

Bulletin of The Detroit Museum of Art

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Nos. 2 and 3



"A FOLLOWER OF GROLIER"—By J. ALDEN WEIR

Purchased with the bequest of Mrs. Kate Minor

ACCESSIONS

A PAINTING BY J. ALDEN WEIR

IT is given some painters to see surfaces and textures, and to others to penetrate the soul of things. J. Alden Weir is one of the latter, as was his intimate friend, the late J. H. Twachtman.

The public knows more about surfaces than souls, and it is perhaps for this reason that success comes to men like Weir and Twachtman late in life or not at all.

The bequest of Mrs. Kate Minor some years ago has enabled the Museum to purchase for its permanent collection a fine example of the work of J. Alden Weir entitled "*A Follower of Grolier*." One instinctively feels drawn to the picture and scarcely knows why. Its charm is certainly not in the gowned figure absorbed in rare editions and precious bindings. But one is compensated for the lack of womanly grace in the deeper significance as portrayed in the intellectual force of this woman who has a close kniship with beautiful things. The artist has visualized a type of woman profoundly interested in antique bindings. He has caught the soul of one who meditates profoundly, much as the oriental artist presents this phase of steadfast contemplation. Its physic character is not its chief attraction, however; it is one of those precious exhibitions of craftsmanship all too rarely seen, where material knowlege and the cunning of the hand, not too obvious, are happily intermingled with emotion.

J. Alden Weir possesses the art instinct of two generations. His father, Robert W. Weir, was also an American artist of note, and it was from him that Weir had his first instruction. Later he studied in Paris under Gerome, and after a thorough training abroad he returned to this country. By steadfastness and sincerity of purpose he has won an enviable position among his contemporaries. To judge of the high esteem in which his work is held one has but to attend the Varnishing Day at the Academy exhibits and note with what reverence his fellow painters hail his works. He was made an associate of the National Academy in 1885; a National Academician in 1886 and at the death of John W. Alexander, 1915, was elected President. He is also a member of The Ten American Painters; Lotos Club; Century Association; and The National Institute of Arts and Letters. He numbers among his awards, the following: Honorable Mention, Paris Salon, 1882; silver medal for painting and bronze for drawing Paris Exposition, 1889; bronze medal Paris Exposition, 1900; Gold Medal St. Louis Exposition, 1904; Innes Medal, Pan American Exposition, Buffalo, 1901; Gold Medal National Academy, 1906; Lippincott Prize, Pennsylvania Academy, 1910; hors concours, Panama-Pacific Exposition, 1915.

A PAINTING BY FRANK W. BENSON

Through the fund contributed by Mr. Paul Gray, Mr. Philip Gray and Mrs. William R. Kales, Frank W. Benson's painting "*Portrait of My Daughter, Elizabeth,*" one of the

shore, in the full play of sun and shadow. It is veritably a picture of light. To Benson there is no shadow, but there is "notan" or gradation of tone. His shadows are



"PORTRAIT OF MY DAUGHTER ELIZABETH"—By FRANK W. BENSON

Purchased from the Special Membership and Donation Fund contributed by Mr. Philip Gray, Mr. Paul Gray and Mrs. William R. Kales

favorite pictures in the Museum's last Annual Exhibition, has been purchased and added to the permanent collection.

The picture portrays a young lady seated in a wicker chair on the sea

scarcely less luminous than his light. The quality of his workmanship is no less interesting; it conveys a shimmer and vibration of out-of-doors atmosphere as only broken technique do.

Few of our contemporary American painters have been more honored in recent years than Mr. Benson. After studying in Paris under Boulanger and Lefebvre, he returned to this country and has devoted himself to the subjects of his native land. If America has a national manifestation in painting, it has been furthered by such painters as Benson. He was made an associate of the National Academy in 1897 and a National Academician in 1905. He is a member of The Ten American Painters; National Institute of Arts and Letters and numbers among his awards the following: Third Hall-

engarten Prize, National Academy, 1889; Clarke Prize, National Academy, 1891; Columbian Exposition Medal, Chicago, 1893; Society of American Artists, N. Y., 1896; Silver Medal, Paris Exposition, 1900; Silver Medal Pan-American Exposition, Buffalo, 1901; Lippincott Prize, Pennsylvania Academy, 1903; two Gold Medals, St. Louis Exposition, 1904; Proctor Prize, National Academy, 1906; Gold Medal Pennsylvania Academy, 1908.

