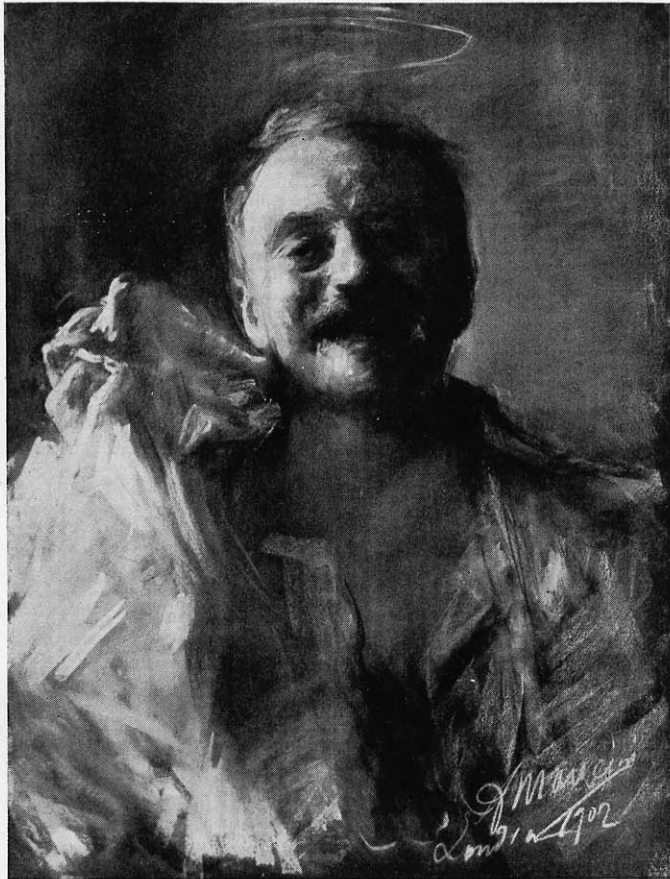


# Bulletin of The Detroit Museum of Art

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No. 8



“PROF. ‘M’ WITH HALO, BY ANTONIO MANCINI”  
Italian.

This self portrait of Mancini in water color and pastel, painted in London in 1902, was purchased for the Detroit Museum of Art at the sale of the collection of the late Hugo Reisinger.

The Bulletin is fortunate in presenting to its readers, on page 2, an appreciation of Mancini, by Dr. Christian Brinton, who has long been intimate with the artist and his works. The editor gratefully acknowledges Dr. Brinton's splendid contribution.

## ANTONIO MANCINI:—A Note.

BY CHRISTIAN BRINTON.

Author of "*Modern Artists*," "*Impressions of the Art at the Panama-Pacific Exposition*," etc.

ANTONIO MANCINI, assuredly one of the most picturesque and personal figures in the entire field of contemporary painting, was born at Rome, November 14, 1852, in the Via Pianellari, and baptized in the nearby church of St. Agostino. His father, whose name was Paolo Mancini, was a native of Perugia, and after living for a brief space in Rome, and later in Narni, the family moved to Naples where the lad began his studies at the Accademia di Belle Arti. Morelli was his first preceptor, and among his atelier companions was the facile and popular Michetti. For six years, that is from the age of fourteen until he was twenty, Mancini attended the Accademia, where, despite his poverty and precarious means of subsistence, he made really amazing progress. At this juncture, he was however fortunate in enlisting the interest of a wealthy patron who took him to Paris and introduced him to the well known art firm of Goupil.

It was a propitious moment for the young man to have arrived in the French capital. The war was over and art blossomed forth with fresh effulgence. Manet, Degas, Liebermann, and later Zorn and Sargent were then laying the foundations of their successful careers. At first somewhat influenced by

Morelli, and later by Fortuny, Mancini was not long in developing his proper aesthetic expression. It was at the Exposition Universelle of 1878 that he first attracted notice, since which date he has not failed increasingly to astonish his professional brethren and the general public by his individual technique and prodigal employment of pigment. Having completed his apprenticeship he wisely returned to Italy, settling in 1880 at Rome, where he is still one of the picturesque features of the Via Margutta or artists' quarter.

