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"FEMMES ET ENFANT," by Mary Cassatt.

08.8

A pastel painting presented 1908,
By Mr. E. C. Walker.

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Two Notable Gifts

Mr. Charles L. Freer and Mr. E. C. Walker Have Given Two More Important Paintings by American Artists.

The year 1908 came to the Detroit Museum of Art laden with a cornucopia filled with good things. It was a year of progress, as the details in the printed report now being distributed will show. But not included in the report, because it brilliantly lighted the last two months

of the outgoing year after the report had been submitted to the printer, was the addition through the generosity of two of the members of the board of incorporators, of two very important works of American art.

MR. FREER'S GIFT.

At the time the committee, authorized to expend the receipts of the picture fund, was considering the purchase of the painting, "The Recitation," by Thomas W. Dewing, there was before the com-

mittee a splendid example of the work of J. H. Twachtman, entitled "The Pool." It was a matter of deep regret to the members of the committee that the funds were insufficient for the purchase of both these paintings, so after much deliberation the latter was returned to its owner. But a good friend appeared in the person of Mr. Charles L. Freer, who gave his check for the amount required, and generously presented the painting to the Museum's permanent collection.

"The Pool," encompassed by a high bank, covered here and there at the water's edge with green verdure, is painted in all the heat and light of a midsummer day. A tree, with branches high up on the trunk, is reflected in the quiet waters. A hilly background covered with a vegetation which has taken on the ripened hues of midsummer, is disclosed in the glare of noonday. The choice of subject is admirable. But the merit of the picture does not lie in an attempt to show the individuality of this particular scene. The object of the artist has, it seems to me, been to paint the luminosity and the atmosphere which envelopes this landscape, and in such a way that it might be applied to any other landscape seen under similar conditions of light and atmosphere. The picture is a very beautiful and harmonious bit of color.

MR. WALKER'S GIFT.

Following the announcement of the purchase of the Dewing by the Picture Fund Committee, Mr. E. C. Walker, president of the Detroit Museum of Art, further added to this year's acquisitions, by presenting a splendid example in pastel of the work of Mary Cassatt, one of the foremost women artists of the world, entitled "Femmes et Enfant." This gift was a pleasant surprise to the Board of Trustees, and it is regarded by the members of the committee which made the selection of the Dewing as a high expres-

sion of the donor's pleasure at their purchase for the year.

"Femmes et Enfant" embodies more than any picture heretofore in the possession of the Museum, the impressionistic principle of juxtaposed touches of color which at a certain distance produce upon the eye of the beholder the effect of the actual coloring of things. The subject of the picture is an infant, being held by its mother, and adored by two other women as well as the fond mother. The scene is in a garden, and the green of this, combined with the white costume of the baby, the pink figured dress of the mother, and the yellow and pink, and figured costumes of the other two, form a gamut of contrasting colors, yet the whole makes a most pleasing and harmonious picture.

Mary Cassatt choose one of the most modern movements in art as the medium of her expression, and at a time when the impressionists were scoffed at, she was pursuing her study under Manet in Paris. She has grown up with the movement and is one of its best exponents in this country.

The pictures acquired by the Museum through the influence of the Picture Fund make a remarkable showing for so short a time. For the benefit of subscribers, and others interested, those which have been purchased, and those which have been presented through the influence of the Picture Fund, are now hanging in one of the east galleries, where the good work may be reviewed.

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. Application made to the attendants in charge will receive attention.

