially at Argentan. The interchange of workers between the Alençon and Argentan workshops, with the use of identical stitches at both places, makes today an attribution to one or the other of these centers very difficult.

The vogue for the beautiful bobbin-

laces of Flanders induced Colbert to establish "royal factories" at Rheims and St. Denis. The demand for these laces was so great that, while he imported thirty workers for needlepoint, two hundred bobbin-workers were brought from Flanders<sup>2</sup>. *Valenciennes* lace became the vogue after the reign of Louis XIV and reached its highest development between 1725 and 1780. The laces of Valenciennes are closely allied to those of *Binche* in Flanders; both are worked with continuous thread, pattern and mesh at the same time. *Malines*, Mechlin-lace, became so fashionable toward the end of the seventeenth century, that all through the eighteenth century all Flemish bobbin-made laces were simply called "Mechlin." They retained their vogue till after the fall of Napoleon not only in France and England, but in the English and Spanish colonies of North and South America as well; the best laces were produced between 1750 and 1775. The outstanding feature of Mechlin lace, and which is never found in the laces of Valenciennes and Binche, is a flat, glossy thread which outlines the pattern. *Point d'Angleterre* is a Brussels lace of extraordinary fineness of thread; it was smuggled into England on a large scale when importation of foreign made laces was prohibited by act of parliament, and sold there ostensibly as "English point."

In this restricted space we can only enumerate some outstanding specimens: four cravat-ends take us back to the time of the great king; one, of finest *point de France* (fig. 8) may have belonged to Louis XIV himself; the others are Flemish imports (fig. 15). The cap-crowns and lappets bring us to the eighteenth century, when a complete cap set consisted of a pair of lappets, a strip of narrow lace nearly two yards long, the band or *passé*, and

1. Mrs. Bury Palliser: *A History of Lace*, First edition, 1864.

2. Morris and Hague, p. 114.

the crown, the *fond de bonnet*. With changing fashions the lappets were worn pendant at the back or pinned in flat loops around the cap-crown. Lastly, in Victorian days, the lappets were worn as a sort of necktie. The collection includes a cap of Alençon point; five cap-crowns (figs. 28 and 29, point d'Argentan; fig. 27, point d'Angleterre); nine complete lappets (fig. 3, point d'Argentan; figs. 2, 10 and 12, Valenciennes; figs. 4, 9 and 11, point d'Angleterre; fig. 7, Binche); three half lappets (figs. 1 and 23, point d'Angleterre). The remaining twenty-two specimens are mostly borders, all of fine quality and great beauty; we illustrate: fig. 30, Binche or Bruges, seventeenth century. The

following belong to the eighteenth century: fig. 21, Malines; figs. 17 and 25, point d'Angleterre, with patterns of dogs, stags, birds and trophies of the chase; fig. 22, Flemish: the design is made in needle-point, applied to a bobbin-made net ground; fig. 13, a flounce of bold floral design; figs. 14 and 29, point d'Argentan, both borders exceedingly fine in design and workmanship. Fig. 29 belongs to the type which is sometimes referred to as *Argentella*. We are not surprised to hear that "it was a lace much favored by court patrons," for in its exquisite design it sums up all the charm of the eighteenth century.

—ADELE COULIN WEIBEL.



## LOAN EXHIBITION OF PAINTINGS BY REMBRANDT

The great event of the month of May was the exhibition of eighty paintings by Rembrandt, the thirteenth loan exhibition of old masters held in this institute during the last six years, and the greatest effort in this direction ever made by this and perhaps by any museum in the United States, as far as the art of one individual master is concerned. As an exhibition devoted to Rembrandt alone the present one had no predecessor in America, while in Europe thus far only three Rembrandt exhibitions have been held—at Amsterdam in 1898, in London in 1899, and in Berlin in 1930.

No less than eighty paintings were assembled, all of them with the exception of three lent by American collectors and museums, a proof of the wealth of masterpieces by Rembrandt owned in this country, a proof also of the generous attitude of the owners in regard to lending their treasures for the benefit of the art-loving public in the different cities and in the interest of science. For in no way can the science of art history be better advanced than by such loan exhibitions, which afford to the student the possibility of comparing art works which are usually separated by hundreds of miles

and can be seen often only after long intervals.

Among the cities represented were New York with thirty-four paintings; Detroit with ten; Chicago with five; Cincinnati and Sarasota with three each; Boston, Minneapolis, West Orange and Toronto each with two; and Baltimore, Cleveland, Kansas City, Moorestown, Philadelphia, Pittsburgh, Rochester, Sewickley, Washington, D. C., with one each.

The exhibition offered a remarkable opportunity to study Rembrandt's works more comprehensively than it is possible nowadays even in the greatest museums of the world, representing as it did all phases of his art during the forty years of his activity, of which almost every year was represented by one or two outstanding examples.

