

The Bulletin of
The DETROIT MUSEUM of ART

Volume Ten

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Number Six



SUMMER REVERIE

Richard E. Miller

ACCESSIONS

"SUMMER REVERIE," by *Richard E. Miller*

THIS picture reproduced on the cover is now a part of the Museum's permanent collection.

It was purchased at a sale of the collection of the late Hugo Reisinger. It was acquired from William Macbeth by Mr. Reisinger in 1912.

The picture shows an attractive young woman in summer dress seated on the ground in the shade of a group of slender trees, through the foliage of which the sunlight filters, making bright spots here and there upon the earth and upon the filmy garments of the figure. Her right hand, holding a fan, has dropped to her side; her left hand is lying idly across her lap, as she gazes into space and dreams. The figure is turned toward the left and her face is almost in profile. Back of her is a white parasol which takes on to a degree the variegated colors of its surroundings. Her straw hat trimmed with green is lying on the ground at her feet. She is clothed in a filmy white skirt with decollete bodice and overskirt of pale lavender which is tied across with a pink ribbon. About her neck is a string of coral. Her dress takes on a wonderful variety of color from the green of her surroundings, and from the light filtering through the trees. Her face, framed by dark wavy hair, and her neck and shoulders, are beautifully portrayed with the skill of a master craftsman.

Beyond her is an open space hedged by foliage in the distance.

It is signed in the lower right hand corner "*Miller.*"

The picture is keyed in a joyous pitch and has given the artist a wonderful opportunity for the study of light and color which he does so well. The synthetic relation between the figure and its landscape surroundings is especially worthy of note.

Richard Miller was born at St. Louis, Mo. He is a Member of the Paris Society of American Painters, and National Association of Portrait Painters, New York.

He is represented in the Luxembourg, Paris; Palais des Beaux-Arts de la Ville de Paris; Museum of Fine Arts, Antwerp; International Gallery of Modern Art, Venice; Metropolitan Museum; Art Institute, Kansas City, Mo.; Albright Art Gallery, Buffalo, N.Y.; City Art Museum, St. Louis, Mo.; and the Detroit Museum of Art.

Mr. Miller was awarded a Medal of the Second Class, Salon Paris, 1904; and Temple Gold Medal, Pennsylvania Academy of the Fine Arts, Philadelphia, 1911. He is a Knight of the Legion of Honor, France.

BOOK-PLATES

AN exhibition of book-plates will be held in the Museum during the month of March. It will be selected from collections to be found in Detroit, and those who have name-plates for their own library or other book-plates in their possession will be conferring a favor by loaning them to the Museum.

Upon the name-plates which mark the ownership of books, much of the art of the engraver has been lavished. Many really great artists have applied themselves to the making of well-designed "ex Libris."

MEMBERSHIP

At a meeting of the Trustees of the DETROIT MUSEUM of ART, held January 14th, 1916, the following classes of memberships were instituted:

BENEFACTORS, who contribute \$10,000 or over.

FELLOWS IN PERPETUITY, who contribute \$5,000.

LIFE MEMBERS, who contribute \$1,000.

CONTRIBUTING MEMBERS, who pay \$100 or more annually.

ANNUAL MEMBERS, who contribute \$10 annually.

IT is highly important that the future growth of the Museum should be commensurate with the commercial and industrial progress of Detroit, and to this end it is desirable that all those interested in the artistic growth of the city be enlisted in the New Museum project. While the City of Detroit has generously contributed toward the maintenance of the Museum, in order that it might be kept free to the public at all times, the funds for broadening the scope of the Museum have been wholly inadequate. The New Museum plans must be carried out. The collections need augmenting and perfecting. The operating revenue must be increased so that the Museum may become to a greater degree a

center of artistic activity. A definite policy for the future growth of the Museum in keeping with the industrial and commercial importance of Detroit must be shaped.

Readers of the Bulletin who desire to see the scope of the institution broadened and its helpfulness in the community increased are invited to identify themselves with the Museum and assist in its endeavor by becoming members. Members will receive the monthly Bulletin catalogs, and notices of all exhibitions, lectures and other events, and their benefactions will be duly recorded in a Donor's Honor Roll. The coupon printed herewith, if mailed to Clyde H. Burroughs, Secretary, Detroit Museum of Art, will convey your desire to affiliate with the Museum.