During the ensuing decade he painted almost exclusively for the distinguished Dutch artist and collector Mesdag, whose museum at The Hague contains so many choice examples of the modern school. Next to The Hague it is in London where the Italian master is most appreciated. He was first introduced to the British public by Mr. Claude Ponsonby, who had made his acquaintance in Rome, and within a brief period counted among his friends and patrons such influential figures as Mr. John S. Sargent, Mrs. Charles Hunter, Mrs. Lionel Phillips, and the late Sir Hugh Lane.

Famous throughout Europe for his improvidence and eccentricity, as well as for the vivid richness of his vision and convincing vitality

of his production, Mancini is, however, virtually unknown in America. While he is appreciated in Boston, through having painted the portrait of the Hon. George von L. Meyer, and certain members of the Gardiner family, the general public has seen little or nothing of the man who unquestionably ranks as one of the foremost artists of his generation. The intermittent welcome accorded him by the Carnegie Institute, and the meagre representation vouchsafed him at the Panama-Pacific Exposition, are thus far the only signs of official recognition which he has found in our midst. In view of these facts, it is a pleasure to note the acquisition by the Detroit Museum of Art of a spirited work from the hand of the inimitable Mancini. It is in fact a self-portrait, painted in pastel, and was until recently one of the attractions of the collection of the late Hugo Reisinger of New York.

For those who only know Mancini's work in oil, wherein the canvases are encrusted with pigment and sometimes actually studded

with jewels and even bits of glass or tin, in order to enhance the desired opulence of effect, this subject will prove something of a surprise, if not indeed a relief. Full of vivacity, it shows the animated head of "the Professor" wreathed about with a halo of cigarette smoke, just as it has many times been my privilege to see him in his studio or at the nearby Cafe Greco.

A veritable child of circumstance, he has been now protected by the nobility, now shamelessly exploited by the dealers. He has sold canvases for the price of a few dishes of spaghetti or bottles of red wine. His work has been imitated in the most flagrant fashion, and yet he has remained cheerful, philosophical, and above all absorbed in the eternal problem of plastic and chromatic expression. And I who have known him intimately for a decade or more am happy to have him presented to the American public, and in particular to the art-loving public of Detroit, just as he is—a Prince of Bohemia and a painter of truly incomparable qualities.



## ACCESSIONS

Mr. George G. Booth has permanently loaned two sculptures in bronze by Gutzon Borglum entitled "The Wonder of Motherhood" and "Ruskin."

Mr. Maurice Black has presented the Museum with a book entitled

"Beautiful Children," by C. Haldane McFall, illustrated with plates in color after famous paintings.

A painting by Antonio Mancini entitled "Prof. M. with Halo," purchased for the Museum's permanent collection from the collection of the late Hugo Reisinger.

## BRONZES BY GUTZON BORGLUM

Mr. George G. Booth has placed in the custody of the Detroit Museum of Art as a permanent loan, two sculptures in bronze by Gutzon Borglum entitled "The Wonder of Motherhood" and "Ruskin."

"The Wonder of Motherhood," about one-third life size, shows a mother seated upon a rock, contemplating her new born babe in her lap. The love of the mother for her offspring and her wonder at the miraculous ways of Providence are apparent in the tense lines of the face and the inclination of the body. The significance of the group will appeal to all. The beauty of line, perfection of modeling and the color of the patine is most satisfying. It is one of the finest productions by this American sculptor.

The "Ruskin" is a replica of the

one in the Metropolitan Museum of Art and shows the noted author reclining in his chair ensconced in a great coat with a blanket wrapped about his knees. His finger marks the page in a book which is resting upon the arm of his chair, while he is lost in contemplation.

Gutzon Borglum was born in Idaho in 1867. He studied at the San Francisco Art Association, and at the Julian Academy in Paris. He is a member of the Society Nationale des Beaux-Arts, Paris, and of the Royal Society of British Artists. Among his awards are: Gold medal, Western Art Association and gold medal St. Louis Exposition, 1904. He has executed many public monuments. His "Mares of Diomedes" in the Metropolitan Museum of Art is one of his best works.



## EXHIBITIONS

## PAINTERS OF THE FAR WEST

THE thirty pictures by members of the Society of Men Who Paint the Far West have made a most interesting exhibition, for the month of April. The number of painters has increased since the first exhibition of their works was held in 1910, and while the Grand Canyon is still a favorite subject, the west in general has had its appeal and the mighty mountain peaks, the majestic Pacific and aborigines and game of the western continent give new and varied themes.

