BULLETIN OF
THE DETROIT INSTITUTE OF ARTS
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THE RESURRECTION, BY ALBERT GLOCKENTON, KNOWN AS THE MASTER A. G.
AN EARLY ENGRAVING IN THE COLLECTION OF PRINTS PRESENTED
BY MRS. HARRIET J. SCRIPPS.

"THE RESURRECTION OF CHRIST," BY ALBERT GLOCKENTON

Albert Glockenton, known as the Master A. G., was one of a family of illuminators and wood cutters, living at Nurenberg during the latter half of the XV century and early part of the XVI century. Glockenton carried on the Schongauer tradition, evincing his admiration for that master by copying many of his plates. Despite the fact that Glockenton was so strongly influenced by Schongauer that some critics consider him a mere imitator, he executed plates showing great individuality.

The print reproduced on the cover is Glockenton's *Resurrection of Christ* (Bartsh, No. 13).

REYNOLDS AND OWEN ACQUIRED

Sir Joshua Reynolds' "*Portrait of Sir Brooke Boothby, Bart.*," has been purchased for the permanent collection from city funds. At the same time the Detroit Museum of Art Founders' Society purchased and presented William Owen's "*A Child with A Kitten.*" These pictures, both of which are superb and exceptional examples of the English school of the late XVIII century, greatly augment our collection in giving a more adequate representation of British painting. The portrait of Sir Brooke Boothby was painted by Reynolds about 1785 and therefore falls within that later and more mature period when his works were at their best, despite their slight tendency to crack. The picture was engraved in mezzotint by J. R. Smith in 1797; was exhibited in the Midland County Exhibition in Derby, 1870, number 787, lent by R. Darwin, Esq.; was also reproduced as a mezzotint engraving by S. W. Reynolds, Sr., in "Engravings from the works of Sir Joshua Reynolds," Vol. II, plate 69; and is catalogued in "Reynolds" by Sir Walter Armstrong, p. 195, and "Reynolds" by Graves and Cronin, Vol. I, p. 95; Vol. IV, p. 1269. The picture, originally in the collection of Captain Darwin, was inherited by F. Darwin Huish, and was later owned by the late Sir George A. Drummond, K. C. M. G., of Montreal, whose collection was sold at Christie's in London, June 26, 1919.

Sir Brooke Boothby, seventh baronet of Ashbourne Hall, Derbyshire, was born June, 3, 1744; married, 1784, Susanna, daughter and sole heir of Robert Bristoe, Esq., of Hampshire; succeeded to the baronetcy on the death of his father April 9, 1789; his only child Penelope (the portrait of whom, by Reynolds. called "*The Mob Cap*,"

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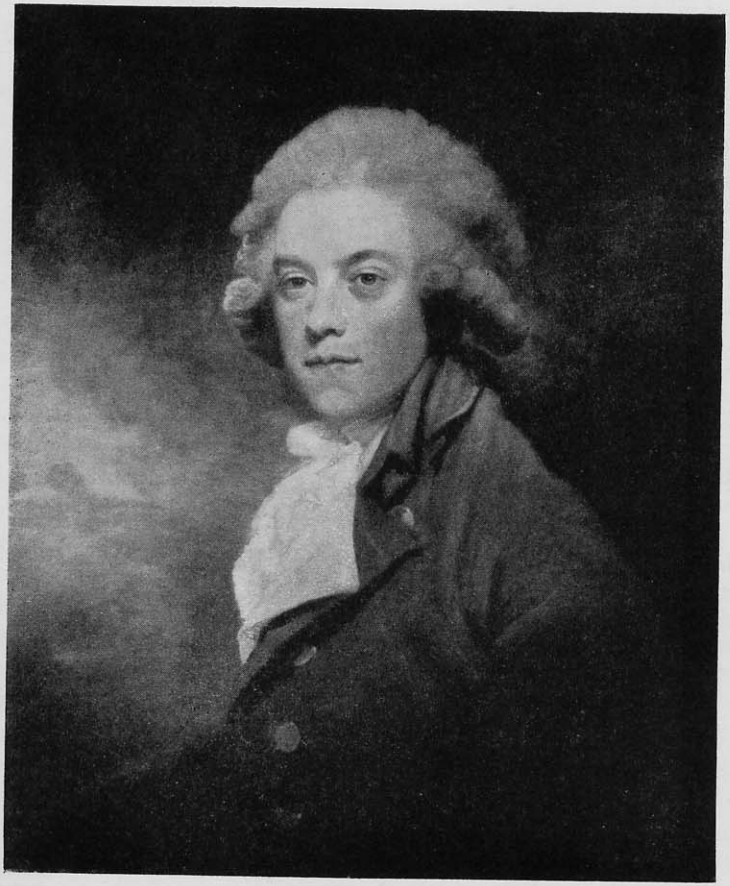

