

Bulletin of The Detroit Museum of Art

Vol. X

JANUARY, 1916

No. 5



"THE TOILET," by RICHARD E. MILLER, A. N. A.
From the Permanent Collection of the Albright Art Gallery

WROUGHT IRON SCREEN

Further information has been obtained regarding the wrought iron screen recently tendered to the Museum by Mr. George G. Booth.

The screen was executed from designs made by Mr. Thomas Hastings, well known New York architect and member of the firm of Carriere & Hastings. It was developed under the in-

fluence of ancient Italian and Spanish iron work without slavishly following any particular period. It is really modern as to style although based on the traditions of the early sixteenth century.

The screen was made by German and Hungarian ironworkers under the personal supervision of the late Edward F. Caldwell, of New York, this being practically the last important piece of work of this well-known expert in the art of metal working.

It took nearly a year and the constant work of a half dozen artisans to complete the screen. Very much the larger part of the structure is hand-wrought. The wisteria vines are entirely wrought of iron, and, on account of their delicacy, required the services of the most skilful artisans. Every blossom has been forged separately while red hot on an anvil and then joined together to make the complete flower. The birds and particularly the plumage were also beaten by hand of thin metal, some of copper and others of brass and afterwards finished with enameled colors which were burnt in and then treated in subdued polychrome tones. Each bird was first modeled in actual size before forging it.

The screen was purchased by George G. Booth and is indefinitely loaned to the Museum of Art that all those interested in the craftsman's art may enjoy the beauty and skill exhibited in this extraordinary piece of work.

SPANISH MANUSCRIPTS

Several months ago Mr. E. D. Trowbridge brought back from Spain, and presented to the Detroit Museum of Art, a number of Spanish documents. These documents were submitted to Professor H. A. Sanders, of the Uni-

versity of Michigan, who has been Mr. Freer's adviser, and is an expert in manuscripts. Professor Sanders has been over the Trowbridge manuscripts and the ascriptions made by Mr. Trowbridge have been confirmed by him. The collection includes a deed to Spanish property written in Latin on parchment in the fifteenth or sixteenth century. The deed was recorded in 1517. There is a decree granted by Charles I of Spain relieving the village of Valdelecha from payments to the town of Alcala de Henares. The document is interesting for its explanation of wars waged by Spain. It is dated in 1555. There is also a deed to Spanish property written in Latin on parchment in the 14th or 15th century, presented by Lieut. Daniel Araoz, Spanish Naval Reserve, of Barcelona through Mr. Trowbridge. The certificate of registration bears the date 1620. A decree of Pope Martin V. is dated in the 9th year of his pontificate (A. D. 1426), granting certain privileges of local independence to the Parish of Villarodona, Diocese of Barcelona. This document, on stiff parchment, was used as a cover to the accompanying memorandum of payments written on ordinary paper. The memorandum covers payments made on lease of property owned by Senora Margarita, wife of Senor Juan Samsó Cavaller, and dates from 1492.

C. M.

PAINTING BY WILLIAM WEX

The family of the late Emil S. Heineman has presented to the Detroit Museum of Art a painting entitled "Konigsee," by Wilhelm Wex. The picture portrays the Bavarian Alps in an attractive manner after the fashion of the Munich school. It was exhibited in the Munich Artists' Exhibition of 1873 at which time it was purchased by Mr. Heineman.

BULLETIN OF THE DETROIT MUSEUM OF ART

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PERMANENT COLLECTION.

There ought to be individuals who will make contributions of good examples of paintings by artists who are not already represented in our permanent collection.

If anyone has in mind the gift of a painting to the Museum, the Trustees will be glad to consult with them as to the lines of endeavor the Museum particularly aims to further, and they will

provide expert aid in making a selection, if desired.

There are a number of American painters who have reached the zenith of their power, who are not represented in our Museum. Among the living painters we especially desire are:

Frank W. Benson,
Paul Dougherty,
John S. Sargent,
Edmund C. Tarbell,
Horatio Walker,
J. Alden Weir,
Arthur B. Davies,
William M. Chase,
George DeForrest Brush,
Abbott Thayer.

A larger list could be given, but let us concentrate our attention on ten.

The deceased American painters we would like represented, but which are more difficult to obtain owing to the scarcity of desirable works and the stress of prices, are:

George Fuller,
Winslow Homer,
George Inness,
Homer Martin,
James McNeill Whistler,
A. H. Wyant.

