

Bulletin of The Detroit Museum of Art

Published Quarterly

To be had for the asking

Vol. VII

APRIL, 1913

Number 2



"THE MINIATURE"—By Robert Reid
Purchased for the Museum's Permanent Collection

13.8

ADDITIONS TO THE COLLECTIONS.

The permanent collection of the Detroit Museum of Art has been enriched during the past three months by several important pictures, one acquired by purchase, the others presented by the good friends of the Museum.

"THE FENCING MASTER," BY GARI MELCHERS.

Mr. Edward C. Walker quietly announced upon his return from Europe some time since, that he had purchased one of Mr. Melchers' most important works with the idea of adding it to the Museum's collection, but that it would



"BACCHANAL" By Walter Shirlaw, N.A.

One of seven examples of this American Artist recently presented by his widow Mrs. Florence M. Shirlaw

not be received for a time as the artist had promised it for exhibition in the Biennial Exhibition at the Corcoran Gallery of Art in Washington, and in his New York exhibition.

Many good words were said of "*The Fencing Master*" while it was being exhibited in the Eastern cities, at the close of which it was received in Detroit, and makes a splendid addition to the group of paintings, now numbering six, by this painter of whom Detroit is justly proud.

"*The Fencing Master*" adds variety to the Melchers group, as it is quite different in treatment from any of the others. It is a life-sized figure, exquisite in modelling and color, but painted with a technique which speaks of great reserve power. It is quiet but impressive in tone and arrangement. Compare it with the "*Portrait of Mrs. Melchers*" of equal size, in which the colossal power and technique of the artist are apparent. The latter is a picture of elusive femininity that required the utmost play of the artist's skill to present all the beauty of tints and textures. "*The Fencing Master*" on the other hand, garbed in browns and greys, is a

masculine figure full of reserve awaiting the coming bout, a reserve which the artist caught the spirit of and treated with a masterly technique. The left hand hanging at rest, is a most beautifully wrought detail, but look at the detail in any part of the canvas and you find it equally well done.

How fitting it is that the Detroit Museum of Art, in the home town of the artist, should have a group of Melchers for future generations. Even in his own day, no contemporary has outstripped him in honors, either at home or abroad. His art is of that sane and classic spirit that will be sought for as eagerly two hundred years hence as Rembrandt's, Hals' or Velasquez's are today, and Detroit may be thankful that through the foresight and generosity of Mr. Edward C. Walker it is laying up treasure for that day when to see and study Melchers intelligently, the future critics will have to come to Detroit.

"NEW YORK HARBOR," BY JULES LESSORE.

The largest water-color owned by the Museum and one which in its boldness of execution is essentially a gallery pic-

ture, is that which Mr. Edward C. Walker has just presented, entitled "*New York Harbor*," by Jules Lessoré. It is very largely done in opaque color, and resembles the oil medium so closely that the average spectator will take it for one. Emil Aubert Lessoré, a French genre painter and a native of Paris, was a pupil of Ingres. He first exhibited at the Salon of 1831, and in all probability it was not long after that date that he made a trip to this country, for the "*New York Harbor*," which he shows is in the early days of