AS A FRIEND and PATRON of Art in Detroit, I desire to become
a _____ member of the DETROIT MUSEUM of ART,
paying \$ _____ for the privileges of myself and family.

Name _____

Address _____

Date _____

*Cut out, sign and mail
to the Museum.*

It is not necessary to send check with application.

EXHIBITIONS

Sculpture by Paul Troubetzkoy

UNUSUAL enthusiasm has been shown for the sculpture of Prince Paul Troubetzkoy which will remain on view in Gallery 1 through the month of February. From the outset the greatest interest has been shown in his work. Again it is clearly demonstrated by the large attendance and the approval shown that the people of Detroit like exhibitions of sculpture.

The exhibition of Prince Troubetzkoy is unique. It consists of some fifty pieces of sculpture, a large number of them portraying men in present-day costume and women in modish gowns. The dress of today does not as a rule lend itself to an artistic performance in sculpture and for this reason has little appeal to most sculptors. One of Troubetzkoy's accomplishments lies in his ability to veil the objectionable costume in suggestion and clever craftsmanship.

The dancers Pavlowa, Lady Constance Richardson and Mrs. Vernon Castle and a number of animal studies add variety to the show.

The sculptor's earlier work shown in the "Bedouin on Horseback" and "Bedouin Horse" are quite different in treatment and feeling from the more recent portrayals of men and women of fashion. About them there is a fine sincerity and splendid craftsmanship. "Tolstoy on Horseback," although a later work, is somewhat in the same vein. It is a noble group and worthy to grace the collection of any Museum.

In depicting animals, Troubetzkoy is always successful, due probably to his great love of animal life and his close observation and contact with the animal kingdom. His elephant and dogs are fine in

their characterization of essentials and their lack of minutia in the treatment of detail. But if one is to sum up the power of the sculptor from his exhibition, he must study the numerous portrait statuettes of prominent people. His discernment in catching a likeness is supplemented by a keen sense of the life and character of his subject and in a knowledge of his craft admirably suited to the rendering of business dress or modish gown. Seen through his personal temperament his subject takes on dignity and nobility.

A trait common to most of his portraits is a tendency to attenuation, but this exaggeration in no way detracts from the beauty of his works. It is a mark of the originality of the sculptor. His portraits of the "Baroness Rothschild," "Young Woman Standing," Mr. William K. Vanderbilt and Mrs. Harry Payne Whitney all attest his ability to make at once a portrait and an artistic work.

In "Wilding" the tennis player, and in the dancers "Svirsky" and "Lady Constance Richardson," one may see the real significance of Troubetzkoy's art as expressed in his own words. "I not only work to express the form but more than all the feeling of life." "Lady Constance Richardson" is surcharged with movement, and the poise of the body upon one foot, the rhythmic lift of the shoulder and the articulation of the head are admirable. Seen from any angle this living, breathing figure, so full of verve, presents a design pleasing to the eye.

The sculptor is now engaged in making a portrait of the children of Mr. and Mrs. Charles B. Warren.



Mrs. LEONARD THOMAS

by

Paul Troubetzkoy

GUILD of BOSTON ARTISTS

THE Exhibition of the Guild of Boston Artists, consisting of paintings, sculpture, and miniatures, is on exhibition in Gallery 6 during the month of February. Twenty-nine painters, six miniaturists, and six sculptors are represented.

Not all of the painters of the Boston Guild are great artists but the jury of selection has conferred distinction upon the city of Boston in making a traveling exhibition of such quality.

The Boston painters under the tutoring and influence of Frank W. Benson, Edmund C. Tarbell, Philip L. Hale, and William M. Paxton and others, have conferred distinction upon genre painting as no other locality has in this country, and the little things of every-day life have become things of beauty under their magic brush. Excellent craftsmanship in the painting of figures and in the study of light effects also characterizes the Exhibition. If the Boston painters at the present time show local tendencies and characteristics, the present Guild with its aim of furthering the interests of Boston artists will undoubtedly do more to cement them into a community with common aims and characteristics.

