

Bulletin of The Detroit Museum of Art

Vol. XI

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OFFICIAL PERSIAN EXHIBITION FEBRUARY

THE president and trustees of the Detroit Museum of Art announce that through the courtesy of the Persian Commission the Official Persian Exhibition from the Panama-Pacific International Exposition will be open to the public on Monday, February 5, and will continue throughout the month. The collection will be installed under the supervision of Mirza Ali Kuli Khan, Nabil-ed-Dovleh, Consul-General of the Persian Empire, and will afford an unusual opportunity to study the rich craftsmanship of the Orient.

SOME FACTS ABOUT THE OFFICIAL PERSIAN EXHIBIT SHOWN AT THE PANAMA-PACIFIC IN- TERNATIONAL EXPO- SITION IN 1915

The display contains about one hundred fifty pieces of tapestry, embroideries, shawls, cloth of gold, brocades, pottery, manuscripts, furniture, and miniature paintings.

Noteworthy among them are the Royal Audience Hall Tapestry, fifteen feet square, upon the embroidery of which, one hundred women artists worked for a period of ten years; pottery excavated in the ancient ruins of Rhages and Sultan Abad, dating from the eleventh to the sixteenth centuries;

the "Royal Jar" and "The Bowl of Contemplation" together with other pieces in turquoise blue and other colors; two volumes of Shah Nameh (Book of Kings) written in the fifteenth century, each containing about thirty page illustrations in gold and colors; a scroll of silk paper, twelve feet by three inches, on which the Koran has been written microscopically; miniature paintings from the thirteenth to the eighteenth centuries, among which are historical and biblical subjects; pen cases, book covers and mirror cases of the sixteenth, seventeenth and eighteenth centuries; nine pieces of furniture done in fine mosaic; a collection of Persian rugs which received a grand prize at the Panama-Pacific Exposition; a collection of fruit and candy dishes done in filigree silver; a collection of armour and vases in metal.

Mirza Ali Kuli Khan, Nabil-ed-Dovleh, Counsel of the Legation of Persia at Washington and Consul-General of the Persian Empire, and his secretary will be present during the exhibition to give information about the collection.

The gallery will be open every Friday evening during the month for those who cannot come during the regular hours.

FRENCH ART FROM THE LUXEMBOURG MUSEUM MARCH

The Detroit Museum of Art has received word from the French Government that its request for the Luxembourg Collection had been granted, and that this retrospective exhibition of paintings and sculpture by French artists from 1870 to 1910, which was originally sent to America as part of the French section of the Panama-Pacific International Exposition will be available for the Detroit Museum of Art during the month of March.

It will be a satisfaction to those who saw the contemporary French Exhibition at the Museum in October to compare the work of the French artists of the present on the "qui vive" for new sensations, with the work of their predecessors of the past few decades.

The Luxembourg Museum pins the official badge of recognition upon the artist of today, and taking his work into its custody, preserves it until the perspective of time shall grant it its proper place among artistic achievements.

The restive period from 1870 to 1910 in French art has seen many new tendencies struggling for supremacy. For this reason the

group of pictures sent out by the French Government to exemplify the various manifestations will appear heterogeneous. Typical examples of the academic, the romantic, the realistic and the impressionistic movements are hung side by side in the same gallery. But if each individual canvas is studied, one may glean something of the evolution which French painting has undergone in four decades. As varied as it may seem, one may discern fundamental truths which justify the paternal protection of the Luxembourg Gallery.

Among the artists represented are Jean-Joseph Benjamin Constant, Leon Bonnat, Pascal Adolphe Marie De Neuville, Alexandre Cabanel, Emil-Auguste Carolus-Duran, Henri Harpignies, Jean-Jacques Henner, Jean-Paul Laurens, Gustave Moreau, Pierre-Cecile Puvis De Chavannes, Alfred Philippe Roll, Felix-Francois-Georges-Philibert Ziem, Eugene Carriere, Edgard Hilaire Germain Degas, Ignace Henri Jean-Theodore Fantin-Latour, Edouard Manet, Claude Oscar Monet, Camille Pissarro, Paul Auguste Renoir, Paul Cezanne.



GALLERY TALKS A SUCCESS

The Gallery Talks by Mr. Raymond Wyer during the week of January 15th were most successful. Eighteen study clubs, groups of teachers, and classes visited the Museum to learn more about the permanent collections under his guidance and from a standpoint of this far reaching interest alone they were worth while.

Mr. Wyer spoke nineteen times during the week and some of his auditors were so engrossed in his messages that they returned several times to attend further lectures. The speaker did not deal with the superficial qualities of the individual painting, but provided his audience with a background for the appreciation of all pictures. His aim to disclose to his listeners the funda-

mental principles applicable to all art and by which any period might be measured was most commendable. He has little sympathy with gallery talks which aim merely to entertain, yet while he is unpromising on this point, he dealt so much with universal truths and approached his subject so clearly he never failed to interest his audiences.

Informal lectures such as those given by Mr. Wyer, using objects in the collection as illustrations, probably do more to inculcate appreciation of art than any means yet devised. There is zest and relish too, in bringing a speaker from outside whose vision is not dulled by every-day familiarity.

ACCESSIONS

Word has been received that by the will of Mrs. Almeda H. Pickering of Los Angeles, California, the Museum will receive a painting by A. H. Wyant, entitled "View of Whiteface Mountain." While the picture has not yet been received, it is not unknown to the trustees of the Museum, having been exhibited a number of years in Mrs. Pickering's loan collection.

Mr. Maurice Black has further enriched the Library of the Museum with a monograph on "Constable and his influence on landscape painting," by C. J. Holmes.