Thirteen of America's most prominent landscape painters, all members of the National Academy, are represented.

That the painters have carried their proclivities with them into the new field may be pre-supposed, and this makes the exhibition of additional interest. Realists like Gardner Symons, William Wendt, William Ritschel and Karl Rungius have portrayed the great stretches of the country with its clear atmosphere and its majestic peaks, or the incessant movement of the Pacific Ocean upon the shores of California, with the utmost truth.

Other painters like Ben Foster, DeWitt Parshall, Albert L. Groll, Elliott Daingerfield, and F. Ballard Williams, see much of romance in the west, and their pictures are interpreted in terms of beauty and refinement.

A. L. Groll's "*Sunset on the Desert*" is one of the most beautiful pictures from a standpoint of color. The sand and sage brush take on an air of mystery, and the sky a wonderful radiance which almost convinces one that the desert is a pleasant abiding place.

DeWitt Parshall's concern with the Canyon has somewhat changed since his earlier visits. He aims to catch bits of its intricate mass of color and form and always invests his canvas with beauty of pattern and harmony of subdued tones and conveys something of the change that is constantly going on over this desolate waste.

Elliott Daingerfield sees in the Canyon new color motives, and that he attacks his problem with much enthusiasm is shown in his picture "*Infinites*."

The pictures of the aborigines by Couse and Blumenschein are splendid chronicles of the red man showing fine pictorial power.

One may note in the splendid quality of the interpretations of these men, the possibility of a school of American painting based upon the subjects of the Far West. They are distinguished manifestations of American art and unique among the pictures which have been shown in the Museum.

## TWELVE AMERICAN ARTISTS

There is a divided opinion regarding the exhibition of paintings by Twelve American Painters in

Gallery VI., brought together by Mr. George L. Herdle of the Memorial Art Gallery of Rochester. The esteemed reviewer of the Detroit "News" refers to it as unfair to American Art, while one of the local artists, in answering the criticism, holds that the exhibition has vital qualities which should interest every painter and student in Detroit.

Certainly the exhibition is most interesting because of its variety and its note of modernity. Younger men whose personal note has brought them into prominence in the late exhibitions of the east like Bellows, Beal, Hayley Lever, Lawson and Glackens, are harnessed with veterans like Weir, Hassam and Chase, and realists of a high order like Sympns, Dougherty and Robert Henri, and it is a wholesome exhibition for the public who are too often misled by story-telling pictures of grand style. Most of these works concern themselves with commonplace subjects. Any incident is sufficient for their consideration if it has pattern, color and life.

Ernest Lawson's landscape motives are not chosen because they are unusually picturesque. They are honest interpretations of mood and color. "*Early Spring*" is particularly good in its fine passages of broken color and, as pointed out by Mr. Kryzanowsky, "Its fine fat touches of broken color are as pleasant to the sight and touch as beautiful enamels."

Hayley Lever's interpretations

of the harbor scenes of St. Ives and Gloucester, are among the most virile pictures in the exhibition. He not only interprets the life and movement of the boats and the water, but he has a most interesting sense of color and design and an individual treatment well adapted to the rendering of subjects with which he appears to have had a life long familiarity.

Robert Henri's picture, "*Young Girl*," a partly nude figure, is typical. It is a beautifully painted bit of flesh in which the planes are admirably kept, and it has been much admired for its technical skill.

Schofield has departed from his snow subjects and is admirably represented in his "*Bodinnick Village*."

As the "News" review points out, "Childe Hassam's four pictures give a very slight idea of his genius," though his "*Nocturne*" and his "*Moonlight at Old Lyme*" show him to good advantage.

The painters are all men of distinction and if they are not all represented by the best examples of their work it must be remembered that the demands made upon them for pictures for the many exhibitions, makes it impossible for them to always be represented at their best.

#### WATERCOLORS OF BIRDS

The coming of spring and the return of the migrating birds turns the attention of everyone casually or seriously to our feathered friends.

It is at this opportune time that the Detroit Museum of Art has selected for an exhibition, water-color of birds by Louis Agassiz Fuertes, the noted naturalist and greatest bird artist in the country.

It is a magnificent and instructive array of pictures that is placed on view at the Museum this month and should interest alike the public school children and the adults of this city.

