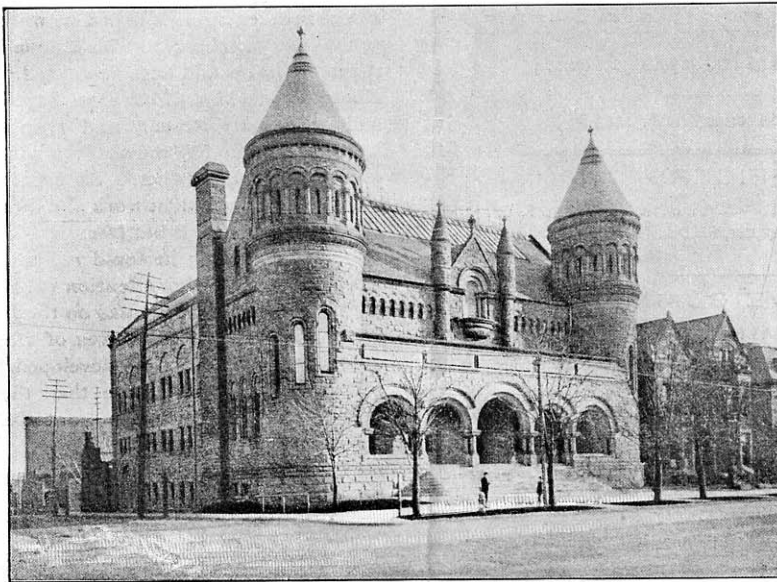


# BULLETIN



OF THE

## DETROIT MUSEUM OF ART

April, 1904

DETROIT, MICHIGAN

Number 2

### Madame Ronner

ONE of the recent acquisitions to the collection of modern paintings at the Art Museum is the small painting of kittens by Madame Henrietta Ronner, of Brussels, the most renowned cat painter of the world. "Kittens Musing" is one of her gems. That "the size of a diamond does not make its quality" would be a truth of this small picture. The position and expression of the kittens show the perfection that has been attained by the long years spent by the author in this specialty. Two kittens, about half grown, lie side by side in the comfortable attitude a cat assumes when in a state of total relaxation. Unconscious of even the discomfort of obstacles, one lies partly upon a book, its paw hanging carelessly over it. The other kitten lying in close proximity, has to rest her paw under her because of the book.

THE ARTIST'S STUDIO.

A visit to Madame Ronner's studio is one of the many points of interest in Belgium's capital. In a few well-furnished rooms, situated just off the boulevard in one of the most pleas-

ant parts of the city, she spends her days painting. Ringing the door bell, you are admitted by a native Belgian girl, who understands no English, and ushered into the atelier itself, where you are to wait announcement. It is not a tiresome wait, for on the walls and on easels in the rooms are specimens of the artist's work. Cats, framed and unframed, in oil and crayon, sketches and unfinished pictures, and even the real cats are everywhere about you.

In her quiet approach and subdued manner of welcoming us, we realized that she had been harassed by other responsibilities beside her painting. A woman of 72 years, she is still enthusiastic over the one subject which has engrossed the greater part of her work, and after leaving, you see Madame Ronner in all of her pictures. She loves her cats and is never happier than when one is quietly resting in her lap. They seem to reflect her refinement. In her paintings she has depicted the cat both in action and repose, and in her composition she has invariably tried to express some sentiment.

HER CHILDHOOD.

Madame Ronner was the daughter of a philosophical man who had been afflicted by blindness when his daughter was but

BULLETIN OF THE

# Detroit Museum of Art

PUBLISHED QUARTERLY BY THE

## DETROIT MUSEUM OF ART

Jefferson Avenue and Hastings Street

Incorporated February 16th, 1885

### OFFICERS

President, T. D. BUHL Vice-President, Wm. E. QUINBY  
 Secretary and Treasurer, FRED E. FARNSWORTH  
 Director, A. H. GRIFFITH Editor, C. H. BURROUGHS

### EXECUTIVE COMMITTEE

JOHN McKIBBEN THOMAS PITTS JOHN M. DONALDSON

### Hours of Admission

The Museum is open to the public FREE every day in the week from 9 a. m. to 4 p. m., except Sunday and Monday, when the hours are from 2 to 4 p. m.

A lecture on Art, History or Travel is given every Sunday afternoon from October to May, at 3 o'clock

### Lecture Announcements

Sunday, April 3rd, 3 p. m. "The Development of Flemish Art." Director Griffith.

Sunday, April 10th, 3 p. m. "German Art, ancient and modern." Director Griffith.

Thursday evening, April 14th. "Dante, the man and his work," an illustrated lecture by Theodore Wesley Koch, of the Library of Congress. Given under the auspices of the Detroit branch of the Archaeological Institute of America.