Nearly all of the American Museums number one of Benson's pictures among their permanent collections.

NEW BRONZES IN THE GEORGE G. BOOTH LOAN COLLECTION

To the George G. Booth Loan Collection have been added four significant works in bronze.

"*Dancer and Gazelles*" (see illustration) is one of the most important of Paul Manship's sculpture, and will make a fine center about which to assemble the group of works by this artist now in the possession of the Museum. In it the sculptor has attained a decorative effect almost incredible in a work of three dimensions. The grace of line, the suggested movement, and the strong personal note is accompanied by the same perfection of rendering which characterizes his "*Centaur and Dryad*." Every bit of the minutia has been accorded attention, yet with no emphasis which would detract from the synthesis of the whole.

From the exhibition of contem-

porary French art recently shown at the Museum, Mr. Booth purchased the bronze "*Fra Angelico*," by Jean-Boucher. The sculptor has shown a 15th century painter in the costume of a monk, his palette and brushes in hand, gazing into space as if visualizing one of his great creations. One senses the anatomy under the flowing robe, and in the posture of the standing figure, there is virile manhood looking out from the cowl.

Anna V. Hyatt's "*Fighting Goats*," a most charming animal study, has also been added to Mr. Booth's collection at the Museum. Perhaps none of Miss Hyatt's works reveal her knowledge of anatomy and her sincerity of expression more than this pleasing decorative piece. The sculptor, with sureness of execution, has caught her belligerent subjects with every muscle tense for the

attack and for the reception of the onslaught. Anatomical perfection is not its lone purpose. The goats have been caught in action and the dynamic force is admirably portrayed.

Frederick Roth's "*Polar Bears*," another animal study, which Mr. Booth has acquired for his Loan

Collection, shows a pair of Arctic inhabitants poised upon ledges of ice in characteristic attitudes. Mr. Roth has composed his group admirably and has portrayed the animals as only one who is a close student of their forms and habits could portray them.



COPYRIGHTED BY PAUL MANSHIP

"DANCER AND GAZELLES"

One of the most important decorative sculptures of Paul Manship
Purchased by Mr. George G. Booth and added
to his Loan Collection at the Museum

BRONZE GIVEN BY DR. AND MRS. WALTER PARKER

"*The Flight of Night*," one of the attractive small bronzes by Paul Manship has been added to the collection of the Museum through the gift of Dr. and Mrs. Walter Parker.

The poetic significance of the

Flight of Night is altogether admirably carried out. Its sense of ethereal movement is quite wonderful. The rythmn of line and the occult balance count in a measure for its sense of elusive movement.

Mr. Manship's "*Centaur and Dryad*" was purchased in 1914, shortly after it was awarded the Helen Foster Barrentt Prize at the National Academy of Design Through the indefinite loan by Mr. George G. Booth of the bronzes,

"*Lyric Muse*," "*Playfulness*," "*Little Brother*" and "*Dancer with Gazelles*," the Museum now has six of the Manship bronzes in its collection, which shows this conspicuous young artist in his most inspired moods.



COPYRIGHTED BY PAUL MANSHIP

"FLIGHT OF NIGHT"

One of the more attractive small bronzes of Paul Manship
Presented by Dr. and Mrs. Walter Parker

POETASTER BY BEN JONSON

Those who witnessed the three performances of the satirical comedy "Poetaster" by Ben Jonson on Friday evening, December 1st and Saturday afternoon and evening, December 2nd, were well repaid.

The play under the personal direction of Mr. William Poel, founder and director of the Elizabethan Stage Society of London England, and acted by the students of the Carnegie Institute of Technology, Pittsburgh, afforded an opportunity to see an Elizabethan play accurately produced after the manner of those days. One finds new charm in the plays of Ben Jonson's greatest contemporary, Shakespeare, after witnessing this performance presented in all the simplicity of the time, when emphasis was placed on the lines of the poet rather than on the setting. The appeal was solely in the beauty and accuracy of the costumes and in the spoken word, and the audience went away satis-

fied, feeling that they had gotten close to the creative spirit of the poetry of Queen Elizabeth's golden age.