There are others, but let us concentrate on these six.

Pictures by any one of the above would be gratefully received.

Anyone who purchases at \$1,000 or more, a painting by any of the above named artists, for the permanent collection of the Museum, will become a Member of the Corporation of the Detroit Museum of Art for life.



"LADY WITH A MACAW," by THOMAS W. DEWING, N. A.
From the Permanent Collection of the Albright Art Gallery

EXHIBITIONS

PERMANENT COLLECTION ALBRIGHT ART GALLERY

During the month of January the Detroit Museum of Art and the Albright Art Gallery of Buffalo have exchanged a selected portion of their permanent collections, and the works of art representing the Albright Art Gallery will be on view in the Main gallery through January 30th.

Both the Detroit Museum of Art and the Albright Art Gallery have devel-

oped important American sections in their permanent collections. The Buffalo gallery has also made purchases among the modern French, German, and Glasgow schools. The Detroit Museum of Art, on the other hand, presents in Buffalo a selected portion of its fine Old Master collection, the gift of the late James E. Scripps, the splendid portrait by John Hoppner, presented by the late Edward C. Walker, Esq., as well as its pictures by American artists.

The benefits of reciprocal exhibitions of this character cannot be overestimated. The people of Detroit and Buffalo will be able to compare the collections of their home museum with that of the museum of a neighboring city of corresponding size and wealth. While it will be of much interest to Detroiters to see the Buffalo possessions, it would be equally interesting to them no doubt to see their own permanent collection displayed on the walls of a beautiful temple of art like the Albright Art Gallery.

* * *

The exhibition of thirty-five pictures from the Albright Art Gallery presents to quite a degree the aspect of an international show and affords an excellent comparison between present day American artists and those of the French, German and Glasgow schools.

Modernity is the note which characterizes the Buffalo collection. Nearly everything on view is by artists of recent times.

Among the modern French school will be seen "*The Haymakers*," by L'Hermitte, one of the most attractive of the Buffalo pictures. It is a characteristic example, important in size and displays all the genius of this painter in making of the laboring peasant a subject of the artist's brush.

Gaston La Touche, whose splendid knowledge of color and technical skill is used in rehabilitating elegant scenes of the past, is shown to admirable advantage in "*Vision Antique*." A flower-bedecked boat with nymphs, satyrs and swans in the stream about it is set in an idyllic landscape which gives the artist wonderful play for his rich luminous shadows and his golden sunlight.

Lucien Simon is represented by "*The Seminarists*," a large water-color scarcely beyond the sketch stage, depicting French students gowned for

participation in the mass about to be performed. It is handled with great breadth and daring and is wonderfully true.

Charles Cottet is represented in a triptych entitled "*The Land of the Sea*," which is the original study of a similar subject in the Musee de Luxembourg. The center panel shows the "*Repast of Leavetaking*," the right panel, "*Those Who Remain*," showing the women on the cliffs with their knitting, their eyes ever bent upon the sea; the left panel, "*Those Who Go*," shows a fishing smack bearing the men seaward. The whole portrays in a fine dramatic style the prosaic lives of the Normandy fisher folk. It is beautifully composed and admirably carried out.

An unusually fine example of Charles Emile Jacque, "*In Pasture*," a landscape with sheep; a Paris Street Scene by Raffælli; a landscape by Harpignies of fine quality; and a landscape with figures by Emile Mene Renard, constitute the balance of the French school.