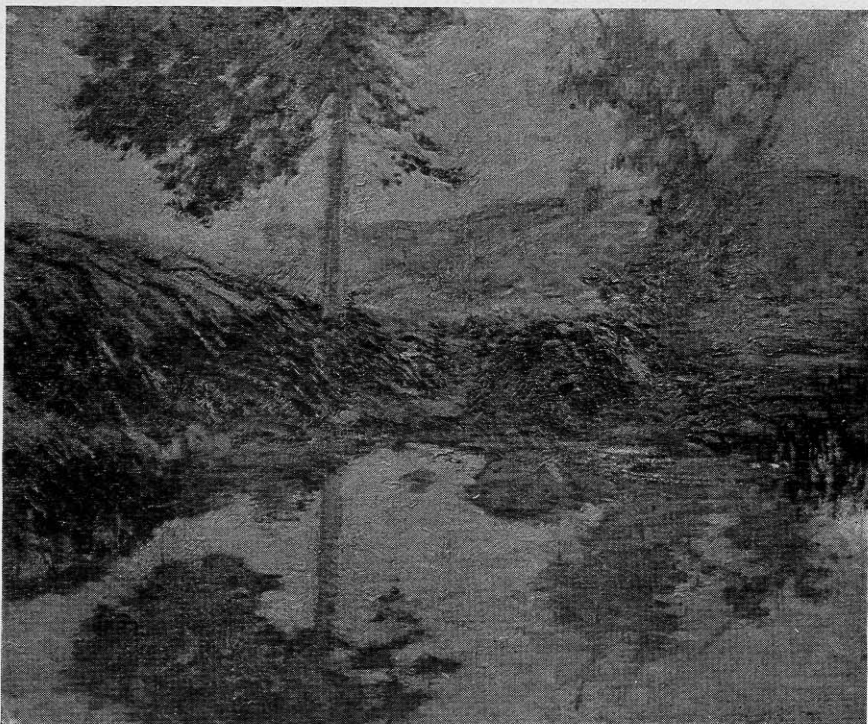
Recent Exhibitions Reviewed

PAINTINGS BY OLIVER N.
CHAFFEE, JR.

From November 23rd to December 21st, a collection of paintings by Oliver N. Chaffee, Jr., of Detroit, was shown in the new east gallery. There were eighty-

Detroit Art Academy, and the Chase School of New York, has begun the development of a style. His progress, as shown in this collection, is a pleasant surprise to even his most sanguine admirers.

He has been an indefatigable worker during his stay abroad, and to the student, whose eye and hand need practice,



"THE POOL"

By J. H. Twachtman.

Presented to the Museum by Charles M. Freer.

08.7

two pictures, covering a wide range of subjects. The pictures are in fact, the work of two years in foreign lands, and the artist has tried his hand at portraits, still-life and landscapes.

To see the collection in its best light, it should be looked upon as the efforts of a young man, who after a good training under the competent instructors at the

this is the only course which spells success. His subjects, embracing as they do, everything in the category, have been studied seriously, and one can see that it has been the aim of the artist to develop a skill in execution which will be of life-long service to him.

Mr. Chaffee views a subject in its broadest sense. He has a mind which

eliminates the unimportant things and his hand executes his will with a remarkable sureness. His landscapes reveal his attitude admirably. In them he has not sacrificed any of his skill by working over them too much—a fault in nearly all beginners. Some of them in fact might have been enriched by a little more care in their execution, for while the artist sees in them what he was striving for, he does not always make others see it. But at his best, as in "Sand Dunes, Cape Cod" and "The Distant Dunes," he has not only kept uppermost his splendid talent, but has made most pleasing and harmonious pictures.

His still-life studies are generally good. They reveal the influence of the days at the Chase school. At some future period when he wishes to use a bit of still-life as an accessory, his training along this line will stand him in good stead.

In the delineation of character in his figure pieces, he seems to have a great deal of insight. Some of his portraits he has not carried far enough to make pictures, he has merely indicated what he could do if he wished to spend additional time on them; he has shown the ability to catch the salient points of the character of his subject. But a few of his portraits have been brought to a successful issue in most harmonious pictures, as for instance "A Brigand," "A Florentine Model" and "A Model from Pisa."

His selection of subject matter, and his sense of color is such as to assure his success in whatever he may undertake later on.

PAINTINGS BY EIGHT AMERICAN ARTISTS.

A year ago Robert Henri, George Luks, Ernest Lawson, Maurice B. Prendergast, Everett Shinn, William J. Glackens, Arthur B. Davies and John Sloan, eight American artists of recog-

nized ability, entered into an arrangement to exhibit their pictures together.

They first showed their pictures in New York, where they created a good deal of comment. Since then they have been exhibited in the following Museums: Art Institute, Chicago, Toledo Museum of Art, Detroit Museum of Art, and they are now in the John Herron Art Institute, Indianapolis.

AN EXHIBITION OF DOLLS.

During the month of December a collection of dolls was shown for the benefit of the children. It found its inspiration at one of society's charity bazaars, where by a great deal of labor Mrs. James O. Murfin brought together a very interesting assortment of these playthings. Through her co-operation the Detroit Museum of Art was enabled to get into direct communication with the owners and guardians of the interesting dolls which attended the charity function, and they were generously loaned to make an exhibition which would interest the children during the Xmas season.