This valuable work contains seventy-seven photogravure plates and aims to supplement Leslie's chronicle of the personal life of Constable, by adding a critical study of his theory and practice of painting, and the rise of the modern naturalistic movement of which Constable was a great pioneer.

The appendix contains a catalogue of finished works, studies and sketches arranged chronologically, together with a chapter on the forgeries of the works of this artist.



SCHEDULE OF EXHIBITIONS

FEBRUARY:

The Official Persian Exhibition from the Panama-Pacific International Exposition.

MARCH:

Retrospective Collection of French Art, lent by the Luxembourg Museum, Paris.

SCHEDULE OF LECTURES AND OTHER EVENTS

FEBRUARY:

- Friday,* 2, Lecture: "Wild Flowers and Wild Gardening in Michigan," by Prof. Aubrey Tealdi of the University of Michigan, under the auspices of Home, School Gardening and sub-committee Wild Flower Gardening and City Art and Design Committees of the Twentieth Century Club and Detroit Institute of Science.
8:00 p. m.
- Sunday,* 4, Shakespearean Recital.
2:30 p. m. (1) Julius Caesar, Act III., Scene 1.
(2) Romeo and Juliet, Act II, Scene 2.
(3) Hamlet, Act V., Scene 1.
- Wednesday,* 7, "Schools of Art as Represented in the Official Persian Exhibit," by Mirza Ali Kuli Khan, Nabil-ed-Dovleh, Counselor of the Legation of Persia at Washington and Consul-General of the Persian Empire.
8:00 p. m.
- Sunday,* 11, Lecture by Superintendent Ira W. Jayne, of the Recreation Commission.
3:00 p. m.
- 2:30 p. m. Musical Program arranged by The Tuesday Musicale.
- Monday,* 12, Lecture: "New Ideas in the Theatre," by Mr. Granville Barker, at the Society of Arts and Crafts, 25 Watson Street.
2:30 p. m.
- Tuesday,* 13, Lecture by Ex-Governor Woodbridge N. Ferris, under the auspices of the Audubon Society.
8:00 p. m.

Wednesday 14, "Persia as the Home of Aryan Art," by Mirza Ali Kuli Khan, Nabil-ed-Dovleh, Counselor of the Legation of Persia at Washington and Consul-General of the Persian Empire.
8:00 p. m.

Sunday, 18, Lecture by Dean S. S. Marquis.

Sunday, 25, Lecture: "Canada, Our Northern Neighbor—From Quebec to Prince Rupert and Alaska," by Mr. Frank Yeigh, under the auspices of the Bureau of Commercial Economics.
2:30 p. m.

MARCH:

Sunday, 4, Musical program arranged by The Tuesday Musicales.
2:30 p. m.

Sunday, 11, Lecture: "Evangeline and Hiawatha," by Mr. L. O. Armstrong, under the auspices of the Bureau of Commercial Economics.
2:30 p. m.

Sunday, 18, Musical program given by the Ypsilanti Normal College Choir, under the direction of Mr. Frederick Alexander.
2:30 p. m.

Sunday, 25, Lecture: "To the Shining Mountains and the Sunset Sea," by Mr. Gilbert McClurg.
2:30 p. m.

APRIL:

Wednesday, 18, Lecture by Frank Alvah Parsons, under the joint auspices of the Museum and Arts and Crafts Society.
8:00 p. m.

PROGRAM OF THE ART STUDENTS LEAGUE, DETROIT SCHOOL OF DESIGN

February 16 Art and Advertising, by Mr. Kirk B. Alexander.

March 16, Posters.

April 20, Craftwork at the Pewabic Pottery, by Miss Mary Chase Perry.

May 4, A Review and Forecast for the League, by Mr. William B. Stratton.

MEMBERSHIP

The 1917 Membership Cards are ready for distribution, and readers of the BULLETIN are invited to become Members. The contributions of the Museum members are the chief source from which important additions are made to the Museum collections. We should have at least one thousand members in a city of eight hundred thousand people. We have only a fraction of that number.

Members will receive the monthly BULLETIN, notices of all exhibitions, lectures and other events, and their benefactions will enable the Museum to increase its purchases of art objects. A list of members is given herewith.

ANNUAL CONTRIBUTING MEMBERS

Annual Contributing Members contribute one hundred (\$100) dollars annually toward the purchase of works of art for the Museum's permanent collection.

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AS 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, and mail to the Museum.

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DETROIT MUSEUM OF ART

Corner of Jefferson Ave. and Hastings St.

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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.

It is hard to measure the far reaching influence of the Panama-Pacific International Exposition. Certainly it has extended far beyond the confines of San Francisco and the dates during which it was open to the citizenry of the world. Particularly in the field of the fine arts has its blessings emanated, due largely to American enterprise and organization. The Art Department of the Exposition was a rich source from which to draw, and the American Museums were quick to take advantage of their opportunity so that nearly all of the important cities have witnessed with delight a veritable pageant of foreign art.

Through the opportunities afforded by the Exposition the Detroit Museum has shown during the past year the Exhibition of Contemporary Swedish Art in June, and the Exhibition of Contemporary French Art in October. During the current month the Official Persian Exhibition will be on view and during the month of March the Retrospective Collection of French Art lent by the Luxembourg Museum will be exhibited.

An agreement has been entered into between the Museum and the Detroit Trust Co. by which all of the endowment funds are placed in the custody of the latter for investment. The identity of each trust and bequest will be retained and the income turned over to the Board of Trustees as it accumulates.

It is unreasonable to expect any Treasurer to continue in office indefinitely, and heretofore it has been necessary for each new Treasurer to become familiar with investments and assume the responsibility of their custody. The new arrangement obviates this and gives additional security to the Museum funds which will, we hope, be appreciated by a generous public.