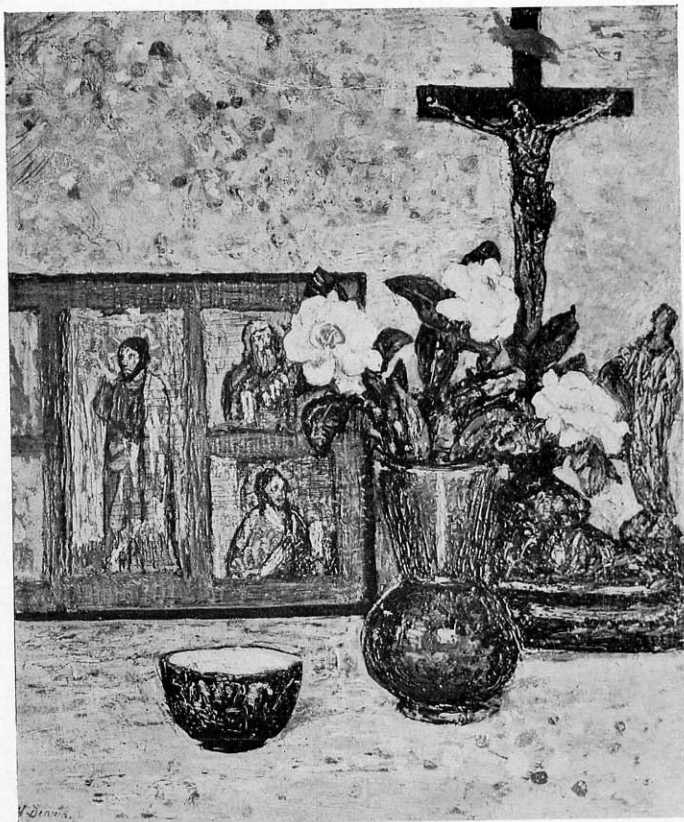
Three German painters are represented: Max Clarenbach by "*Winter on the Erft*," showing a still stream flanked by snow covered low lands with bare trees rising along the bank. It is unusually fine in composition.

Karl Kustner is also represented by a landscape whose tall poplars rising in a black mass make a striking composition.

Heinrich Zügel is represented by "*On the Highway*," showing a team of oxen hauling a wagon load of peasants. The picture is admirable in its study of light as well as in its fine rendering of the cattle.

Two Glasgow painters, Edward A. Hornel, and W. Y. MacGregor, are shown, the former by "*Easter Morning*," depicting children with their accumulation of Easter eggs out on the flowery hillside, the latter by a fine picture of Durham Cathedral.

For the rest, the purchases of the



"GARDENIAS," by HENRY GOLDEN DEARTH, N. A.
From the Permanent Collection of the Albright Art Gallery

Albright Art Gallery have been largely among the present day American artists.

Excellent examples of Wyant, Inness, and Blakelock are among its possessions. The Wyant, which is important in size, is excellent in quality. The Innes, "*The Coming Storm*," painted in 1878, shows the admirable quality of Inness' early adherence to physical form, and also contains to a satisfactory degree that feeling for mood which marked his later accomplishment. If one may not have two

paintings by Inness, showing his early, and his later work, one could hardly select a finer example than that of the Albright Art Gallery, which embodies characteristics of both.

The Albright Gallery has secured fine examples of the artists among its modern purchases. One could scarcely hope to find better examples of Benson, Hassam, H. O. Walker, or Tryon.

Fine examples of Emil Carlsen, J. Alden Weir, Robert Reid, Henry W. Ranger, Paul Dougherty, Henry Gold-

en Dearth, Edward W. Redfield, W. Elmer Schofield, Richard Miller, George Melville Dewey, Charles W. Hawthorne, Thomas W. Dewing and Robert Henri are also to be seen, and it will be interesting to compare the examples from Buffalo with the same painters represented in the Detroit Museum collection.

RECENT WORK BY BRITISH ARTISTS

An exhibition of recent work by British artists is hanging in Gallery VI where it will be seen through January 30th. The collection containing forty-seven pictures by twenty-nine of Great Britain's present day painters was selected by Mr. Harrington Mann, an artist of ability and himself an exhibitor.

Many of the painters are known in this country through their representation in the exhibitions at the Carnegie Institute and elsewhere.

William Orpen is shown to excellent advantage in two characteristic canvasses, "*Afternoon Rest*" and "*Portrait of Miss Wilson*." D. Y. Cameron's "*Old Inverlochy*" castle is an attractive subject well treated. Fred Meyer's summer landscapes, particularly those along the beach, have a good deal of mood in them, though the expanse hardly warrants so large a canvas. John Lavery is represented by "*Aida*," a work of excellent quality, lent by Mr. Charles W. Kraushaar of New York.

Julius Olsson is represented by a typical marine and Harrington Mann is represented by three fine works.

"*The Beggar Maid*," by Maurice Greiffenhagen, is an excellent picture, low in tone but of fine decorative quality, and excellent workmanship.

The pictures "*Reflection*" and "*Cecelia*," by F. C. B. Cadell, are clever.

Works of fine quality are in sufficient number to hold up the standard of the exhibition.