The effort proved a greater success than was at first thought of, for when the great variety of little ones were placed in a case, it was observed that adults were quite as interested as children. There is much information to be gained by any one who will condescend to visit such a collection.

To begin with, the doll is a universal toy and one of the oldest. It must have been used way back in the ages before the human family branched out, for you find it in all nations, primitive as well as civilized, the world over.

The individual members forming the assembly in the collection which we have been fortunate enough to secure, come from many ages and countries. There are old dolls, many of them past their three-score-and-ten years, some with which time has dealt in no kind manner,

and younger ones, still fresh and rosy. The aristocrat, in her beautiful costume, and the peasant in the dress of her country, may be found side by side. The peasant of Russia, the nurse maid of Germany, the dried apple mountaineer and his wife from North Carolina, the Italian "bambino" and a Parisian belle of 1870 mingle on this occasion. So many countries are represented that it might well be called "The House of All Nations." Switzerland, Italy, Bohemia, Alaska, Portugal and even far distant Siam and Persia have delegates. The Florida Twins are quite on a par with the Siamese twins; a black and white head is joined to the same body, and by simply pulling the dresses over the head of the one or the other; the possessor would have a pickinny, or a white child.

But perhaps as interesting as any to the most of the beholders is "The Dolls Wedding," celebrated at Hillsdale, March 6th, 1880. Mr. Stewart Wilkes, the groom, was from Valor, Iceland, and had traveled thus far from home at twenty-one years of age. The bride was Miss Marcella, a belle of Hillsdale, aged eighteen. The Rev. Sing Lung, of Peking, China, performed the ceremony. We are fortunate to have with us the bride and groom, who though they are about to celebrate their thirtieth wedding anniversary, are still young in appearance. A photograph of the bridal party taken at the time of the wedding shows the missing members of the party, and the recollections are still further enhanced by the certificate, the regrets, acceptances and congratulations, and by the elaborate trousseau of the bride.

If it can be arranged with the many owners who were generous enough to loan their dolls, the exhibition will be continued for a time.

THE GREAT LAKES MARINE EXHIBITION.

There is a great unwritten history the material for which is to be found about the state of Michigan, but whose data interests the world, viz., the history of navigation on the Great Lakes.

For some time the Detroit Museum of Art has contemplated a Marine Exhibition of the Great Lakes, and through the invaluable assistance of Hon. Richard P. Joy, who is perhaps as well acquainted with this field as any one in this vicinity, and the hearty co-operation of the many individuals owning models or pictures of the vessels which have traversed the lakes, this exhibition is now well under way. Everyone has responded most generously with the loan of valuable pictures. Others have searched in their garrets for records of all sorts, and have on the whole put themselves to a good deal of trouble in order that this exhibition may be made a success, and it is this hearty co-operation which will make a marine exhibition of interest and value.

Already there are a great many interesting pictures of the old sailing vessels, and the steamers which came after them, as well as a few models, and these are constantly being added to. All of these vessels have a history, and it is the mass of data given by each person, which will finally come together in something of a connected story of the important commerce on the Great Lakes.

Among the pictures so far secured, are four of the City of Detroit at different periods. The first shows Detroit in 1819, the next a drawing of how it appeared in 1820, then one of the city and some of the important vessels in 1833, and the next showing the river front in 1853.

Among the earlier and the most interesting documents are Baron de la Hontan's map, published 1705, and an engraving of the "Griffin," La Salle's vessel which was launched at Buffalo in

1679, made by Father Hennepin who was with the discoverer.

The Director of the Museum will appreciate any information which will lead to the discovery of any additions to the collection which has been started.

WATER COLORS AND PASTELS BY AMERICAN ARTISTS.

The Fourth Annual Exhibition of Selected Water Colors and Pastels by American artists was hung in the main gallery December 24th, and will remain on exhibition until January 16th.

The same degree of excellence which has marked this annual show in former years is apparent again this year, in spite of the fact that the exhibition reaches the Detroit Museum of Art after being exhibited in several other Museums, where about seventy of the pictures were either sold or withdrawn, so while the exhibition as it started out may have lost some of its best pictures, it is safe to say that it has not been lowered in excellence by the withdrawal. There is not a picture which is not worthy a place in any show of this kind.

This event is one looked forward to by the people of Detroit. The range of subjects is diverse enough to please all, and the pictures are painted by American artists of repute. There is no opportunity in Detroit to see the work of some of these men except in this annual show.