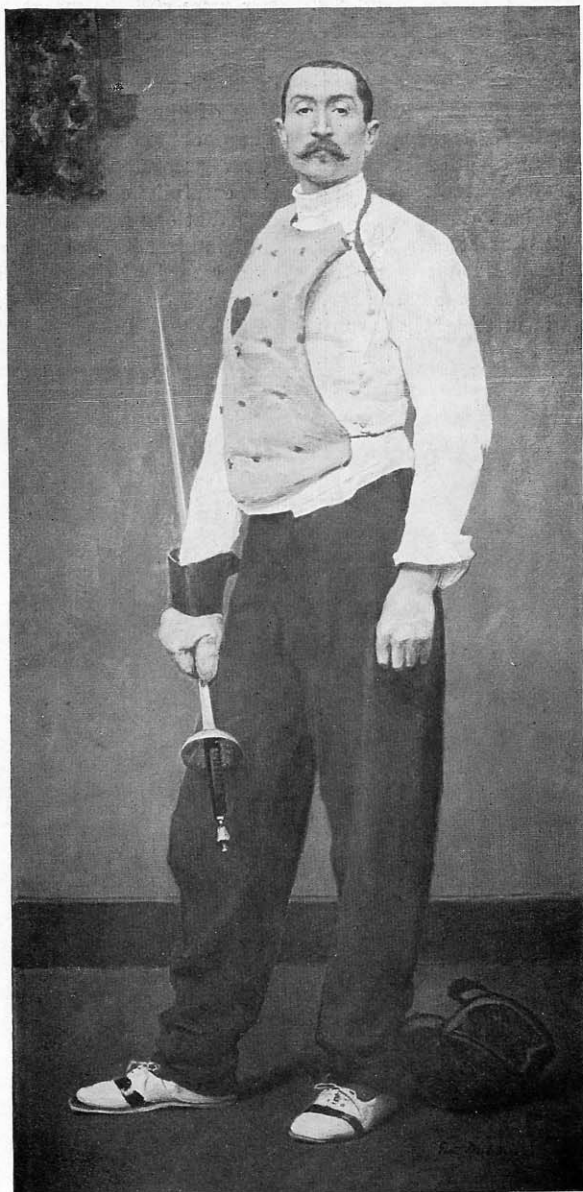
shipping when picturesque sailing vessels were still the means of transportation. His view is from the Brooklyn side looking over toward the lower end of Manhattan, through the mass of rigging of the vessel in the foreground. The docks on neither side of the East River presented the busy aspects and the carefully conserved space in those days that one sees today. This painting is of interest both as a work of art and as a record of the great metropolis in former days. The artist died in 1876.



"GOOD MORNING"—By Walter Shirlaw. N.A.

A decorative figure subject, one of seven examples of this American Painter, presented by Mrs. Florence M. Shirlaw

131



13.9 "THE FENCING MASTER"—By Gari Melchers

Presented by Mr. Edward C. Walker, 1913

Now hanging in the East Gallery, set aside
for Mr. Walker's gifts.

"THE MINIATURE," BY ROBERT REID.

From the recent collection of paintings by Robert Reid shown in the Museum in January, "*The Miniature*" was purchased for the permanent collection of the Museum. It is a very representative and choice example of this American artist, who has been in the public eye for some years. The Museum has long felt that it ought to have a picture by this painter who is represented in most of the public galleries of the country, and the opportunity presented itself when the eighteen pictures, all of them late achievements, were on view.

"*The Miniature*" in violet tones is perhaps the latest word in Mr. Reid's accomplishments. Its design is dignified by simplicity. A woman sits at a dressing table, in her right hand a miniature, at which she is gazing abstractedly. Her back is toward the observer, but the figure expresses quite as much as if she were facing one. It would be, in fact, an intrusion to break in on her reverie. Beyond her is a window through which a flood of light enters her lovely boudoir. The treatment of light is admirable. The high lights give wonderful brilliancy, while the shadows add gradations of color to the scheme. Only a painter of experience and a thorough knowledge of color values is enabled to paint "*The Miniature*."

The picture was loaned by request to the Albright Art Gallery of Buffalo, where the Reid Collection was shown during the month of March.

"BELISARIUS AND THE BOY," BY
BENJAMIN WEST.

A ray of sunshine dropping in on us unexpectedly often brings greater pleasure than those we expect. The following letter is such a ray:

A. L. NICHOLSON,
The Safe Deposit, Carlton Street, Regent
Street, London, England.
March 20, 1913.

A. H. Griffith, Esq.,

Dear Sir: I have this week given myself the pleasure of dispatching (carriage paid) to Detroit, and addressed to you at the Museum, a small picture in oils of "*Belisarius and the Boy*," a signed and dated picture by the famous American artist Benjamin West (afterwards President of the Royal Academy in London), which was exhibited by him in this city in 1802.

This picture I desire you will do me the honor of allowing me to present as a gift to the new museum you are erecting. I trust you will receive it safely.