The bulk of the works shown consisted of Rembrandt's favorite subjects, portraits or character studies, some of the realistic type of his earlier years, many of the great imaginative style of his old age. But also his wonderful art in religious and historical paintings, in landscapes and still-lives, was represented in examples of extraordinary beauty and expression.

In addition to his paintings a collection of his drawings and etchings was included in the collection, giving an idea of the other media in which Rembrandt worked.

A catalogue of the collection of paintings, with every picture reproduced, was prepared, of which more than eight thousand copies were sold up to the time this Bulletin went to print. In the two first weeks of the exhibition the attendance was 35,000, and twenty-one women's clubs and forty-six school groups, as well as several other groups, were given gallery talks by our Educational Department.

The names of the exhibitors are reprinted here, so that they will be remembered by all those who enjoyed the ex-

hibition, as an expression of thanks from the art-loving citizens of Detroit, and of the visitors who came from other cities of the United States and Canada and from abroad to see this exhibition, which will be forever a memorable page in the history of Detroit:

Baltimore

Mr. Jacob Epstein

Boston.

The Hon. Alvan T. Fuller  
Mr. Paul Sachs

Chicago

The Art Institute of Chicago  
Mr. Max Epstein  
Mr. Frank G. Logan  
Mrs. Francis Neilson

Cincinnati

Cincinnati Museum Association  
Mr. E. W. Edwards  
Mrs. Charles P. Taft

Cleveland

Mr. John L. Severance

Detroit

Detroit Institute of Arts  
Mr. and Mrs. Alfred J. Fisher  
Mr. Lawrence P. Fisher  
Mr. and Mrs. Julius H. Haass  
Mr. and Mrs. William J. McAneny  
Mr. and Mrs. William E. Scripps  
Mr. Henry G. Stevens  
Mr. and Mrs. Edgar B. Whitcomb

Toronto

Mr. R. Y. Eaton  
Mr. Frank P. Wood

Washington

The Hon. Andrew W. Mellon

West Orange, New Jersey

Mr. Nils B. Hersloff

Amsterdam

Mr. J. Goudstikker

Berlin

Matthiesen Galerie

Munich

Baron Marzell von Nemes

Kansas City

Mr. Albert R. Jones

## Minneapolis

Mr. Frederick W. Clifford  
Estate of Herschel V. Jones

## Morrestown, New Jersey

Mr. Eldridge R. Johnson

## New York City

Mr. Colin Agnew  
Mr. Jules Bache  
Mr. Oscar B. Cintas  
Mr. A. S. Drey  
Sir Joseph Duveen  
Ehrich Galleries  
Mr. A. Eisenberg  
Mr. A. W. Erickson  
Mr. and Mrs. Frederick T. Fleitmann  
Colonel Michael Friedsam  
Mr. Henry Goldman  
Mr. Albert Keller  
Mr. Samuel H. Kress

Mr. J. Pierpont Morgan  
Mr. Ambrose C. Monell  
Mrs. Charles S. Payson  
Mr. and Mrs. W. R. Timken  
Van Diemen Gallery  
The Howard Young Galleries  
Mr. Paul M. Warburg  
Mr. John N. Willys

## Philadelphia

Mrs. John D. McIlhenny

## Pittsburgh

Mr. Charles M. Schwab

## Rochester

Mr. George Eastman

## Sarasota, Florida

Mr. John Ringling

## Sewickley, Pennsylvania

Mrs. B. F. Jones, Jr.

## CHANGES IN THE ARTS COMMISSION

After twelve years of service Mr. Ralph H. Booth tendered his resignation as President of the Arts Commission, to accept President Hoover's appointment as Minister to Denmark. Mr. Edsel B. Ford was elected President in his stead, and Mr. Julius H. Haass was appointed by Mayor Charles Bowles to fill the vacancy in the Arts Commission.

During Mr. Booth's incumbency as President the art movement in Detroit has received its greatest impetus. The new Art Institute, erected at a cost of more than four million dollars, was dedicated in 1927, and its collections have been greatly augmented by gift and purchase in recent years. Not only has Mr. Booth given freely of his services during his long term as President, but

he has also made many notable gifts, amounting to more than one hundred thousand dollars, among them the "French Gothic chapel" of the fifteenth century, which forms part of the building itself, and the *Portrait of an Old Lady* by Rembrandt.

Mr. Edsel B. Ford, the new President, like the retiring one, has Detroit's art interests very much at heart. He has served as an Arts Commissioner five years and during that period he has made at least one notable gift each year. Mr. Julius H. Haass, the new Commissioner, has also been a large contributor to the collections of the Art Institute and, as a Trustee of the Founders Society, has taken a keen interest in its progress.