PORTRAIT OF SIR BROOKE BOOTHBY, BART., BY SIR JOSHUA REYNOLDS, P. R. A.
THIS PORTRAIT, PAINTED ABOUT 1785, WAS ENGRAVED BY J. R. SMITH,
IN 1795, AND IS CATALOGUED IN SIR WALTER ARM-
STRONG'S "REYNOLDS," PAGE 195. PURCHASED
WITH CITY APPROPRIATION, 1919.

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HOURS

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is one of his masterpieces), died in 1791 in her sixth year.

Sir Brooke,when a young man, was a well-known figure in London society; he was a minor poet, a member of the literary circle at Lichfield and of the botanical society which his friend Dr. Erasmus Darwin started in that town. He lived for some time in France and was friendly with Rousseau; he died at Boulogne on January 23, 1824, in his eightieth year, and was buried in the family vault at Ashbourne church.

The painting by William Owen, "*A Child with A Kitten,*" was also in the sale of the Drummond collection. The works of William Owen are not so well known at the present time in America as those of Reynolds, Lawrence, Hoppner, and other men of the period by whom he was eclipsed. His painting is so true to the tendency of the times, however, that there is certain to be a growing appreciation of his work.

William Owen was born in 1769 at Ludlow and as a boy exhibited a strong inclination for art. In 1786 he was apprenticed to Catton, Royal Academician, of no particular excellence, and soon afterward made a copy of Reynolds's picture "*Perdita.*" Reynolds was so well pleased with it that he gave Owen the benefit of his instruction, and in the year 1792 we find him an exhibitor at Somerset House. He painted a great many portraits but his patronage was of course much smaller than that of the other great masters of the day. When not engaged in portraiture he painted subject pictures similar to the one acquired for our collection. In 1804 he became an associate of the Royal Academy, and in 1810 was made portrait painter to the Prince of Wales. Knighthood was offered him by the Prince Regent, but this was refused. He is represented at the National Portrait Gallery of London, and also in the Royal Academy by his picture" *Boy and Kitten.*"

REYNOLDS AND XVIII CENTURY ENGLAND.

We turn to the artistic achievements in England in the XVIII Century, and particularly during the last half of that century, with keen interest and delight. Perhaps the false ideals that engendered the misguided achievements of the still unremote Victorian Era add enthusiasm to our appreciation of the Georgian Era, but certain it is that we have gone sled length in putting a substantial stamp of approval on the artistic product of this remarkably consistent period when taste was the rule rather than the exception.

We emulate their domestic architecture; furnish our homes with furniture copied or patterned after the period; and the paintings of the time—for the most part ancestral portraits designed to perpetuate family pride of race—are destined to become the chiefest of the possessions of connoisseurs of untold wealth, or the priceless gems of our public Museums.

The last two decades have seen an ever increasing number of English portraits cross the Atlantic in exchange for fabulous sums from the purses of American collectors; and the names of Reynolds, Gainsborough, Romney, Raeburn, Lawrence, Hoppner, and latterly Beechey, Owen and others, are becoming commonly known among all classes and conditions of men. Likewise, the names of Chippendale, Sheraton, Adam and Heppelwhite, are household words. No period has come in for so much emulation, in this country at least, as the Georgian period.

The reason for our unbounded acceptance of Georgian art is not far to seek. Our importations in Colonial times of British household objects, and our Copleys, Wests, and Stuarts in the English manner, give us an indigenous appreciation of the arts of the Georgian era, to which it is the most natural thing in the world for us to turn after the appalling lack of taste of the middle XIX century. Our reaction from the horrors of this period to early ancestral heirlooms furnished at once an aesthetic relief and a pride of family possession. Thus by the stage of least resistance we find full-grown appreciation of that XVIII century period of British achievement which made so few mistakes.