With best compliments I am, Sir,

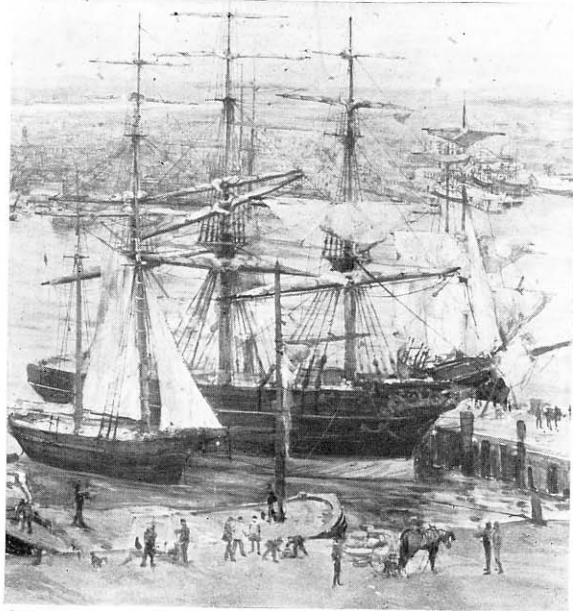
Yours very faithfully,

A. LEONARD NICHOLSON.

EXAMPLES OF THE WORK OF WALTER
SHIRLAW, N.A.

The Detroit Museum of Art is in receipt of a gift of seven pictures, the work of the late Walter Shirlaw, an American artist who has always had his residence in New York City. The gift comes from his widow, Mrs. Florence M. Shirlaw, and the Detroit Museum of Art is but one of several institutions to share in the distribution of his works, groups of his pictures being presented to the New York Public Library, Cooper Institute, New York City College, New York Museum of Natural History, Metropolitan Museum, Boston Museum, National Academy of Design, Corcoran Gallery of Art, Washington, Museum of Providence, R. I., Toledo Museum of Art, Charleston, S. C., Museum and Yale College.

Walter Shirlaw was a man of many activities, and an artist of versatility. The group presented to the Detroit Museum of Art consists of one charcoal decoration, an allegory of Italy, and an artist proof etching of the same, an oil painting entitled "*Bacchanal*," an oil



13.10

"NEW YORK HARBOR"—By Jules Lessoré

Presented by Mr. Edward C. Walker

Now hanging in the East Gallery, set aside
for Mr. Walker's gifts.

entitled "*Good Morning*," a figure subject in light tones, and decorative in quality, a landscape in oil, called "*Wheatfield, Vermont*," a water color "*A Holland Canal*," and a water color sketch "*At Cape Ann*."

Walter Shirlaw was born in Scotland in 1838 and came to New York at the age of three years. At the age of twelve he left school and apprenticed himself to a bank-note engraving company. He had at this early age a desire to become an artist. Here he practiced designing, and engraving, and by attending the night schools in New York he got well under way toward the realization of his ambition. In 1870 he went to Paris, but owing to the Franco-Prussian War he did not remain, but turned his face toward Munich, where he studied under Wagner, Romburg and Kaulbach. He took a medal at the Royal Academy at Munich. After the completion of his studies he

returned to New York, where he has since been identified with the art of this country. He shared in many honors at the various exhibitions, and was made a National Academician in 1888. He was affiliated with many of the leading art associations, and was one of the founders of the "Society of American Artists," and its president for two terms. At the time of his death in 1909, he was traveling in Spain, and is buried in the British Cemetery there. He is represented in nearly all the permanent collections of the public Museums in this country.

Mrs. Shirlaw performs a signal service for American art in her generous disposition of Mr. Shirlaw's work, for he was a man of rare attainments, and a prominent figure in American art, and it is very fitting that examples of his work should go into the public museums where his standing as an artist may be reviewed.

A GALLERY SET ASIDE.

From time to time in the BULLETIN have been noted the gifts of Mr. Edward C. Walker, which have grown to a considerable number during the past few years. Mr. Walker has been most generous in his gifts to the institution, and all of them have been of a very high order, establishing a standard for future additions to the permanent collection of the Museum.