Particular credit is due to Mr. Poel for his choice of a cast to fit the widely divergent characters of the play and for the arduous training which was evidenced in their splendid presentation of the comedy.

The Detroit Museum of Art and the people of Detroit are indebted to Mr. D. M. Ferry, Jr., for the privilege of seeing the production in Detroit. Mr. Ferry assumed the financial responsibility for the production in behalf of the Society of Arts and Crafts and the Museum.

On Sunday afternoon Mr. Poel gave a lecture on "Shakespeare's Theatre," in which he further brought home to his interested auditors the difference between the stage of illusion of today and the stage of reality of the Elizabethan period.

ACCESSIONS

Oil painting, "*Portrait of My Daughter Elizabeth*," by Frank W. Benson. Purchased from the Special Membership and Donation Fund contributed by Mr. Philip Gray, Mr. Paul Gray and Mrs. William R. Kales.

Bronze, "*The Flight of Night*," by Paul Manship. Gift of Dr. and Mrs. Walter Parker.

Mr. George G. Booth has added

to his collection of bronzes at the Museum the following:

"*Polar Bears*," by Frederick Roth; "*Fighting Goats*," by Anna V. Hyatt; "*Dancer and Gazelles*," by Paul Manship; "*Fra Angelico*," by Jean-Boucher.

Mr. David E. Heineman has presented to the Museum an antique Fawn's Head (Roman) found in the Roman Campagna, and an antique Etruscan Helmet.

EXHIBITIONS FOR DECEMBER

December brings with it exhibitions which are reminders of the accomplishments of artists whom we proudly acclaim as our own.

JULIUS ROLSHOVEN

In galleries 2 and 3 is a group of paintings by Julius Rolshoven from motives in Africa, California and New Mexico, which is one of the most refreshing one-man shows the Museum has had in recent years. Mr. Rolshoven's paintings are always characterized by that exuberance of color and spontaneity of vision which goes with first impressions and in the current exhibition this is more apparent than in any of his former shows.

The series from Tunis and Algiers was but a preparation for his studies of sunlight and color of California.

In his paintings from Toas, New Mexico, the artist has struck a vital note in his life accomplishment. He has gone to the pueblos of the Indian sun worshippers and, with the spell hot upon him, has outstripped his American contemporaries in painting the rapidly vanishing red man in his native dress and with his traditions of centuries. As documentary evidence alone these works will, in the course of a brief period of years, be invaluable. But they are chiefly to be treasured for their art qualities. Every canvas presents a gorgeous spectacle of color and wonderful craftsmanship.

A work of art is an abstract thing whose story is one of color, or line, or harmony, or fine craftsmanship. Yet its significance does not cease there. The human element is the entering wedge of our interest in it. It was made by man and reflects the lives of men, or their time and environment. The creative force which conceived it and brought it to perfection was a fellow-being. We delight in the mind which brought it forth and the skill in which it was fashioned. We observe with admiration how the artist transcends his human limitations, and we aspire to his perfection of vision and workmanship. Without an appreciation of these how little would we get out of a work of art. When a fine thing is fashioned by our neighbor or friend or one close of kin, how much more do we revel in it!

* * * *

The Scarab Club's Annual Exhibition for Michigan Artists brings before our eyes the work of our friends and neighbors. We should study them with keen pleasure. If there are imperfections there is still much to admire. The unalloyed pleasure of possessing a work which recalls kindly association should be sufficient reason for acquiring them. Let us be human this month of Yuletide and give Detroit and Michigan painters that substantial encouragement in their work which shall inspire them to do better things, content in having been a factor in their success.

EXHIBITIONS FOR JANUARY

Three attractive special exhibitions for January will be shown in conjunction with the permanent collections.

NEW HOPE GROUP

The New Hope Group made up of R. Sloan Bredin, Morgan Colt, Daniel Garber, W. L. Lathrop, Charles Rosen and Robert Spencer will show a collection of about thirty of their paintings. All of the men with the exception of Mr. Colt have already been seen in Museum exhibitions in single examples of their work. "*On the Canal, New Hope,*" has recently been acquired for the Museum's permanent collection through the gift of Miss Julia E. Peck.

It is not difficult to draw the inference from these detached examples, that this exhibition will be one of more interest and virility than is usual in a group show. They are all men of strong personality, thoroughly grounded in their art and all of them have been highly honored in the National exhibitions of recent years. The common tie which binds them is the locality in which they have finally settled to work out their problems.