SCULPTURE BY TROUBETZKOY

Beginning about January 15th, an exhibition of about fifty of the more important works of Prince Paul Troubetzkoy will be shown in the Museum for the period of a month. Prince Troubetzkoy will come to Detroit in person to supervise the arrangement of the exhibition and will be present during the period when the exhibition is on view.

Paul Troubetzkoy was born at Intra, lake Maggoire, Italy, February 15, 1866, the second son of Prince Pierre and Princess Ada Troubetzkoy. His mother is an American, and although he is of Russian parentage, he was born and educated in Italy, and now being a sculptor of the world, all these nations proudly claim him as their own. As a child of seven he was fond of modeling and his mother bought him modeling wax in order that he might play sculptor. From the very beginning he modelled from life, his pets and other domestic animals. At the age of ten he was so successful with the head of a horse that his mother took the work to a Milanese sculptor for criticism. The sculptor pronounced it the work of a genius and urged that the boy be encouraged in the work, predicting a bright future for him as a sculptor.

Prince Troubetzkoy's eldest son, Pierre, who had shown a decided talent for portraiture, had already been granted permission to study art and his ambition for his second son was a military career. He tried to dissuade the mother and the boy and at the age of seventeen, sent Paul to his relatives in Russia with the hope that under their influence he might forget his artistic leanings. In a few months, however, he was back in Italy and his father reluctantly gave his consent to his becoming a sculptor, placing him in the studio of Barcaglia. After



"LA PORTE ST. DENIS" by JEAN FRANCOIS RAFFAELLI
From the Permanent Collection of the Albright Art Gallery

working a month with this sculptor he attached himself to the studio of Bizzaro, another Milanese sculptor with whom he remained for two months and this is all the tutoring he had. It was not in him to follow others. He felt the need of expressing himself in his own way. He opened a studio and deaf to the criticism of friends and critics, he toiled continuously at his profession. In 1886 the Figure of a Horse was exhibited at the Brera in Milan. In the following year he was represented in the exhibition at Venice. In 1894 a gold medal was awarded to him at Rome for his famous bronze "Indian Scout" which was made while Buffalo Bill was performing in his home city. This bronze is now in the permanent collection in the Gallery of Modern Art at Rome.

Troubetzkoy's works were exhibited in all the leading cities of Italy where

they caused much agitation. Some critics praised them, others criticized them harshly.

He works in a bold way, his groups always giving one the feeling of life and action. There is always fine adherence to physical likeness with the better side emphasized. The detail is purposely slighted, in order that the sculptor may focus the attention on the more important characteristics.

A few years ago, after his success in Italy was complete, Prince Troubetzkoy planned a visit to America. Before he had succeeded in completing his arrangements for a passage to the United States, however, he was invited to visit a cousin of his near Moscow. Here he found that his reputation had preceded him. He received a commission for a full length figure of the Grand Duchess Elisabeth Feodorovna, wife of the Grand Duke Sergius Alex-

androvich, Governor-General of Moscow, and this was followed by a bust of Count Tolstoy which was purchased by the Luxembourg Museum in Paris.

The reception accorded to these works led to Prince Troubetzkoy's appointment as Professor of Sculpture at the Imperial Academy of the Fine Arts at Moscow. At first he declined on the ground that one cannot teach sculpture. The appointment was urged upon him however and he was asked to teach in his own way. He ordered out all the casts from the antique, secured some live animals as models and gave a lecture to the sixty students telling them that they must learn to express themselves. At the end he told them that they did not need him and he did not return until the end of the term when he found but three students left, which he declared were the only ones with any talent for sculpture.

At the Exposition Universelle in Paris, 1900, he was represented both in the Russian and Italian sections. His reception in Paris was most flattering. He carried off the Grand Prix and became a figure of international importance in the art world.

He was the winner, in the competition open to the world, of the equestrian statue of Emperor Alexander III. He searched the royal stables for a suitable charger and after repeated models, the statue was finally cast and dedicated in 1909.

After several years in Russia he removed to Paris where he received an enthusiastic welcome, and here his success continued, a special room in the Autumn Salon of 1904 being devoted to his works.