When in December last he indicated that he would present "*The Fencing Master*" by Gari Melchers, as a companion piece to the large "*Portrait of Mrs. Melchers*," the trustees by unanimous vote decided to set aside one of the East Galleries for his gifts.

This room has now been arranged,

and is one of the most attractive in the Museum, and brings home to one the full beneficence of the donor. He has presented ten paintings in all, and they make a fine showing in this gallery by themselves. There are four paintings by Gari Melchers, a Mary Cassatt, an H. Golden Dearth, a Hans Herrmann, a Eugene Isabey, and a Constant Troyon, all important examples and worth going many miles to see.

This number of the BULLETIN contains reproductions of most of the paintings given by Mr. Walker, a collection brought together by a love of the beautiful and a generous desire on the part of the donor that they may furnish lasting pleasure to the thousands of visitors to the Museum.



COPYRIGHT BY DETROIT PUBLISHING CO.

"FEMMES ET ENFANT"—By Mary Cassatt

Presented by Mr. Edward C. Walker

Now hanging in the East Gallery, set aside
for Mr. Walker's gifts.

08.5

EXHIBITIONS REVIEWED.

BELLAWS' SUCCESS.

Those who remember the exhibition of paintings by George Bellows held in the Museum in January, will no doubt be interested to learn that "*Men of the Docks*," which occupied the place of honor on the north wall, has since been awarded the Jennie Sesnan Gold Medal at the Annual Exhibition of the Pennsylvania Academy of Fine Arts, and "*The Little Laundry Girl*," which he sent to the annual exhibition of the National Academy of Design in New York, was awarded the First Hallgarten Prize.

ART LOAN EXHIBITION FROM DETROIT HOMES.

The unusual interest shown in the Art Loan Exhibition of Pictures from Detroit homes, by all classes of people, must be a source of satisfaction to the committee who arranged the exhibition and to the generous citizens who loaned their valuable art treasures that the Detroit public might see them, study them and be uplifted thereby. Besides the regular hours the Museum opened its galleries several evenings to give those who were too busy to come in the day time an opportunity to view the collection, and on each occasion the gallery was crowded. It has long been known that fine examples of famous artists had found their way into the homes of Detroit, but the exhibition was nevertheless a revelation. That the people appreciated the opportunity of seeing them was evidenced by the attendance, many people coming again and again to see the great pictures which comprised the collection.

The supply was not exhausted by any means. There are, no doubt, enough fine pictures in Detroit to fill all the galleries of the Museum to overflowing, but the committee who had the matter in charge secured only forty-one pictures—just enough to commodiously fill the room, with plenty of

space between canvasses. The choice was such as to represent vital movements in painting, and at the same time each individual work was of the highest standard.

The Dutch and Barbizon Schools, so closely related in their ideals and purposes, were splendidly represented by world famous examples. There were two by Millet, "*La Becquee*" and "*The Goose Girl*"; "*La Cueillette a Mortefontaine*" by Corot; "*Foret de Fontainebleau*" by Rosseau; "*The Flock*," by Charles Jacque. There were four important Mauve's, "*Changing Pasture*," "*Going to Pasture*," "*The Shepherd*" and "*The Gardener*," a fine Israels, "*The Cottage Madonna*," a "*Marine*" by Mesdag, and a beautiful example of Theophile DeBock entitled "*Plowing*."

The English School was ably illustrated in fine examples of Sir Joshua Reynolds' "*Charles James Fox*" and "*Princess Amelia*," two portraits by Romney, one of a lady, the other of "*Sir Thomas Grove*," two rare examples of Turner, "*Lucerne*" and "*Florence*," which the artist treated quite dissimilarly, and "*Sir Henry Dudley and His Wife*," by Gainsborough Dupont, a nephew of Thomas Gainsborough.

The French Impressionists and their influence were not lacking, but were shown in the greatest exponents of this school, viz: in landscape examples of Claude Monet and Auguste Renoir, and in the "*Portrait of Miss Rogers*," a French actress, by Paul Albert Besnard.