Among the thirty-four pictures on exhibition are birds of every clime and description from both land and water. They are transported to paper in minute detail, and serve as accurate records of bird life.

Mr. Fuertes explains that the field studies are all taken from living or freshly taken birds and are to record accurately the colors of such ones as are apt to change or be lost after the bird is made into a specimen.

#### SANDOR LANDEAU

An Exhibition of twenty-eight pictures by Sandor Landeau is on view in Gallery II. The exhibition consists of a series of pictures from Italy and Greece together with two important Salon canvasses called "*La Parure, Woman in Red Gown*" and "*Prayer for the Lost at Sea*," for which he received a Gold Medal at the Salon of 1907.

The Italian series is largely composed of tourists' landmarks such as the Ancient Cypresses of Rome, view of the Appian Way, the Fountain, Borghese Gardens, the

Arch of Titus and the Coliseum, views of St. Peter's from the Campagna, ruins overlooking Circus Maximus, and others, and these the painter had vested with certain life and imagination which make them unusually attractive.

This is perhaps even more true of his classical series. Mr. Landeau is a painter of fine decorative sense and good color. A Hungarian by birth, he received his early training in the United States, later going to Paris, where he has lived during the last twenty-five years.

Mr. Landeau has traveled extensively and has brought back splendid souvenirs of the countries he has visited.

#### ROBERT AIKEN'S BUST OF "FATHER" PIERCE

The school teachers of Michigan raised a fund to place in the Capitol at Lansing a bust of Rev. John D. Pierce, the first Superintendent of Public Instruction in Michigan. After consultation with Daniel Chester French, the dean of American sculptors, Robert Aitken of New York was commissioned to execute the work. The pedestal, designed by the sculptor, was executed by the William Wright Company of Detroit. Pending permanent installation at Lansing the bust is at the Detroit Museum of Art. Mr. Pierce is represented in the full vigor of life, and the work shows a man intellectually capable of having devised the educational system of Michigan, which became the model for other Western States.

The career of Mr. Pierce is made up of an unusual number of incidents typical of life of commonwealth builders. Born in New Hampshire in 1797, his father died when he was two years old, and his early days were spent first with a loyalist grandfather and then with a farmer uncle, possessed of a large family and slender means. However, young Pierce graduated at Brown University in 1822, and at Princeton Theological Seminary in 1825. He settled in New York State. Being a member of a Masonic lodge, he suffered from the anti-Mason agitation which in 1826 was especially bitter in New York on account of the disappearance of William Morgan. In 1831 he came to Michigan as a missionary, and located in Marshall, where he bought a big log house, which was a combined church and tavern, for he was a hospitable soul. He and Mrs. Pierce early got through with their attack of the cholera of 1832, and were able to nurse the sick or render the last offices to the dying. In 1835 the opportunity came to him, in association with Hon. Isaac E. Crary, to lay out the public school system of Michigan. He used as a basis Cousins' report on the schools of Prussia, where a centralized organization controlled by a responsible official was in vogue. Mr. Pierce as the Superintendent of Public Instruction formulated a system for the organization and support of primary schools, the re-organization of the University, and the disposition of the land-grant educational funds. He edited

the first educational journal published west of New England; he was a member of the Legislature of 1847 and of the Constitutional Convention of 1850. In 1867 he was Superintendent of Schools for Washtenaw County. He died at the home of his daughter in Massachusetts in 1882, and is buried in Marshall.

#### PLATINUM PRINT COLLECTION

A choice collection of pictorial photographs, about seventy in number, arranged and exhibited under the auspices of the Camera Club of Detroit, were shown from April 8th to 20th. The collection came from New York, and represents the artistic work of Clarence H. White, Paul Lewis Anderson, Dr. D. J. Rusicka, Angelo Roman, William E. McNaughton, Arnold Genthe, A. D. Chaffee, James Giridlian, Dwight A. Davis, C. H. Barnard, Marion Meisel, Arthur Chapman, William J. Mullins, F. D. Livingstone, Margaret D. H. Brown, Francesca Bostwick, Mrs. W. L. Ehrich, Jeanne Bennett, Edward R. Dickson, Karl Struss, Augustus Thibeau, and Alvin Langdon Coburn. The subjects are found in Venice, France, England and Belgium, as well as in this country. There was great charm in the exhibition as a whole.