Sunday, April 17th, 3 p. m. "The Dutch School—Rembrandt and his contemporaries." Director Griffith.

Sunday, April 24th, 3 p. m. "Modern Dutch Art." Director Griffith.

### Museum Notes

The Museum will be closed on Memorial Day, May 30th.

The number of visitors at the Museum since January 1st, 1904, have been as follows: January, 9,969; February, 7,878; March, 11,213. Total for first quarter of 1904, 29,060.

Application to copy or photograph any object in the Museum must be made and filed in the Director's office. Easels and space to keep materials will be provided for students.

After the close of the Remington collection in June, the summer exhibition will be placed in the galleries to remain until the opening of transient exhibitions again in the fall.

The Museum Library is extensive and is accessible to students wishing assistance in any art line. No books are lent from the Museum but reading may be done in the building.

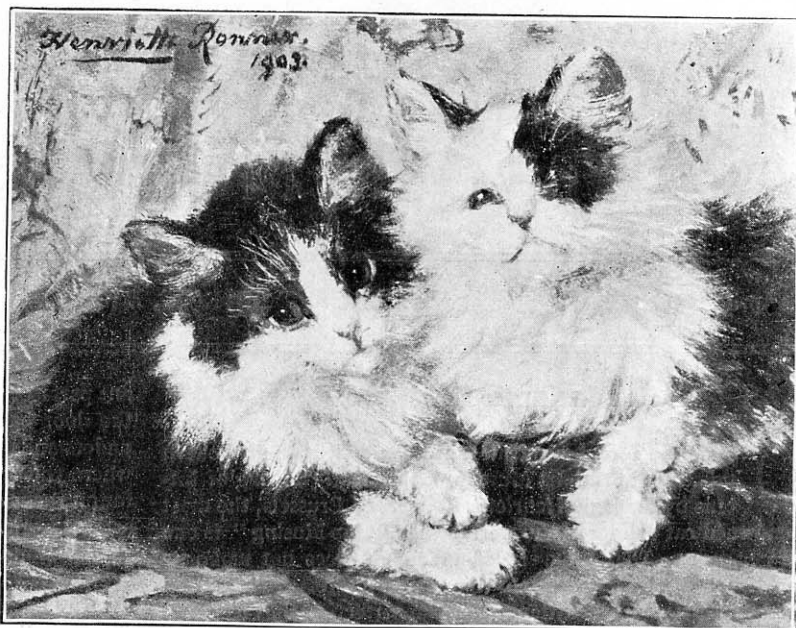
Teachers with classes from the public schools will be assisted by the attendants at the Museum in the study of any department

## Madame Ronner—Continued

five years of age. At the age of ten he announced to her his determination to make her begin a serious art education. She was proud of being sent to buy her own materials and of being installed in her father's studio. Here she was trained in a very severe manner for a child of ten, which none but a robust child could have stood and to which none but a devoted and gentle-spirited child would have submitted. From sunrise to sunset Henrietta was kept at her easel, save for a brief respite at meals and a two hours' siesta at midday, passed in complete darkness, lest she, too, might be overtaken with the affliction which had overwhelmed her father. He ever impressed upon her the advantage of independent work and direct study from nature. He allowed her no guide but himself. Advice was all the instruction he could give; he could not point out her mistakes to set her right nor draw her attention to beauties that she overlooked. He gave her long daily talks on the study of nature. Such discourses were the sole sources of Henrietta's education. This method, though exacting, developed her resources and powers of observation much more than the cold academic training would have, and when it began to bear fruit her advance was very rapid.

### HER FIRST EXHIBIT.

At the age of sixteen she exhibited her first picture at Dus-



seldorf. It was a picture of a cat at a window watching a drone, and it was readily purchased. In her nomadic life wandering from place to place in Holland, Germany, France and Switzerland with her father, she painted a great variety of subjects. She, with the stolid devotion of the Dutch child for the parent, remained with her blind father taking care of him until his death.

### HER MARRIAGE.

After her relief from this responsibility, she married, but did not abandon her art. The first few years of her married life was a hard struggle. She became ill and was ordered by her

## Exhibition Announcements

The exhibitions to be shown from April 1st to July 1st are as follows:

April 1st to 9th. An exhibition in oils, mostly copies of old masters, by Bartholomeu Sporer, will hang in the Mary W. Roby gallery. Mr. Sporer is a local student of art.

April 1st to 18th. An exhibition of still life, fruit pieces, by William B. Conely, will hang in one of the east galleries. Mr. Conely is one of the pioneer artists of Detroit and paints fruit pieces very effectively.