Frank W. Benson is admirably represented by an interior called "The Gray Room" which shows his remarkable rendering of the gradations of light in an interior. The picture is fine in arrangement, lovely in tone and distinguishes the wall upon which it is hung. His "Shimmering Sea" has the same ultimate aim of the study of light, only here it is the light of out-of-doors lending a wonderful radiance

to the water, even in the luminous shadow in the foreground.

Joseph DeCamp's "Blue Lady" is very restful. She exhibits fine poise and altogether delightfully fills the canvas with her personality. This picture displays no excess of paint or brush, but is most compelling in the beauty of its design, fine textures, and the wonderful gradation of tone.

Louis Kronberg is represented by "Grandmother," showing one of his ballet girls being decorated by the patient fingers of her elder just before her appearance. This is an example of the excellence of the Boston pictures in the rendering of beautifully-lighted interiors.

William Paxton in "The Blue Jar" has an opportunity alike for the portrayal of lovely color, of which he is fond, and the beautifully-painted figure. The change of ideas and ideals of art in modern times, its more robust character, its concern with more elemental and common-place aspects, has not served to lead this painter afield from his high ideals of beauty which he thinks painting should serve.

Philip L. Hale in his "Snow White and Rose Red" has one of the most beautiful designs in the exhibition, and it is executed with a perfection which must please all.

Charles H. Woodbury is admirably represented in his "Mount Monadnock" and his gray marine "A Northeaster."

Philip Little's two pictures make a strong note in the exhibition. Both are vigorous in subject and treatment, and his "Sisters" have afforded him splendid opportunity to display his ability in the rendering of strong sunlight.

Herman Dudley Murphy is represented by some pleasing marines.

There are a number of women painters of quality. Gertrude Fiske in her interior entitled "The Window" has one of the most pleasing things in the exhibition. The excellent design is carried out with strong notes of color, good draughtsmanship and a regard for the study of light. Both is this and in the "Old Homestead" Miss Fiske shows a personal viewpoint which promises great things.

The works of Alice Ruggles Sohier, Marie Danforth Page, and Lilian Westcott Hale are fine in quality.

The miniatures of Bertha Coolidge, Margaret Foote Hawley, and Laura Combs Hills are worthy of especial mention.

The group of sculpture by Bela L. Pratt, Cyrus E. Dallin, Anna Colman Ladd and others, adds greatly to the interest of the Exhibition.

of today and they represent the present trend of American art. They are all men of marked personality.

William Ritschel

An Exhibition of some twenty works of William Ritschel will be shown in Gallery 5. Mr. Ritschel is a marine painter of great power. He studied first in Holland along the North Sea, then spent several seasons along the coast of Maine and the past few years has lived in Carmel, California, where he has his studio which overlooks the Pacific Ocean. Here his talent has reached the height of its development and today he is one of the strongest painters of the Sea that we have in America. Mr. Ritschel will have examples of his Katwyk studies, his Maine coast marines, as well as his more recent work showing the Pacific Ocean.

LECTURES

AT this season of the year the Museum and allied societies offer unusual educational opportunities to the public. The Detroit Archaeological Society has had a series of lectures of unusual interest. The Detroit Institute of Science is giving a course of lectures fortnightly on subjects related to natural history. The University of Michigan has co-operated with the Museum in its course of Sunday Lectures, and such speakers as Prof. Herbert Richard Cross, Prof. Harry V. Wann, and Prof. Van Tyne, have been assigned for this purpose. We have had a most illuminating address on American Architecture by Mr. Albert Kahn, and through the joint auspices of the Society of Arts and Crafts and the Museum two splendid lectures by Dr. James P. Haney, Director of Art in the High Schools in New York, have been made possible.

The attention of Bulletin readers is called to the schedule of lectures, exhibitions, and other events on another page, to any or all of which they are cordially invited.

COMING EXHIBITIONS

Group of American Painters

DURING the month of March the Exhibition galleries of the Museum will contain important exhibitions of the work of American Painters. A group exhibition of the paintings by Gifford Beal, George Bellows, William M. Chase, Paul Dougherty, William J. Glackens, Robert Henri, Hayley Lever, W. Elmer Schofield and J. Alden Weir will be shown in Gallery 6. This Exhibition should prove very interesting because of the note of modernity of thought and treatment which it contains. These men are among the foremost painters

PORTMANTEAU THEATRE

ON Tuesday afternoon and evening, March 2nd, the Portmanteau Theatre, designed and operated by Mr. Stuart Walker, dramatist and poet, will play in the auditorium of the Museum a repertory of plays especially suited to an intimate audience.