#### BOOKPLATES

Much interest has been shown in the Exhibition of Bookplates. The Trustees of the Museum gratefully acknowledge the co-operation shown on the part of the owners in giving and loaning plates for collection.



## ANNUAL EXHIBITION

THE Second Annual Exhibition of Selected Paintings by American Artists, will be held during the month of May. An opening view will be held on the evening of May 3rd from eight to eleven o'clock.

About seventy-five pictures will be shown this year, selected from the annual exhibitions of the Pennsylvania Academy of Fine Arts, the National Academy of Design, the National Association of Portrait Painters, and The Ten, supplemented by pictures chosen from private collections and from the studios of the artists.

The pictures are selected with a view of bringing to Detroit the best examples of American art available. Those interested in portrait painting will find a representative group of portraits and figure subjects. With these will be interspersed landscapes, marine views, and other subjects by America's most eminent painters.

Edmund C. Tarbell will be represented by the "*Portrait of Mr. J. J. Albright*," recently completed, and by two distinguished interiors loaned through the courtesy of Mr. Charles B. Wheeler, of Washington, and Mr. Robert Treat Paine, Second, of Boston. Mr. Wheeler is also loaning from his collection two important canvasses by J. Alden Weir and a portrait by Earl Statton Crawford.

Frank W. Benson will be represented by the portrait of his

daughter, Elizabeth, an interior, and an out-of-door figure subject.

Karl Anderson will be represented by his picture "*The Heirloom*," awarded the Walter Lippincott Prize at the Pennsylvania Academy and purchased for its permanent collection, and by two other pictures.

Robert Henri will be represented by a "*Portrait of Emma Goldman*;" John C. Johansen will be seen in a portrait group, and his wife, M. Jean McLean, will also be shown to advantage.

Robert Vonnoh has a colorful "*Portrait of Miss Margaret French*."

Irving R. Wiles will be represented by his "*Portrait of Mrs. Gilbert*."

The unusual portrait ability of Leopold Seyffert will be seen in his "*Portrait of Leopold Stokowsky*," honored at the Carnegie Institute and by his "*Portrait of the daughter of Leonard A. Yerkes*."

A "*Portrait of Dr. Lyman Abbott*" will be shown from the brush of Maurice Fromkes.

Gari Melchers, Julius Rolshoven, Myron Barlow, Louis Betts, Cecilia Beaux, George DeForest Brush, Mary Cassatt, John S. Sargent, Thomas W. Dewing, Joseph De Camp, Charles W. Hawthorne, William Paxton, Lawton Parker, Edward W. Simmons, Eugene Speicher, William T. Smedley, Douglas Volk, and Ivan Olinsky will also be represented by selected examples of their work.

George Bellows' "*Sawdust Trail*" will be among the canvasses shown. Fine landscapes by J. H. Twachtman, Edward W. Redfield, Willard L. Metcalf, Frederick Ballard Williams, George Elmer Browne, Emil Carlsen, Robert Nisbet, John F. Carlson, Elliott Daingerfield, Charles H. Davis, Birge Harrison, Paul King, W. L. Lathrop, Hayley Lever, Jonas Lie, Edward H. Pott-hast, Charles Rosen, Gardner Symons, Robert Spencer, Daniel Garber, and William Wendt, and still life subjects by Carlsen, Dearth and Chase and others will be shown.

Attention is especially invited to this opportunity to secure fine works of art directly from the artists, and those who contemplate having family portraits made should find an artist to their liking in the array of portraits which have been brought together.

It is sufficient to say that artists send good pictures to cities which prove good markets. The size of the exhibitions and the readiness with which pictures can be secured from artists will depend largely upon the sales made and on the portrait commissions secured.

## SCHEDULE OF MUSEUM EVENTS

- APRIL 6,*           Lecture, "Art and Geometry," by Mr. Claude Bragdon, under the auspices of the Michigan Chapter of the American Institute of Architects.  
*8:00 p. m.*
- APRIL 9,*           Lecture, "Cartooning," by Mr. Thomas May.  
*3:00 p. m.*
- APRIL 21,*         Lecture, "Manufacturing and Circulating a Magazine," by Charles S. Crosman. Lecture given through the courtesy of the Bureau of Commercial Economics, at Washington.  
*4:00 p. m.*
- APRIL 28,*         Concert under the auspices of the McDonald School of Music.