The American School made a fine showing in the good company in which it was hung. The early manifestations of the landscape movement in this country were shown in important examples of Inness, "*Autumn by the Sea*," and Wyant's "*Early Autumn, Keene Valley*," while "*Spring*" and "*Autumn*," by Tryon, and "*Summer*" by Dewing showed the higher tendencies of a later day. "*The Fog*" and "*Pandora*," by F. S.



"THE WRECK"—By Eugene Louis Gabriel Isabey
Presented by Mr. Edward C. Walker, 1907

Now hanging in the East Gallery, set aside
for Mr. Walker's gifts.

07.14

Church, both beautiful examples, and two examples of Abbott H. Thayer, "*The Virgin*" and "*Seated Figure*," were shown. The "*Chinese Merchants*," one of the masterpieces of Childe Hassam, was also present.

Gari Melchers was represented by "*The Stevedore*," "*Maternity*," "*The Communicants*" and "*Sainte Gudule*," and Myron Barlow, another native son of Detroit, by the poetic and colorful "*Chanson Rose*."

Exquisite portraits which excited as much comment as any pictures in the collection were those of "*Portrait of Mademoiselle Greuze*," by Greuze, "*Countess of Chatenay*," by LeBrun, and "*Marquis Spinola*," by Rubens.

The Officers and Trustees of the Detroit Museum of Art beg to acknowledge their indebtedness, and express their grateful appreciation to those who made this art loan exhibition possible; to the committee of ladies who contributed to its success by their untiring efforts in securing the pictures and planning the details, and to the following public spirited citizens who so generously and so willingly loaned their priceless art treasures: Edward C. Walker, Esq., D. M. Ferry, Jr., Esq., Col. Frank J. Hecker, Miss Stella Ford, Mrs. H. N. Torrey, Ralph H. Booth, Esq., Mrs. Julius Melchers, Charles L. Freer, Esq., Philip H. McMillan, Esq., Lem W. Bowen, Esq., S. T. Douglas, Esq., Capt. Fred M. Alger, Julius Stroh, Esq., Charles M. Swift, Esq., Henry G. Stevens, Esq., J. B. Ford, Esq., Russell A. Alger, Esq.

ROSA BONHEUR PAINTINGS SHOWN

On February 11th, 12th and 13th the Detroit Museum of Art and its many patrons and friends were entertained by a distinguished American woman, Miss Anna Klumpke, of California, an artist whose history reads like a romance.

Miss Klumpke, who was the inseparable friend and sole legatee of Rosa

Bonheur, exhibited a group of six original paintings by Rosa Bonheur, and the portrait of the famous French artist by herself, and gave a lecture, free to the public, on the great animal painter, in the auditorium of the Museum.

Miss Anna Klumpke, one of five daughters of John G. Klumpke, of San Francisco, early in life chose art as her profession and studied in Germany and France. That she was a serious student of art and adapted to her profession is attested in the Honorable Mention that she frequently got in the Paris Salon and in the numerous prizes and medals, among them the Gold Medal at the Fine Arts Academy, Philadelphia, in 1889.

But the romantic side of her life begins with her acquaintance with Rosa Bonheur. Miss Klumpke greatly admired this famous animal painter, and desired to paint her portrait, and in the execution of it, the two found that they had much in common, and became fast friends. The portrait which has since become so deservedly known, was exhibited and was declared a great success. From that time on, Miss Klumpke made her home with Rosa Bonheur. While returning from a trip to Nice, where they had visited an old friend, Rosa Bonheur died, and it was found that Miss Klumpke was made her sole legatee. The chateau, lands, investments, moneys, pictures, in all a very considerable fortune fell into the hands of the young American, much to her surprise, and while not a sou was left to the painter's relatives, it was arranged that half the value of the estate should go to them.

Almost the first thing Miss Klumpke did was to select one of the artist's best works and present it to the French Government as a memorial of the painter.

Miss Klumpke has since written the biography of Rosa Bonheur, and gives lectures on the subject nearest her



COPYRIGHT BY DETROIT PUBLISHING CO.

"PORTRAIT OF MRS. MELCHERS"—By Gari Melchers
Presented by Mr. Edward C. Walker

Now hanging in the East Gallery, set aside
for Mr. Walker's gifts.