The Portmanteau Theatre, complete with scenery and lighting equipment, can be carried about in several crates and set up in any small room in two hours' time, requiring only a space of 16 feet high and 24 feet wide.

In the words of its creator "It is designed to express the new forces of simplicity, of contrast and of imagination which are now beginning to assume their true place in stage presentations." Its director, Mr. Stuart Walker, has worked with America's finest producers. He was for six years play-reader and general stage director for David Belasco.

The repertory includes a program of three one-act plays, which because of their charm and imagination and their delightful comedy have been enthusiastically received in New York and other cities.

The Company is made up entirely of well-known professional players, the productions being personally directed by Mr. Walker. The plays "for young people from seven to seventy" include "Six Who Pass While the Lentils Boil," "The Trimplet," "Nevertheless," "A Fan and Two Candlesticks," "The Moon Lady" and "Gammer Gurton's Needle."

Its artistic results are said by critics to surpass anything heretofore obtained even in the larger theatres. It is considered the

most compact and most efficient playhouse in existence.

Mr. Walker has given particular attention to the lighting effects. The scenery and costuming and the all-round excellence of his plays caused the Press to state that a new high standard has been set in the theatrical presentation.

A performance will be given in the afternoon especially for the children of the schools and an evening performance will be given for adults.

The performances will be free to the public. Tickets will be distributed, limited to the capacity of the auditorium in the order of application for them.

MUSEUM PUBLICATIONS

CATALOGS are issued for the guidance of students and visitors to both permanent collections and special exhibitions of paintings.

THE MUSEUM BULLETIN, published monthly from October to May each year, announces the exhibitions, lectures and activities of the Museum, and gives authentic information concerning the collections. Copies of the Bulletin may be obtained at the Museum free, or it will be mailed regularly to members and to any address upon the receipt of postage.

LANTERN SLIDES

THE lantern slide collection, embracing several thousand subjects, is at the disposal of teachers of the public schools free of charge. Slides on art, history and travel are available for the use of study clubs and individuals at a nominal rental.



PAVLOWA
by
Paul Troubetzkoy

SCHEDULE of MUSEUM EVENTS

- FEBRUARY 3,*
8 to 11:00 p. m. Reception and opening view of Exhibition of Sculpture by Prince Paul Troubetzkoy.
- FEBRUARY 5,*
8:00 p. m. Meeting of Detroit Archaeological Society.
- FEBRUARY 6,*
3:00 p. m. Lecture; "On Mule Back Across China and Manchuria, including a visit to the Ming Tombs" by Frederick B. Wright.
- FEBRUARY 6,*
3:00 p. m. Musical program, arranged through the courtesy of the Tuesday Musicale. Soloist, Dr. Earl C. Barkley. Accompanist, Mrs. Ethel McCormac.
- FEBRUARY 13,*
3:00 p. m. Lecture; "The Art of Teaching Art" by Dr. James P. Haney, Director of Art in the New York High Schools. This lecture will be given under the joint auspices of the Society of Arts and Crafts and the Museum.
- FEBRUARY 13,*
3:00 p. m. Musical program by Mr. Wirt C. Rowland, baritone, and Mr. Floyd Campbell, tenor. Miss Alice Whitbeck, accompanist.
- FEBRUARY 14,*
8:00 p. m. Lecture; "Art in Harness" by Dr. James P. Haney, under the joint auspices of the Society of Arts and Crafts and the Museum.
- FEBRUARY 15,*
8:00 p. m. Program under the auspices of the Recreation Commission.
- FEBRUARY 18,*
8:00 p. m. Lecture; "Bird Life" by Louis Agassiz Fuertes, under the auspices of the Detroit Institute of Science.
- FEBRUARY 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.
- FEBRUARY 20,*
3:00 p. m. Master Le Grend Mercure, violinist, will play "The Son of the Pussta, Hungarian," by Keler Bela, and "Scotch Fantasic" by Papine. Prof. William Yunck, of whom Master Le Grend Mercure is a pupil, will accompany at the piano.
- FEBRUARY 22,*
2:30 p. m. Washington's Birthday Patriotic Program, in the auditorium.
- FEBRUARY 22,*
8:00 p. m. Educational and Historical Pageant under the auspices of the Recreation Commission.
- FEBRUARY 24,*
4:30 to 6:00 Reception to Superintendents of National Educational Association.
- MARCH 2,*
2:00 p. m. Series of plays in the Portmanteau Theatre under the direction of Stuart Walker.
- MARCH 2,*
8:00 p. m. Series of plays in the Portmanteau Theatre under the direction of Stuart Walker.
- MARCH 3,*
8:00 p. m. Program of Polish music given through the courtesy of the Tuesday Musicale.