## SCHEDULE OF EXHIBITIONS

- APRIL,*           Sculpture by Anna V. Hyatt.
- MAY,*             Second Annual Exhibition of Selected Paintings by American Artists.
- JUNE,*             Paintings by Swedish Artists.

## MEMBERSHIP

**A**T a meeting of the Trustees of the Detroit Museum of Art held January 14th, 1916, the following classes of memberships were instituted:

1. **BENEFACTORS** who contribute \$10,000 or over.
2. **FELLOWS IN PERPETUITY** who contribute \$5,000.
3. **LIFE MEMBERS** who contribute \$1,000 in money or works of art.
4. **CONTRIBUTING MEMBERS** who pay \$100 or more annually.
5. **Annual Members** who contribute \$10.00 annually.

The response to the announcement that the Detroit Museum of Art had instituted a Roll of Members has been most gratifying. Readers of the BULLETIN and other friends and patrons of the Museum desirous of seeing the scope of the Museum broadened, its helpfulness in the community increased, and works of art added to its collections, have promptly identified themselves with the work by becoming Members.

By virtue of their gifts of \$1,500 each, to be used for the purchase of works of art, the following have become Life Members of the Museum:

Mr. Philip Gray.

Mr. Paul R. Gray.

Mrs. William R. Kales.

It is not only a pleasure to have Messrs. Gray and Mrs. Kales associated in the work of the Museum, but their contributions will be the

means of adding important works by American artists to the Museum's collection.

A number of Contributing Members and a number of Annual Members have also been added to the Rolls.

Readers of the BULLETIN are invited to assist in the Museum's endeavor by becoming Members. Members will receive the monthly BULLETIN, catalogues, and notices of all exhibitions, lectures and other events, and their benefactions will be duly recorded.

The names of members will be published in the next number of the BULLETIN.

The coupon printed herewith, if mailed to Clyde H. Burroughs, Secretary, Detroit Museum of Art, will convey your desire to affiliate with the Museum.

**A**S A FRIEND and PATRON of Art in Detroit, I desire to become  
a.....member of the DETROIT MUSEUM of ART,  
paying \$.....toward the support of the Museum and  
the growth of its collections.

Name.....

Address.....

Date.....

Make check payable to the Detroit Museum of Art.

Cut out, sign and mail to the Museum.

BULLETIN OF THE  
DETROIT MUSEUM OF ART

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DETROIT MUSEUM OF ART

Corner of Jefferson Ave. and Hastings St.

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OFFICERS OF THE MUSEUM

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Vice President, RALPH H. BOOTH

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*For term expiring 1919:*

D. M. FERRY, JR. DAVID GRAY

TOM MAY (City Appointee)

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HOURS

The Museum is open daily from 9:00 a. m. to 5:00 p. m.; Sundays from 1:00 p. m. to 6:00 p. m.; holidays from 1:00 p. m. to 5:00 p. m. Admission is always free.

LIBRARY AND PRINT ROOM

The library embraces reference works of exceptional value to students of art and is available for the use of the public. The current art magazines are also kept on the reading table.

A collection of drawings, prints and etchings is also in charge of the librarian, and will be shown to visitors upon request.

The photograph collection containing several hundred photographs of paintings, sculpture, architecture and art objects, will be loaned to the teachers of the public schools, members of study clubs, or others desiring their use.

THE COLLECTIONS OF THE MUSEUM

First floor: Sculpture, gems and coins.

Second floor: Frederick Stearns' Collection of curios and antiquities. Second floor: Galleries I and II: Modern paintings belonging to the Museum. Gallery III, the E. L. Ford Collection of paintings by the Dutch and Barbizon painters. Gallery IV, Modern paintings. Galleries V and VI, Special exhibitions.

COPYING

The Detroit Museum of Art desires to give every facility to the art student, designer or mechanic who wishes to study or copy objects in the Museum collections. There are hundreds of objects which would suggest form or design for articles of utility and beauty. Requests for permits to copy and photograph in the Museum should be addressed to the Secretary.

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 any address upon the receipt of postage.

CATALOGS

Catalogs, photographs and souvenir post cards are on sale at the entrance and in the galleries.

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 at a nominal rental.