09.

heart, which brings the great animal painter more intimately into the lives of those who are interested in art.

The pictures which Miss Klumpke showed in the Museum were: "*Deer Resting in the Forest of Fontainebleau*," "*In the Meadows*," "*Evening*," "*White Horse*," "*Her Pet Lamb*," "*Waiting Patiently*" and "*Rosa Bonheur Seated at Her Easel*," the latter by Miss Klumpke.

ROBERT REID.

A special exhibition of the paintings by Robert Reid hung in the east galleries during the month of February.

Robert Reid, a National Academician, a member of the Ten American Painters, and the National Institute of Arts and Letters, is one of the leading painters of today, who has adhered strictly to American subjects, and has drawn his inspiration therefrom.

The exhibition which was the first collection by Robert Reid ever seen in Detroit consisted of eighteen pictures. In many exhibitions held at the Museum single examples by this artist have been shown, but no opportunity has ever been given to make a comparative study of his works before.

Since the World's Fair in Chicago, in 1892, where some important decorations were installed by this painter, then a young man, he has been constantly in the public eye of the art world. His inclination toward decoration, and his successful training for this field secured for him many other important commissions, among them a share of the decorations in the Appellate Court House, New York; the Massachusetts State House, Boston; the Congressional Library, Washington, and many hotels and private residences. The last few years he has been represented in all the large exhibitions, and from those exhibitions has carried away many of the prizes, among them medals received at the Columbian Exposition, Chicago, 1893, the Clark Prize,

National Academy of Design, 1897; First Hallegarten Prize, National Academy of Design, 1898; Silver and Gold Medals at the Paris Exposition, 1900 (for Painting and Mural Decoration); Silver Medal at the Pan American Exposition, Buffalo, 1901; the Silver Medal at the World's Fair, Saint Louis, 1904; Third Clark Prize (\$1,000), Corcoran Gallery, 1908, and others. He is represented in the permanent collection of the Metropolitan Museum of Art, the Corcoran Gallery of Art, the Albright Art Gallery, the Brooklyn Institute of Art, the National Gallery of Art (Evans' Collection); Nebraska Art Association, the Art Association of Richmond, Indiana; the Art Association of Indianapolis; the Art Museum of Cincinnati, and many others.

The exhibition shown in Detroit was in no sense retrospective, but consisted of his later and better works.

His treatment of both landscape and figure subjects is broad, his palette of a high key, and his technique not unlike that of the impressionistic school. In "*The Iridescent Fan*," one of his figure subjects, he has followed his model closely; there is a fine sense of modeling, and texture, as well as a beauty of coloring which distinguishes him as a painter who seeks, above all things quality and refinement. Another figure subject of unusual treatment, and as a technical accomplishment perhaps Mr. Reid's last word, is the "*Miniature*," purchased for the Museum collection, showing a young woman sitting at a dressing table in her boudoir, holding in her right hand a miniature, at which she is gazing, while her left hand hangs easily over the back of a chair. It is a picture in violets and blues, the tone of which is superb, the light given by the window beyond the figure adding much to the gradation of color.

Of no less interest are those subjects in which he combines figure and landscapes, such as "*Red Sumach*," "*Au-*



"A BIT OF AMSTERDAM"—By Hans Herrmann

Presented by Mr. Edward C. Walker

Now hanging in the East Gallery, set aside
for Mr. Walker's gifts.

07.1

tumn Glory" and "*Betty*." In these it will be observed that the landscape is not merely an accessory to the figure, but it is a landscape keyed up to the out of doors, and with a vibrating atmosphere and light. A landscape with values that lead one to the conclusion that Mr. Reid does not paint in a studio, but works directly from nature. Then there were several spring and autumn landscapes in which the figure is entirely left out. One of these, "*Springtime*," is done in tender and varied greens of early April. It is fine

in tone and design, and is remarkable for the mood, and atmospheric envelope of early spring. There was one winter landscape sketch which was fine in color, and value. In fact there was much variety in the eighteen canvasses and the interest of the visitor was maintained throughout his entire collection.