Let me briefly summarize the things that were going on in England at the time painting in England under Sir Joshua Reynolds and his contemporaries reached its full flower: I have already mentioned the domestic architecture which gave to town and country those charming houses; I have alluded to Chippendale, Sheraton, Heppelwhite, and the brothers Adam, who created or adapted new designs in furniture which take rank for

comfort and style with anything that has ever been done in the household arts; in the field of literature Samuel Johnson was compiling the first English dictionary, meanwhile publishing Rasselas and making a great contribution to the spirit of his time by the impress of his remarkable personality; Oliver Goldsmith was producing successively "The Vicar of Wakefield," "The Deserted Village" and "She Stoops to Conquer;" Gibbon's "Decline and Fall of Rome" was also published at this time. And let us not forget Boswell, who recorded with fidelity the multitudinous mass of minutiae which makes his "Life of Johnson" so interesting. Edmund Burke's speeches enlivened the discussions of current events; Garrick was at the height of his immense popularity, and Sheridan's "School for Scandal" was written and produced. The now famous Literary Club was formed at the suggestion of Sir Joshua Reynolds with these men as members, for the purpose, we are told, of giving Johnson undisturbed opportunity of talking. The poets Burns, Byron, and Shelley and the humorist Sterne belong also to this period. James Watt's steam engine, invented in 1769, eclipsed many other important inventions of the period and opened the way to our modern age of steam power.

It is only natural perhaps that this infection of creation and invention should get into the palette and brushes of the artists. It was the logical time for modern painting to be born in England. Hogarth, Reynolds, Gainsborough, Lawrence, Romney, Raeburn, Hoppner, Beechey, Owen—these painters brought to England a lasting place in the world's aesthetic achievements. It is estimated that Sir Joshua and his followers painted more portraits in fifty years than three centuries previous had produced, * and this thought brings us to the verge of a revelation, viz: that the Renaissance of art in England was for the most part governed relentlessly by the manner and customs of the British people; that the tradition of painting for court and aristocracy established by Henry VIII's patronage of Holbein, and Charles I's patronage of Van Dyck, should shackle the aesthetic impluse of England with its imperious demands for ancestral portraits.

Art must be true to the impulse which gives it birth if it is to survive, and the incentive for portrait painting in England seems just as true as the incentive which turned the Renaissance in the Netherlands to genre and landscape, or that of Italy to religious subjects. Even the foreign art grafted on England by Henry VIII and Charles I was modified and directed by the court demand, and there is no doubt that the art of the German Holbein was enriched by the limitations imposed by his regal patronage and that its precious quality was partly due to the assiduous solution of his prob-

*Meier Graefe's "Development of Modern Art," page 72.

A CHILD WITH A KITTEN, BY WILLIAM OWEN, R. A. THIS CHARMING AND EXCEPTIONAL EXAMPLE OF WILLIAM OWEN WAS PURCHASED WITH THE MEMBERSHIP FUNDS OF THE DETROIT MUSEUM OF ART FOUNDERS' SOCIETY AND PRESENTED BY THAT ORGANIZATION.

lem of making an ancestral portrait something less transitory than a family likeness — something finer and more enduring, and endowed with the divine spark of art. Van Dyck, too, imported from Flanders, achieved a great and lasting fame as an artist under official patronage, and we care not who the sitter, we turn to his portraits with keen delight to find there an inventive master of his craft.

There was no lapse in the demand for portraits. Among the numerous painters who limned the nobility during the century after Van Dyck were Sir Godfrey Kneller, another German, and Sir Peter Lely, both of whom freely imitated his manner and also carried forward to the greater men of the XVIII century the fault of turning the portrait over to the drapery painters for backgrounds.

Sir Joshua Reynolds comes upon the scene at a portentous time when things are doing, and following the creative trend of the century, he and his contemporaries bring the renaissance of painting in England to its full fruition.

Born at Plympton Earl in Devonshire in 1723, Joshua Reynolds, one of eleven children of the Reverend Samuel Reynolds, early showed a leaning toward drawing and painting. At the age of seventeen, given the choice of a profession of art or medicine, he expressed a desire to follow the profession of a painter, provided he had an opportunity of becoming more than an "ordinary painter."