In this way his visit to America was for a number of years deferred, but his welcome in this country was no less enthusiastic than it had been in Europe when his works were displayed

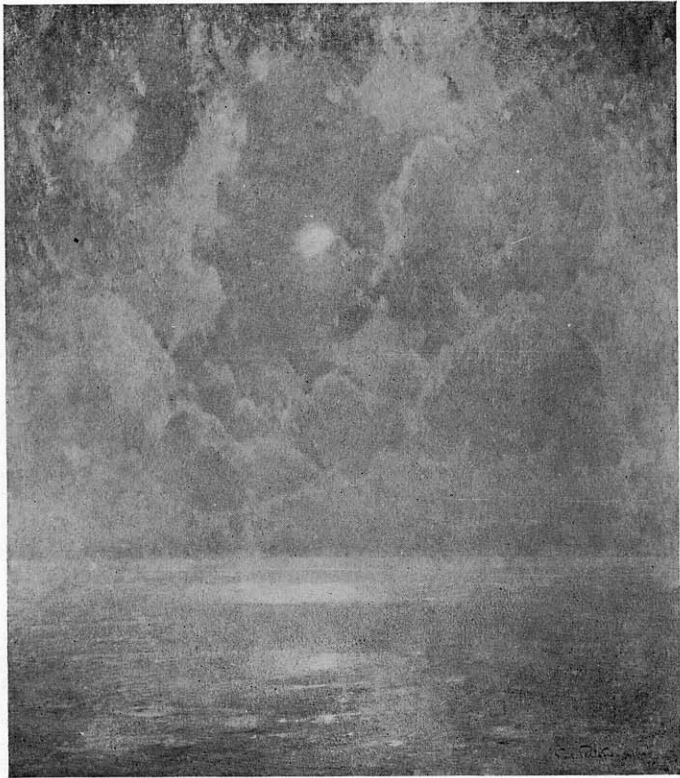
in Buffalo and other American cities in 1911.

Among his honors are numbered Chevalier de la Legion d'honneur, gold medals in Rome, Dresden, Berlin, and elsewhere. He is represented in the permanent galleries of such cities as Rome, Venice, Leipzig, Berlin, Milan, Dresden, Moscow, St. Petersburg, Paris and San Francisco. He is a member of the Societé Nationale des Beaux-Arts, the Societé Nouvelle, the Societé du Salon d'Automne, the Dresden and Munich Secession Societies and the International Society of Sculptors, Painters and Gravers of London.

"HOUSE CHRONICLE OF CLAIRVIEW"

In the Library at the Detroit Museum of Art, Mrs. S. S. Frackelton and Miss Gladys Frackelton have placed on view their illuminated work "The House Chronicle for the Estate of Clairview, Grosse Pointe Shores, Mich." It consists of over fifty illuminated sheets of vellum done for Dr. and Mrs. H. M. Torrey, who live at Clairview. "The House Chronicle" will be bound in rich blue velvet, the covers bearing the Torrey monogram in open cut silver set with sapphires upon a background of mother-of-pearl. The corners are of open design silver and the clasp silver set with a sapphire. The book will be so bound that additional pages may be added in the years to come, and in place of a final leaf bearing "The End" the page of vellum is an illustration of the future, the drawing between the marginal decorations being "The Veil of Mystery" before which stands the "Screen of Silence."

"The House Chronicle" as might be expected, is a very personal work. Mrs. Frackelton visited Clairview, taking notes of the family records, the tastes of the home and the association of house and grounds to those who



"MOONLIGHT ON THE KATTEGAT," by EMIL CARLSEN
From the Permanent Collection of the Albright Art Gallery

have created the place. While the artist has executed other superb examples of illumination, in its scope the present work surpasses most that has gone before and in the design and color work she has had the able assistance of her daughter.

Following a handsome title page is the crest and coat of arms and motto of the family of Torrey of England and the United States, descending to America, and the posterity of Philip and Alice Torrey of the seventeenth century. These arms were verified by Dr. John Torrey, the distinguished

American botanist, at the Heralds' College in England. A page given to Dr. H. M. Torrey is embellished with the seals of his colleges, and that of Mrs. Torrey is devoted to her schools and events in her life. In both instances the marginal designs symbolize familiar incidents.