CHARLES H. WOODBURY.

From March 1st to 24th, a special exhibition of paintings by Charles H. Woodbury were shown in the Main Gallery.

There were nineteen canvases by this artist, who is well known through his pictures of the ocean, all of them reflecting different moods or atmospheric effects which play over the sea, now static, now dynamic.

His splendid training is apparent in the broad technique which seems to respond faithfully to his aims. His subjects are simple, but in them the artist has realized a conformity to good though austere design. His coloring, though in a high key, is not beyond the comprehension of the public, who found it quite to their liking. He is of that group of artists who are expressing the American spirit.

Mr. Woodbury's work as a painter has been done mostly at Ogunquit, Me.,

where he has the ocean always before him.

JOSEPH PENNELL.

A black and white exhibition of interest to Detroit was that of sixty etchings and lithographs by Joseph Pennell shown in the East Gallery during March, among which were a group representing the Panama Canal, showing the amazing activity and life in this region as the Canal nears completion. They showed important features of the work in a way not heretofore realized by any method of illustration.

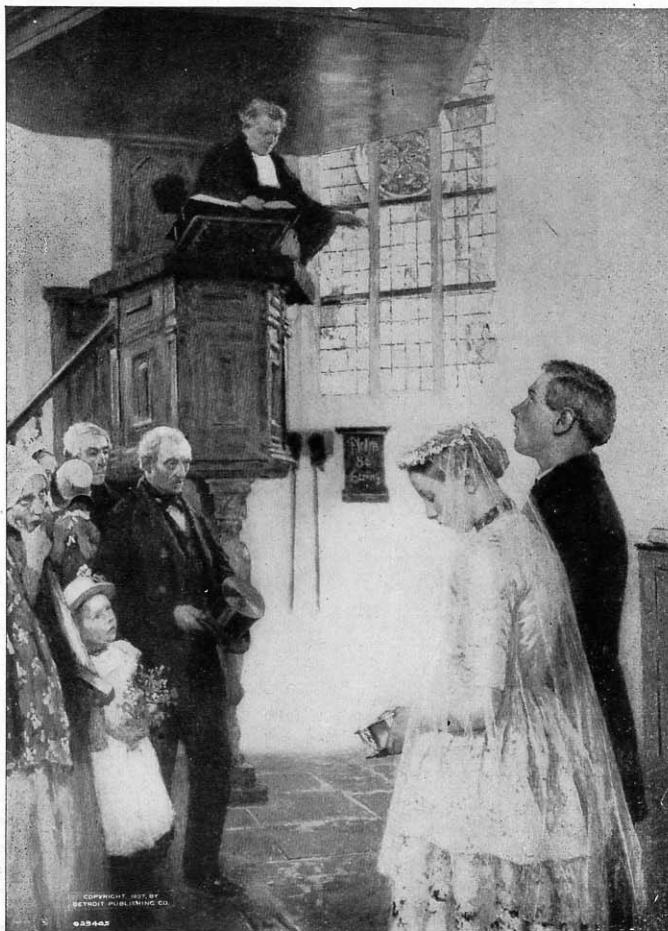
There were also many American subjects among his etchings, some showing the Grand Canyon, Niagara Falls, views of New York and Philadelphia skyscrapers, and the retorts of Pittsburgh,



COPYRIGHT BY DETROIT PUBLISHING CO.

"THE RETURN OF THE FLOCK"—By Constant Troyon
Presented by Edward C. Walker, 1910

Now hanging in the East Gallery, set aside
for Mr. Walker's gifts.



COPYRIGHT BY DETROIT PUBLISHING CO.

"THE WEDDING"—By Gari Melchers
 Presented by Mr. Edward C. Walker in 1906
 Now hanging in the East Gallery, set aside
 for Mr. Walker's gifts.

56.4

all of which were graphic as well as artistic.

There were many drawn from the picturesque spots of Europe as well.

LEONARD OCHTMAN.