His father succeeded in having the boy apprenticed to the most successful portrait painter of the times, Thomas Hudson of London, for which he was to pay a premium of 120 pounds for the four years that the lad was bound, and this was such a considerable sum that it was with difficulty that the father raised half of it. The other sixty pounds was advanced by one of Joshua's married sisters until he himself should be able to repay it.

Having served half of his apprenticeship copying old masters, particularly Guercino (when not otherwise engaged with the tasks of his master), it is related that he was one day ordered to take a canvas on which a head had been painted to the drapery man to be provided with body and clothes, a custom which had come down from the days of VanDyck and which even Sir Joshua himself was to adopt. Not giving prompt obedience to the order, Hudson, with characteristic English irascibility that his commands should not have been forthwith carried out, dismissed Reynolds from his establishment. He returned to Devonshire, where he painted some portraits. He did not remain in Devonshire long, but returned to London, where he shared the portrait commissions of the day with Hudson.

In 1746 Samuel Reynolds died and Joshua returned to Devonshire,

where he remained for some time, doing considerable work for two excellent patrons, one of them the Duke of Ormond. He also made friends with the Edgecumbes, Parkers and other families, and it was while visiting at Mount Edgecumbe in 1749 that he made the acquaintance of Admiral Keppel, who took Joshua with him to the Moorish and Spanish ports of the Mediterranean. After several months with Admiral Keppel, he left the Centurion for a long visit in Italy, where for three years he studied works of the old masters of the Italian Renaissance in Rome, Florence, Bologna, Parma, Venice and way points. From the pocket books which he kept at that time and which his biographers, Leslie and Taylor, have used to piece together so successfully the whole course of his life, we know who his favorite masters were, what their effect on his painting was, and the things that actuated the course of his art in later times.

Returning to London in 1752, he took rooms in St Martin's Lane, where, from the very beginning, his success was established. In 1755, less than two years after his arrival in London, he had no less than 120 sitters and in 1757 this number had risen to 184. His prices in the earlier years were, for a head twelve guineas, for a half length twenty-four, and for a full length forty-eight. This tariff was later increased to fifteen, thirty and sixty guineas, respectively. And before many years we find him established in the more fashionable Leicester Square, where he continued to paint until his death. Sir Walter Armstrong in his admirable summary of Reynolds' life and work lays stress on his portrait of Admiral Keppel, in which the painter not only set his hero among significant surroundings, but unlike his predecessors, who reproduced their sitters in their more vacuous moments, he painted Keppel at that dramatic moment, when, his ship wrecked on the French coast, he stood on a rock directing the work of saving his crew. He succeeded in giving us something of the power and passion of his sitter. This portrait contained a presentiment of that insight into the character of his long list of sitters which was to follow, and which formed the line of demarcation from the earlier manner of English portraiture.

His studio was thronged with fashionable sitters from this time on, and perhaps in a great measure Reynolds' social proclivities had much to do with his retention of this place in the sun to the very day of of his death, for he had many rivals, and notably Gainsborough and Romney. The latter particularly shared the patronage of the time, but never overshadowed the position which Reynolds had made for himself, both as an artist and as a social leader. Dr. Johnson, Ed-

mund Burke, Oliver Goldsmith, Garrick, and other intellectuals were numbered among his intimate friends.

In 1760 and subsequently, a society of artists held annually an exhibition of their works, and as in all contemporary exhibitions, there was much rivalry and jealousy among the exhibitors, which resulted in the breaking up of the society into two camps. One of these stole a march on the other by getting the stamp of royal approval from his majesty, King George III, and in 1768 the Royal Academy was founded, Reynolds becoming its first president and receiving knighthood. The custom of the annual dinner was established and the first of the "Discourses" was given as the presidential address. In this and succeeding discourses are reflected some of the elements which entered into Reynolds' art and also conclusions which are false and contradictory to his own painting. A stroke of paralysis in 1782, from which however he recovered, first heralded the decline of Sir Joshua's unusually productive career. Following his recovery he was yet to receive another honor in 1784, upon the death of Romney, viz: that of painter to the King. His surcease from the labor of palette and brush came with the failure of his sight in 1789, and from this time until his death in 1792 was a period of tranquil waiting for the conclusion of a happy life.