This year all the old favorites are represented, and as well, a few new names will be discovered.

It is utterly impossible to give special attention to each of the one hundred pictures in the exhibition, but a few merit more than a general notice.

Perhaps Charles Warren Eaton sustains the standard of excellence as well as any one represented, in his pictures, "Dunes at Evening" and "Bellaggio." The low tone of the former combined

with the bold subject, makes it one of the finest pictures in the collection.

Edward Duffner has as pleasing a picture as any one, both in choice of subject and exquisite quality, in his "Late Afternoon, Venice."

Edward H. Potthast, always a favorite for the marked originality of his subjects, does not fail in this collection to please his friends. "The Hemlock Woods," a dense interior of the forest, is most attractive in the play of the filtered rays of sunlight on the boulders and trees beyond.

F. Luis Mora in "Picnic on the Beach" has rendered a difficult subject in his usual masterly way. He has disposed of his figures in such a way that there is a good deal of action, and at the same time an harmonious arrangement.

Childe Hassam has accredited himself in all of his pictures shown this year. Not the most pleasing subject, but one which perhaps shows his ability more than others is "Bridge at Cos Cob," a pastel. It is, perhaps, as bold a subject, and has been executed as well as any picture in the collection.

Colin Campbell Cooper has two pictures, one in his usual style, "Grande Place, Antwerp," the other a departure from his usual subject "Zurich Lake, Switzerland."

Emma Lampert Cooper has a picture, entitled "The Market Place, Abbeville." Recalling the picture which Mrs. Cooper exhibited last year, the one this year is disappointing in choice of subject, though it is well done. She cannot hope to compare with Colin Campbell Cooper in street scenes, for which he has built up a strong reputation, but she might build up a name of some renown if she pursued a subject such as that of last year, and rendered it with equal fidelity.

A new exhibitor this year is Alice Schille, of Columbus, O. She shows five pictures, two of which, "Fair in Brit-

tany" and "Pauvre Petit Orphelia," presage that we shall hear more of her anon.

William Ritschel in "Strand Life at Katwyk" shows a remarkably strong use of this medium. Not only has he used his colors in a masterly way, but his eye and hand have worked out a most strongly composed picture.

Worthy of especial mention also are the works of R. M. Shurtleff, Reynolds Beal, Oliver Ainsley, Claude R. Hirst for his two beautiful still-life pieces, which are worthy a place in any exhibition; (and the same may be said of that of Rosalie Clements) and E. H. Garrett, but space will not permit of a further review of the pictures in this number.

ACQUISITIONS.

Fine Arts Department—

Mr. E. C. Walker gave a pastel by Mary Cassatt entitled "Femmes et Enfant."

Mrs. Eleanor J. Sloan loaned four portraits in oil by Eastman Johnson.

Historical Department—

Hurd-Martin Co. gave a lithograph of Detroit in 1818.

Mrs. Irene S. Kennedy gave an autograph letter from John D. Thompson, dated April 10th, 1781.

Mr. F. E. Montrey gave soup tureen and plate.

Library—

The Cottier Gallery, New York, gave Catalog of French, German, Spanish and American Schools.

Natural History—

Mr. J. J. Doody gave fine specimen of a hornet's nest found on Belle Isle.

Mr. John R. Kennedy gave two mastodon bones.

Coins—

Mr. J. J. Alward, of St. Louis, Mo., gave a set of 57 good reproductions of Chinese coins.

ANNUAL MEETING.

The annual meeting of the incorporators was held in the director's room, November 19th, at which time a resume of the work which has been accomplished during the past year was taken up in the report of the Trustees, and the elections of new incorporators, trustees and officers took place.

The annual report is now in the hands of the printer, and will be ready for distribution in a few days. Copies may be had by applying to the Director of the Detroit Museum of Art.

To fill the vacancies in the Board of Incorporators, caused by the death of Messrs. T. D. Buhl, D. M. Ferry, George W. Balch and William E. Quinby, the following were unanimously elected: Miss Nell B. Ford, and Messrs. Fred M. Alger, D. M. Ferry, Jr., and Richard P. Joy.

Messrs. George G. Booth and Percy Ives were elected trustees, and Hon. William B. Thompson, mayor of Detroit, reappointed Mr. J. L. Hudson to represent the city of Detroit.