- MARCH 5,
3:00 p. m. Lecture by the Hon. Francis Nielson, M. P.
- MARCH 10,
8:00 p. m. Lecture; "Relations of Insects to Man" by Prof. Hegner of the University of Michigan. Lecture given under the auspices of the Detroit Institute of Science.
- MARCH 31,
8:00 p. m. Lecture; "Origin and Development of Man" by Prof. E. C. Case of the University of Michigan. Lecture given under the auspices of the Detroit Institute of Science.
- APRIL 16,
3:00 p. m. The Michigan State Normal Choir of two hundred voices under the direction of Mr. Frederick Alexander.

SCHEDULE of EXHIBITIONS

- FEBRUARY 3 to 29, Sculpture by Prince Paul Troubetzkoy.
- FEBRUARY 8 to 29, Guild of Boston Artists.
- FEBRUARY 15 to 29, Paintings by Mazzanovich.
- FEBRUARY Book-plates.
- MARCH 1 to 31, Group of Paintings by Beal, Bellows, Chase, Dougherty, Glackens, Henri, Haylay, Lever, Schofield and Weir.
- MARCH Paintings by William Ritschel.
- MARCH Book-plates.
- APRIL Painters of the Far West.
- MAY Second Annual Exhibition of Selected Paintings by American Artists.
- JUNE Paintings by Swedish artists
 Dates not arranged.
 Early Miniatures of Detroit.
 Textiles, Laces and Embroideries from Detroit Homes.

ACCESSIONS

"Summer Reverie," painting in oil by Richard E. Miller, acquired by purchase.

LIBRARY

- "The Painters of Japan," 2 vols. by Arthur Morrison, presented by Mr. Maurice Black.
- "The Life and Works of John Singleton Copley," by Frank W. Bayley, presented by Mr. Bayley.
- "German Art, in Work and Color," by Prof. Richard Graul, acquired by purchase.
- "A History of Architecture," by Russell Sturgis, A.M., Ph. D., 4 vols. acquired by purchase.



BULLETIN of The DETROIT MUSEUM of ART

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CLYDE H. BURROUGHS

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OFFICERS of the MUSEUM

President, - - - - D. M. Ferry, Jr.
Vice-President, - - - - Ralph H. Booth
Treasurer, - - - - Richard H. Webber
Director, - - - - Charles Moore
Secretary and Assistant Director,
Clyde H. Burroughs

TRUSTEES

<i>For term expiring 1916</i>	<i>For term expiring 1918</i>
<i>Henry G. Stevens</i>	<i>Frederick H. Holt</i>
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<i>For term expiring 1917</i>	<i>For term expiring 1919</i>
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<i>William P. Stevens</i>	<i>David Gray</i>
<i>William C. Weber (City appointee)</i>	<i>Tom May (City appointee)</i>

The Collections of the MUSEUM

First floor: Sculpture, gems and coins.

Second floor: Frederick Stearns' collection of curios and antiquities. Second floor: Gallery 1 and third floor gallery 2: Modern paintings belonging to the Museum. Gallery 3: the E. L. Ford collection of paintings by the Dutch and Barbizon painters. Gallery 4: Modern paintings. Galleries 5 and 6: Special exhibitions.

HOURS

The Museum is open daily from 9 a. m. to 5 p. m.; Sundays from 1 p. m. to 6 p. m.; Holidays from 1 p. m. to 5 p. m.
Admission is always free.