While their landscape motives are found in the same community, there is no similarity in their work save

the note of sincerity which is characteristic of them all.

PAINTINGS BY MONTICELLI

Through the loan of R. C. and N. M. Vose, of Boston, a group of a dozen paintings by Adolphe Monticelli will be shown.

The promising career of this erratic French painter, contemporary and close friend of Diaz, was cut short in Paris by the outbreak of the Franco-Prussian War and escaping to Marseilles, he lived there half mad and died neglected. Now he is recognized as the richest colorist of his century and one of the greatest colorists of all times. It is said that his paintings were at one time palmed off by unscrupulous dealers as the work of Diaz; today dealers could reverse their order of procedure with profit, by selling examples of Diaz as Monticelli's.

AMERICAN SCULPTURE

An effort is being put forth to bring to Detroit for January a collection of American Sculpture selected from the magnificent exhibition of the National Sculpture Society at Buffalo. Owing to inadequate facilities for showing large things, the works chosen for Detroit will be mostly small bronzes of a decorative character, including a number of fine medals.



GALLERY TALKS ON PERMANENT COLLECTIONS

Mr. Raymond Wyer has been employed to give Gallery Talks on the paintings in the Museum's permanent collection for one week, January 14th to 20th, for study clubs, teachers and pupils of the public schools, recreation classes, art students and other organizations who may be interested in the subject.

Mr. Wyer, formerly director of the Hackley Gallery of Fine Arts, a lecturer of wide repute and a writer on the staff of the International

Studio, is endowed with keen insight into the principles of art and gifted with an adequate literary expression. In his talks he will analyze the art in a painting in a way which will give his auditors a better understanding of the merits of a work of art.

These lectures are free. Study clubs, teachers or classes from the schools, art students or other groups of individuals desiring to hear Mr. Wyer may do so by calling the office of the Museum and reserving a date and hour.

DAUGUERREOTYPE EXHIBITION

The daugerreotype exhibition seems to be assured from the number of replies which have been received from the announcement in the last BULLETIN. Contributions of additional portraits of this kind of

former residents of Detroit are solicited in order to make the exhibition as large and as varied as possible. As soon as enough are secured to make a showing, they will be assembled and placed on exhibition.



EXHIBITIONS

December:

Exhibition of Paintings by Michigan Artists under the auspices of the Scarab Club.

Exhibition of works by Julius Rolshoven. Subjects from California and New Mexico.

Exhibition of Free and Applied Design by pupils of the Public Schools under the direction of Miss Alice V. Guysi, Director of Drawing.

January:

The New Hope Group Exhibition.

The Monticelli Exhibition.

The American Sculpture Show.

LECTURES

December:

Sunday 3 Shakespeare's Theatre by William Poel, founder and director of the Elizabethan Stage Society of London. Eng.

4 Charles Moore "American Sculpture" under auspices of Afternoon Study Club.

7 Fourth of series by Professor Herbert R. Cross. Subject: Raphael and the Urbino School.

Sunday 10 Prof. A. R. Crittenden on "Ancient Athletics."

14 Fifth of series by Professor Herbert R. Cross. Subject: Michelangelo as a Painter.

17 Prof. L. A. Armstrong "The Trail of the Sun Through the United Kingdom."

21 Sixth of series by Professor Herbert R. Cross. Subject: The Venetian School of Painters.

January:

Sunday 7 Prof. A. G. Canfield "Joan of Arc in History and Art."

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DETROIT MUSEUM OF ART

Corner of Jefferson Ave. and Hastings St.

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

For term expiring 1916:

HENRY G. STEVENS GUSTAVUS D. POPE

RICHARD H. WEBBER (City Appointee)

For term expiring 1917:

H. J. M. GRYLLES WILLIAM P. STEVENS

WILLIAM C. WEBER (City Appointee)

For term expiring 1918:

FREDERICK H. HOLT RALPH H. BOOTH

WILLIAM B. STRATTON

For term expiring 1919:

D. M. FERRY, JR. DAVID GRAY

TOM MAY (City Appointee)

HOURS

The Museum is open daily from 9:00 a. m. to 5:00 p. m.; Sundays from 2:00 p. m. to 6:00 p. m.; holidays from 2:00 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.