At a special meeting of the new Board of trustees held immediately after the annual meeting, the following officers were chosen: President, E. Chandler Walker; vice-president, John M. Donaldson; treasurer, Percy Ives; secretary and director, A. H. Griffith; assistant director, Clyde H. Burroughs.

Bulletin.

Copies of the Bulletin, to which all visitors are welcome, may be obtained at the office of the Assistant Director, or they will be mailed regularly to any address upon the receipt of postage.

Hours of Admission.

The Museum is open to the public FREE every day in the week from 9 a. m. to 4 p. m., except Sunday, when the hours are from 2 to 4 p. m.

BULLETIN OF THE
DETROIT MUSEUM OF ART

PUBLISHED QUARTERLY BY THE
DETROIT MUSEUM OF ART

Jefferson Ave. and Hastings St.

Incorporated February 16th, 1885

OFFICERS

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Vice-President, JOHN M. DONALDSON
Treasurer, PERCY IVES
Secretary and Director,
A. H. GRIFFITH
Assistant Director and Editor
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GEORGE G. BOOTH.....Term Expires 1912
J. L. HUDSON.....Term Expires 1912

(City Appointee)

GEORGE H. BARBOUR.....Term Expires 1908
E. CHANDLER WALKER.....Term Expires 1909
E. W. PENDLETON.....Term Expires 1909
W. C. WEBERTerm Expires 1909

(City Appointee)

FRED. K. STEARNS.....Term Expires 1910
JOHN M. DONALDSON.....Term Expires 1910
MARVIN PRESTON.....Term Expires 1910
JOHN McKIBBIN.....Term Expires 1911

(City Appointee)

JOSEPH BOYER.....Term Expires 1911
PHILIP H. McMILLAN.....Term Expires 1911

Trustee meetings are held on the second
Saturday of July, October, January and
April, at 4 p. m.

EDITORIALY.

The Bulletin of the Detroit Museum of Art confines itself to art matters of local interest, but since the American Free Art League has, through its indefatigable efforts, spread the boundaries of the interest in free art to every city of America, those in charge of the Detroit Museum of Art take pleasure in publishing some of the excerpts of arguments used to convince the Ways and Means Committee, at the hearing for free art in Washington a short time ago.

WHISTLER AND FREE ART.

James A. McNeil Whistler, a collection of whose works Mr. Charles L. Freer has recently presented to our National Gallery, was one of the greatest artists and certainly the most original artistic genius whom America has produced, and yet he lived in this country for only fifteen years of his life, and those were the years of his youth.

He was once asked when he was coming back to America, and his reply was, "When the duty on art is removed."

A few years ago, when his paintings and etchings were being collected by the Copley Society for an exhibition, he was appealed to for assistance, but refused, saying: "God bless me! why should you hold an exhibition of pictures in America? The people do not care for art."

"How do you know? You have not been there for many years."

"How do I know? Why, haven't you a law to keep out pictures and statues? Is it not in black and white that the works of the great masters must not enter America, that they are not wanted? A people that tolerates such a law has no love for art, their protestation is mere pretence."

That a great nation should deliberately discourage the importation of beautiful things was to him a mystery, as it is to nearly every one else. What difference does it make whether objects of beauty come out of the East or out of the West, so long as they add to the happiness and refinement of the people?

It is most remarkable that practically the only nation which discourages the importation of the beautiful happens to be the youngest and the richest of all, and the one most in need of what it willfully excludes. Happily, this mark of barbarism is soon to be erased by a Congress which is disposed to give the fine arts their proper place in the nation.—
Issued by the American Free Art League.

THE INDUSTRIAL ARGUMENT FOR FREE ART.

Mr. Carroll Beckwith, one of our most prominent portrait painters, spoke for the artists at the free art hearing before the Ways and Means Committee in Washington on Nov. 28, 1908. He presented the free art argument in a very forcible manner, and the concluding paragraph of his argument was most dramatic.

The Chairman, not realizing that Mr. Beckwith was about to answer a question put to him by a member of the committee, called upon the next speaker, whereupon the members of the committee, seeing the situation and apparently eager to hear more from Mr. Beckwith, called Mr. Payne's attention to the fact, and Mr. Beckwith was recalled and asked to finish his remarks. A commonplace ending would have fallen a little flat under the circumstances, but Mr. Beckwith was quite equal to the occasion. He said: "I know a young American girl who took a piece of cotton cloth and designed upon it a spray of goldenrod. In its original form the piece of cotton sold for four cents a yard. Her design, the result of her artistic training, increased the value of that cotton from four cents to seventy-five cents a yard, at which price it had an enormous sale. That is why art is useful to us, and that is why you should help us to get good art into this country by removing the duty upon it."