It would require a volume adequately to describe this remarkable book. Mrs. Frackelton has painted miniature portraits of the children, and thruout the book has used water color sketches of the rose garden, terrace, fountains, marble vases, pictur-

esque bits of the interior, the carved mantel and vistas to keep alive the suggestion of family history. The page of the music-room is very rich. She has copied in miniature Israel's "Cottage Madonna" and "Ray of Sunshine," "Sheep" by Mauve and "Mrs. Watman" by Romney from the collection of celebrated paintings in the house, and done her work exceedingly well. Aside from the personal associations "The House Chronicle" is a monument to the talent of the artist, Mrs. Frackelton. To it she has brought her stores of knowledge of old-time illumination the historic designs and has used them together in harmony. It is an exquisite work of art. —C. M.

SCARAB CLUB EXHIBITION A SUCCESS

The Fifth Annual Exhibition of Michigan Artists held under the auspices of the Scarab Club of Detroit

was the most successful exhibition thus far held. The number of exhibitors and exhibits was larger than in previous years. Not only was the cooperation of artists of accomplishment secured, but the generous prizes subscribed by the Scarab Club Members and their friends brought out much new talent.

Substantial encouragement in the way of sales was shown by the people of Detroit, a total of eleven pictures being sold in behalf of the artists, among them works by Esther McGraw, Joseph W. Gies, Charles E. Waltensperger, Alice Hunt, Roman Krysanowsky, Gerrit A. Beneker and Charles B. King.

The illustrated catalogue of the collection received much favorable comment and was carried away by many as an attractive souvenir of the exhibition.



TRIPTYCH—"THE LAND OF THE SEA,"

by CHARLES COTTET

From the Permanent Collection of the Albright Art Gallery

SCHEDULE OF MUSEUM EVENTS

- Jan. 2, 3:00 p. m. Musical Program under the auspices of the Detroit Institute of Musical Art, by the following artists: Mrs. Frederick Fitzgerald, Contralto; Miss Alice Whitbeck, Pianist; Miss Margaret Mannebach, Accompanist; Mr. Milo Goldstein, Cellist.
- Jan. 9, 3:00 p. m. Lecture: "Nuremburg and Its Artist Artisans," by Clyde H. Burroughs, Secretary of the Museum.
- Jan. 9, 3:00 p. m. Group of songs by Mr. William Lavin: (a) Aria from "La Tosca"; (b) Aria from "The Girl of the Golden West," by Puccini.
- Jan. 11, 8:00 p. m. Lecture: "City Planning in Ancient Rome," by Prof. H. R. Fairclough of Stanford University, under the auspices of the Detroit Archaeological Society.
- Jan. 16, 3:00 p. m. Lecture: "The Story of American Painting," by Prof. Herbert Richard Cross, under the auspices of the Extension Department of the University of Michigan.
- Jan. 16, 3:00 p. m. Musical program by Mr. Frank Stephens, Pianist, and Mr. Joseph Kastl, Violinist.
- Jan. 17, 2:30 p. m. Talk on the Museum's Permanent Collection in the Galleries, for the New Century Club.
- Jan. 23, 3:00 p. m. Musical program by the following artists: Mrs. Harriet Story Macfarlane, Mezzo Contralto; Miss Della Hagerty, Violinist; Miss Lillian Lachman Silver, Accompanist; Miss Marion Peck, Accompanist.
- Jan. 25, 2:30 p. m. Meeting of Community Club in auditorium.
- Jan. 28, 8:00 p. m. Lecture: "South America," by Professor A. G. Ruthven, of the University of Michigan, under the auspices of the Detroit Institute of Science.
- Jan. 30, 3:00 p. m. Lecture: "American Architecture," by Mr. Albert Kahn.
- Feb. 6, 3:00 p. m. Lecture: "On Muleback Across China and Manchuria," by Mr. Frederick B. Wright.
- Feb. 6, 3:00 p. m. Musical program, arranged by the Tuesday Musicale.
- Feb. 13, 3:00 p. m. Lecture by Dr. James P. Haney, Director of Art in the New York High Schools.
- Feb. 20, 3:00 p. m. Lecture: "Types and Scenes in Constantinople," by Prof. Harry V. Wann, under the auspices of the Extension Department of the University of Michigan.
- Feb. 22, 2:30 p. m. Washington's Birthday Patriotic Program, in the auditorium.
- Feb. 22, 8:00 p. m. Educational and Historical Pageant under the auspices of the Recreation Commission.
- Feb. 25, 8:00 p. m. Lecture: "Home Life of Wild Birds," by Prof. R. W. Hegner of the University of Michigan, under the auspices of the Detroit Institute of Science.