From the beginning to the end of his career he was never encumbered with the obstacle of want. He lived in an affluence which not only afforded him the gratification of pleasant and hospitable surroundings, but he left a collection of paintings by the earlier masters which sold for the equivalent of $150,000 after his death and in addition to this left an estate for his niece amounting to a half million dollars.

To be really comprehensive and just the space of this essay should be equally apportioned among Sir Joshua and those giant contemporaries and immediate followers, Hogarth, Gainsborough, Romney, Raeburn, and Lawrence, to mention but a few who with him raised the "elegant arts," as Edmund Burke terms them, from a commonplace profession of portraiture to the esteemed position which they share with contributions of other countries.

The art of Sir Joshua Reynolds does not express a soul stirring conviction. It is of the head rather than the heart. It is of the intellect rather than the senses. He is not stirred by an absorbing passion to which the beholder reacts with like emotion. Reynolds was an eclectic who by selection from many sources molded his style into that rich, elegant and dignified manner so well adapted to the portrait problem of his native land.

Gandy awakened in him the

desire for a broad fat quality. Something of the chiaroscuro of Rembrandt and Correggio creeps into his works. He emulated the brilliant color of the Venetians and the decorative simplicity of Italian art, and his designs were suggested from many sources—Titian, Van-Dyck, Rembrandt, Veronese, The Bolognese, and even his contemporaries. But while he frankly acknowledges his indebtedness — he acquired a large collection of works by these and other masters that he might have them about his studio for suggestion and inspiration—his style, particularly during his mature period, never partakes of the nature of a theft. One may recognize the source of the inspiration, but it is well assimilated and made to conform as naturally and beautifully to the immediate need of the painter as if it were his own. His achievement is marked by two departures, as Sir Walter Armstrong points out: "He paints the energy and aptitudes of the man as well as his head and body," and "His patterns and color have sex." If he is engaged on a woman's portrait he endows it with a feminine conception, while his portraits of men are possessed of masculine personality that make them superior among the works of the period. In his ability to suggest this energy and vitality of men and in the beauty and grace of his English women and children we have the solution of his popularity while he was living, and the ever-increasing regard with which his works are received more than a century and a half after his death. The sitters whom it was the aim of his portraits to perpetuate are forgotten, while the pictures live on to glorify the beauty and vigor of the personality of the artist who painted them. C. H. B.

ANNUAL EXHIBITION OF SELECTED PAINTINGS BY AMERICAN ARTISTS

From April 20th to May 30th the Sixth Annual Exhibition of Selected Paintings by American Artists will be held. This exhibition, chosen from important exhibitions in the East, such as the National Academy of Design, the Corcoran Gallery of Art, and the Pennsylvania Academy of Design, and supplemented by works selected in the studios of the artists, is the most important exhibition of the year. There will be about 150 pictures by over one hundred artists this year. The Arts Commission, in behalf of the City of Detroit, brings this important exhibition to the city for the pleasure and benefit of all its citizens.

The reception and opening view will be held Tuesday, April 20th, from eight to eleven o'clock, to which the public is invited.

CALENDAR OF LECTURES AND OTHER EVENTS

April 3— 2:30 P. M.	Selected motion pictures for children, under the auspices of the Women's City Club of Detroit.
April 4— 3:00 P. M.	Lecture: "American Art of the Colonial Period," by Professor Herbert Richard Cross. (Illustrated.)
April 10—10:00 A. M.	Community Singing for Children, under the direction of Thomas Whitney Surette, under the auspices of the Chamber Music Society.
April 10— 2:30 P. M.	Selected Movies for children, under the auspices of the Women's City Club of Detroit.
April 11— 3:00 P. M.	Lecture: "Music and Its Relation to Life," by Thomas Whitney Surette, under the auspices of the Chamber Music Society.
April 12 to 17— 3 and 8 P. M.	Better Home Institute, by Ross Crane, head of the Extension Department of the Art Institute of Chicago, and associates.
April 18— 3:00 P. M.	Lecture: "American Art of the XIX Century," by Professor Herbert Richard Cross. (Illustrated.)
April 24— 2:30 P. M.	Selected Motion Pictures for Children, under the auspices of the Women's City Club of Detroit.
April 25— 3:00 P. M.	Lecture: "Contemporary American Art," by Professor Herbert Richard Cross. (Illustrated.)