The effect of this simple illustration was electric, as it showed the committee in a straightforward way the tremendous value of art in industry and gave them a striking reason for placing art on the free list.—*Issued by the American Free Art League.*

The annual report is now in printed form ready for distribution. Copies may be had by applying to the Director of the Detroit Museum of Art.

SPECIAL LECTURES.

During the quarter just closed, the following special events have taken place in the Museum:

Nov. 4—Lecture, "The Pan-Anglican Congress," by Rev. W. D. Maxon.

Nov. 6—Lecture, "Musical Form," by Mr. Victor Benham.

Nov. 12—Lecture, "Characteristic Scenes in Chili, Bolivia and Peru," by Prof. James H. Brewster, of the U. of M.

Nov. 20—Lecture, "The Influence of the Old Master Painters in Music," by Mr. Victor Benham.

Nov. 22—Lecture, "The Recent Fires in the Forests of Michigan," by Mr. Charles Willis Ward.

December 4—Lecture, "The Influence of the Modern Painters in Music," by Mr. Victor Benham.

Dec. 9—Lecture, "The Trail of the Plume Hunters," by William Finley, under the auspices of the Audubon Society.

Dec. 10—Lecture, "The Excavations of the American School at Athens," by Prof. Charles Heald Weller, of the State University of Iowa, under the auspices of the Detroit Society of the Archaeological Institute of America.

SUNDAY LECTURES.

The following have been the subjects used by Director Griffith in his Sunday afternoon lectures:

Nov. 1—"The Habitations of Man."

Nov. 8—"Some Famous Homes."

Nov. 15—"From Whitewash to Gilded Walls."

Nov. 29—"House Furnishings—Good and Bad Taste."

Dec. 6—"A Ramble Through Southern Italy."

Dec. 13—"Scenes and People of the Emerald Isle."

Dec. 20—"Human Sympathy—the Inspiration of the Dutch People."

CO-OPERATION WITH DETROIT SCHOOLS AND STUDY CLUBS.

The Detroit Museum of Art has been developed along lines which educate and uplift the people, as well as to appeal to their artistic sense, and there is no way so logical to train the esthetic sense as to begin with the child in the school room. The school children of today are the men and women of Detroit tomorrow, and the

Classes from the Morley, Polish Seminary, Garfield and Newberry Schools, have come merely to study the collections. Lectures were arranged and given in the auditorium to the following:

Norvell and Scripps Schools, "Italy," by Director Griffith.

McKinley School, "The People of Southern Italy."

Harris School, "Holland and the Dutch People," by Assistant Director Burroughs.



"LATE AFTERNOON, VENICE"

By Edward Duffner.

In the Exhibition by American Artists.

training they receive now must have its influence on the next generation of men and women.

For this reason the management of the Museum keeps in close touch with the schools, both public and private, and no better evidence that it is appreciated is required than in the large number of classes which visit it during the school season. Since October 1 those which have been recorded are as follows:

Lectures to study clubs have also been given by Director Griffith, as follows:

Hypatia Club, "A Trip Through Italy."
Weekly Study Club, "English Art."

Wednesday History Club, "Schools of Painting."

In addition to the above uses made of the Museum many specimens from the collections have been loaned and the large collection of Braun Autotypes of Old Masters, acquired many years ago by one