April 18th to May 7th. An exhibition of water color landscapes, by Winfield L. Scott, of this city, will follow Mr. Conely's exhibition: Mr. Scott is one of the very clever men of Detroit in handling water colors. About thirty examples of his work painted about Detroit, will be shown.

May 3rd to 16th. The Detroit Society of Women Painters will give an exhibition of their work in the main gallery. This society, under the able leadership of Mrs. Meeser has been organized with the idea of promoting the art interests of Detroit. Their combined efforts are worthy of consideration as this exhibition proves. The art tendencies of a locality are greatly aided by an association of this character. Such an organization of men painters of this city could do much also, toward the cultivation of art taste.

May 25th to June 8th. A collection of Frederick Remington originals, twenty-six in number, will be shown in the main gallery. This is the first collection of originals by this great painter of life in the west, ever shown in Detroit, and it is thought will be of much interest to the people.

A copy or copies of the BULLETIN may be had by application at the Library, and they will be sent regularly as published to any address sent to the Editor.

Schools, study clubs and societies of a literary character may secure objects for illustration from any department by applying at the Director's office, providing they can be transported without fear of breakage.



READING THE STORY OF OENONE

Is one of the first pictures owned by the Museum. It was purchased with part of the profits of the Art Loan of 1883 and was painted by one of our best known American artists, Francis Davis Millet. It shows four maidens in Greek costumes and various attitudes of ease, one reading the others listening. The picture is remarkable for its classical dignity and for its simplicity.

## Madame Ronner—Continued

physicians to Switzerland but, stopping at Brussels, she made it her home, and her application to art never relaxed. For the first fifteen years of her stay in Brussels Madame Ronner took up the study of the dogs which are everywhere used about Brussels to draw carts of vegetables, milk and sand. These pictures became in demand and at that period she was known about the surrounding cities as the draught dog painter. There was such a call for commissions, not only of the draught dogs, but of dogs of princes and wealthy men that all combined to raise Madame Ronner to the rank of the artists of the day. About the time when the canine subjects had reached their height in popularity, a stray cat one day was persuaded to come into the artist's studio. It awakened a new curiosity in the artist. Curiosity became observation; observation study. From that moment her affections were transferred, as far as models were concerned. Her subjects underwent a gradual change. Cats became her passion. Their nature, their cunning, and above all, the grace of her new models, appealed strongly to her.

## Museum Notes—Continued

upon request. It is asked that such requests be made before the visit.

During the months of February and March Director Griffith has given twenty-one talks upon varying art topics aside from his Sunday talks. Of these eighteen were to Detroit audiences and schools.

Four important exhibitions have been held since February 1st: Mr. Frank Edward Johnson, of Paris; Mr. E. T. Hurley, of Cincinnati; Mr. O. D. Grover, of Chicago, and Mr. Howard Pyle, of New York, were the exhibitors.

The dates for the exhibition of original designs for decoration and examples of art crafts having artistic merit which was to occupy the main gallery in May, have been changed by the committee to be held from November 1st to 14th. The material for it is now being solicited, and the co-operation of all artist artisans and crafts workers is asked to bring together a creditable display of their work. The work desired is metal work, basketry, pottery and ceramics, embroidery and bead work, wood carving, artistic jewelry, burnt wood and leather work, weaving, laces, printing, illuminating and book binding, artistic furniture and ornamental plaster work. Entry blanks and circulars giving full information as to works eligible and terms may be had by writing for them. The members of the committee are Miss Clara E. Dyar, chairman; Mrs. Charles B. Lothrop, Mrs. Walter Russell, Mrs. Gourlay Armstrong, Mrs. Frank C. Baldwin, Miss Mary Chase Perry, Miss Amelia Van Buren, Miss Katherine McEwen, Mr. George G. Booth, Mr. William Aikman, Jr., Mr. Albert Kahn, Mr. A. H. Griffith.

Owing to a much needed cleaning the gallery containing the James E. Scripps collection of Old Masters, has been closed for

## Museum Notes—Continued

some time. The pictures were taken from the walls and the whole gallery redecorated. It is now open to the public and its worthy collection has been made much more attractive by the change. An illustrated article on the James E. Scripps collection and its value to Detroit, will appear in the next number of the BULLETIN.

Besides the regular Sunday afternoon series of talks two important lectures were given in February, one on the "Church in America," by Rev. Charles Scadding; the other by Prof. George Foot Moore, D. D., on "Recent Excavations in the East," and two in March, one by Mr. Gilbert McClurg on "The Empire of Colorado," the other by Prof. Thomas Day Seymour, of Yale College, upon "Archæological Explorations and Excavations in Greek Lands."