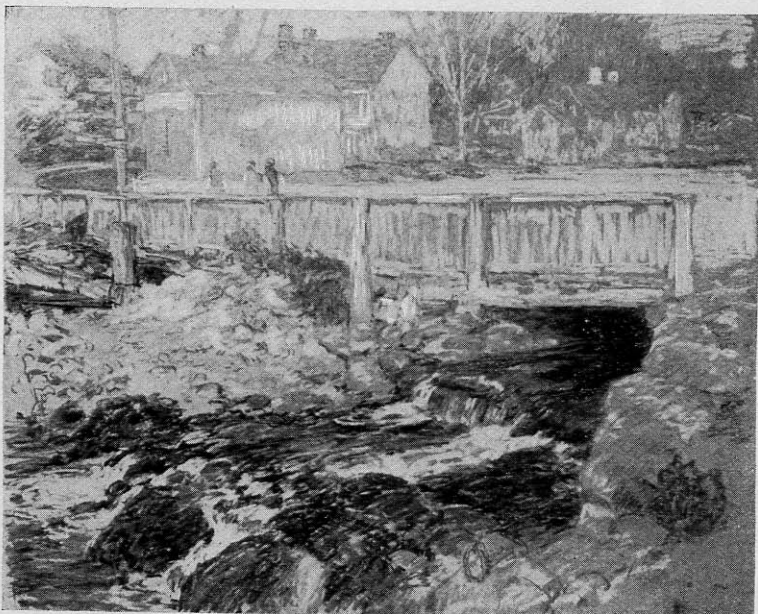
of Detroit's generous citizens and presented to the Museum, and the many photographs of modern paintings, architecture and sculpture, since added to it, are constantly being circulated for purposes of illustration, to the schools and study clubs.

The large collection of lantern slides now possessed by the Museum also plays

MUSEUM NOTES.

The current art publications and the Bulletins of other museums are on the reading table in the Library and Print Room, where they may be perused by visitors.

The management of the Detroit Museum of Art will esteem it a favor if persons desiring information regarding any



"BRIDGE AT COS COB"

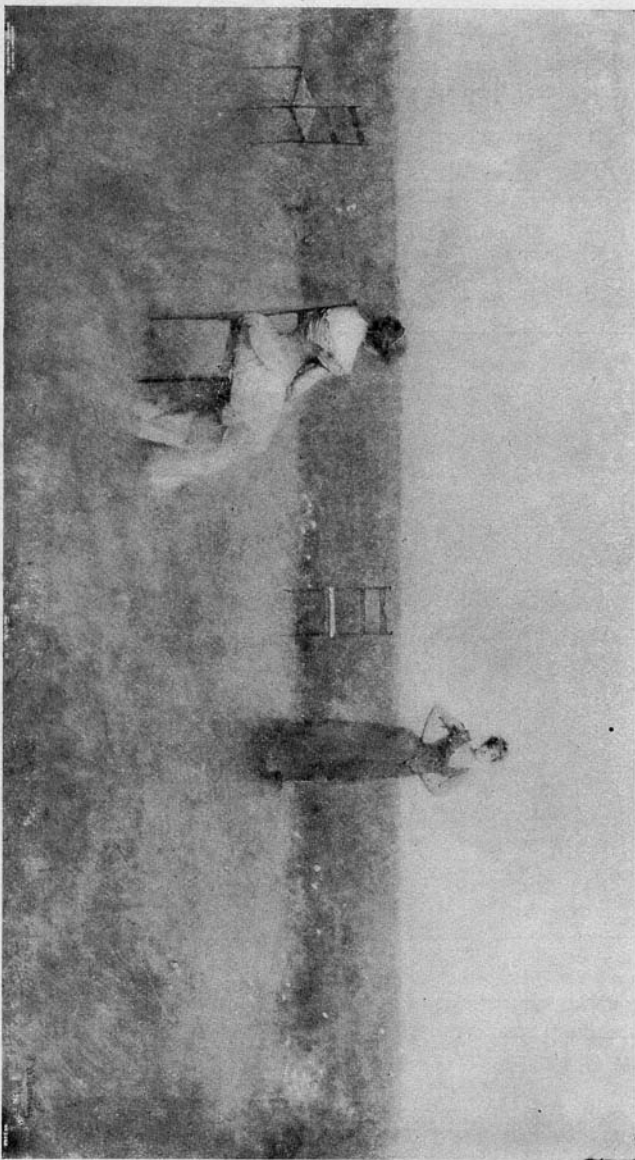
By Childe Hassam.

In the Exhibition by American Artists.

an important part in keeping the work going hand in hand with the department of public instruction. These lantern slides are at the disposal of the schools free of charge, and to study clubs for a small rental fee, and it is the earnest desire of those in charge that these things be used in an educational way as much as possible. It is the only way to make them of value.

of the collections will enquire at the office or of the attendants, who are instructed to give their time and services to the public

The architect, designer, cabinet maker, and in fact any one interested in the industrial arts will find much information in the library of the Detroit Museum of Art, on the third floor. A librarian is constantly in attendance to assist reader; and a reading table is provided.



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Purchased by popular subscription 1908.

"THE RECITATION," By Thomas W. Dewing.

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