The Michigan Ornithological Club, one of the leading scientific societies of the state held eight meetings at the Museum during 1903. Its official organ, the *Bulletin of the Michigan Ornithological Club*, is published quarterly in the interest of bird-study in the state. The collection of birds and their nests and eggs at the Museum is one of general interest and few sciences has more devotees at the present day. At the December meeting Director Griffith delivered a lecture on "Birds and their Relation to Art," which has since been prepared for publication in the society's journal. All meetings are open to the public.

The Sunday art talks at the Museum will be given during the month of April but after that time they will be discontinued until October. The topics during the month, as can be seen in another part of this issue, are a continuation of the series on the development of art begun by Director Griffith the first Sunday in January, 1904. The lectures will be begun in October, it is hoped in the new auditorium with the facilities for lantern projections. Art can only be studied from observation, and the Director appreciates this fact only too well in his present series. One of the regrets he has expressed to his large and attentive audience is that he has not had more material for illustration.

Contributions to the Museum collections during the quarter just finished, were as follows: Mr. Percy Pease made a loan of eight oil paintings, mostly portraits. Some good examples of Mr. L. T. Ives and Mr. Percy Ives' work among them. Mr. William Snyder lent several good specimens of Indian work, secured at the Wolf Point and Poplar Creek Agency, Montana. Hon. David E. Heineman lent an ivory crucifix on tortoise shell veneered cross. Italian, 18th century work. Mrs. H. L. O'Brien lent a gold bulls-eye watch of elaborate design. The works are marked Francis Robinson, London. Mr. William Cassada gave a small collection of curious material in which is some good geological and some worthy Indian specimens of the stone age.

Sunday, March 6th, was the two hundred fiftieth Sunday talk of Director Griffith. A special program was arranged including musical numbers by Mr. N. Sidney Lagatree, mandolin, and vocal numbers by Mrs. M. J. F. McFarlane, contralto. The Mayor opened the program with complimentary remarks regarding the Detroit Museum and its influence and work, and the good done by its Director in his lectures. Twenty-six hundred people passed through the gates that afternoon. While

the success of the Sunday talks during the past eleven years has been far beyond anything that had been anticipated. The speaker feels that they have fallen short somewhat of the standard set by him because of a lack of facilities for illustration. The collections in the Museum have been a mine of wealth in the way of material, together with the large number of photographs, but these are often very small and at best, not near large enough for more than a very few to see.

Work on the new addition to our present building will begin in May. A building 70x100 feet, four stories high, will be erected adjacent to the back of the present building. An auditorium will occupy the basement and lower floor of this, and three new gallery floors will occupy the rest of it. This will greatly change conditions. A lantern will be a prominent part of the Sunday talks, enabling the speaker to show pictures of whatever theme he may have in hand large enough to be seen by everyone. Another great advantage will be that under the new conditions our main gallery will be devoted to exhibitions alone; thus the visitor will always be able to see whatever collection may be on. In the past this was not possible during such hours as the gallery was used for lectures, and has caused a good deal of reasonable complaint. Then, too, there will be room for a better classification of the collections and the display of much valuable material which is now stored away. All this, of course, is still in the future, but its fulfillment is assured.

The BULLETIN of the Museum, issued and distributed quarterly, has made application to the Post Office Department as second class matter. A motive for its publication we find in the desire to keep the constituents of the Museum informed as to what the faculty are doing for the people, and what the people are doing for the institution. We hope that it will answer some of the questions that arise in the mind of the public regarding the Museum, and impart knowledge as well. We propose in it to discuss every branch of our work from time to time, in order to give a clearer conception of what this Museum is. It now not only embraces the fine arts—painting and sculpture—but has as well an Egyptian department of Archæology, department of Science and Natural History, department of Japan, China and Korea, an Ethnological department, which embraces nearly every country in the world, and a Historical collection which is very extensive and very interesting. Some feature of one of the departments will be discussed in each BULLETIN.

Upon learning of the death of Mr. Geo. F. Moore the Incorporators of the Detroit Museum of Art took the following action Wednesday, March 30th, 1904:

It is with most sincere regret that we, the Incorporators of the Detroit Museum of Art, learned of the death of Mr. Geo. F. Moore.

Mr. Moore was one of the original incorporators of this institution, and while his health during the past few years had been such that he gave no attention to its work he always manifested a lively interest in its progress and welfare.

RESOLVED, That in the death of Mr. Geo. F. Moore the Detroit Museum of Art lost one of its early friends whose interest and generosity made a beginning possible.

RESOLVED, That the above be spread upon the records of the Museum and a copy sent to the family.

Respectfully,  
FRED E. FARNSWORTH, Secretary.