From March 18th to April 8th an exhibition which attracted more than

usual interest was hung in the Main Gallery. It consisted of twenty-three landscapes by Leonard Ochtman, N.A., showing nature in her quieter moods.

The time was not so long ago, when our American painters were concerning themselves with complicated subjects in which they devoted their whole effort

to the rendering of detail, in which the mechanical skill of the artist left no room for the sentiment and feeling of the scene before him. Quite in contrast are our later day landscapists, however, who try to embody in the simple subjects they select, something of the mood which makes the thing dear to us. Leonard Ochtman is exceptionally sensitive to the subtle changes which come over a landscape and which express its moods. His pictures do not concern themselves so much with a statement of the fields, trees and planes before him which form the basis of his picture, as they do with the conditions under which these things are seen. He studies the fields with their wooded confines as they appear at dawn, or the play of noonday sunlight over an autumn hill, or a bit of nature in the throes of winter with a biting cold in the air, or the sun dimmed by autumn mist as it illumines a frosty field. His pictures have been thoroughly enjoyed by the Detroit public because he has caught the subtle qualities that we are all familiar with in the American landscape. He gets something of the atmospheric envelope through which it is seen. There is refinement and good color in his canvases which add much to the enjoyment.

Leonard Ochtman was born in Holland in 1854, but came with his parents to this country when he was about ten years old, and went to reside at Albany. It was here that he began to draw and paint, studying directly from nature, and getting what assistance he could by observing the pictures in the art dealers' galleries. Although practically self-taught, he has taken a foremost position among the artists of this country who are devoting their talents to the rendering of American landscape as seen under its constant changes of light and air.

F. C. FRIESEKE.

A very cheerful exhibition was that of seventeen paintings by Frederick Carl Frieseke, shown from March 18th to April 4th, pictures in which the artist combines figure and landscape in a most decorative way. Frieseke is an artist who loves the flowers, which, singing harmonies to him in a high key, he bends toward his own ends, and with a woman's figure in so proper a setting, he builds up a design and color scheme which deservedly has brought him much honor.

Michigan is proud of her native son, born at Owosso, who, ere he has reached his fortieth year, has had so much recognition at home and abroad, and it was with pleasure that the Detroit Museum of Art found it possible to show his work in Detroit.

Frieseke's life is not that of a genius, unless genius is defined as hard work. His career is not unlike that of another student. He studied at the Art Institute at Chicago, and then went to Paris where under Benjamin Constant, Laurens and Whistler he supplemented his training. His early years in Paris were full of discouragements, in spite of his incessant labor, and it was only after his training was completed that he began to find himself,—that he began to create from within himself those things which have brought him so many honors, though he is still but in the spring-time of his career. He is one of the strongest American painters living in Paris today, and his work abroad is highly appreciated. Besides his numerous awards and his election as a Sociétaire of the Société National des Beaux Arts, he has had his pictures purchased for the Luxembourg Museum, Paris; the Modern Gallery of Vienna, and the Museum of Odessa.

His own country has not been slow to recognize his merit, many of the prizes having been awarded to him



COPYRIGHT BY DETROIT PUBLISHING CO.

"IK MARVEL" (DONALD G. MITCHELL)—By Gari Melchers

Presented by Mr. Edward C. Walker

Now hanging in the East Gallery, set aside
for Mr. Walker's gifts.

09.25

here, among them, that of the Corcoran Gallery of Art, 1908, and the Silver Medal of the Carnegie Institute. He is represented in the Brooklyn Institute Museum, the Corcoran Gallery of Art, the National Gallery of Art (Evans' Collection), Pennsylvania Academy of Fine Arts, Syracuse Museum of Fine Arts, City Art Museum, St. Louis, the Metropolitan Museum of Art and others.

Detroit Museum of Art is open FREE every week day, from 9 a. m. to 4 p. m., and on Sundays from 2 to 4 p. m. They may not know that it is ALWAYS FREE.

The Detroit Museum of Art desires to give every facility to the art student, designer or mechanic who wishes to study or copy subjects in the Museum collection. 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.

Of course you know, but we would like you to tell your friends, that the

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

President, BRYANT WALKER
Vice-President, C. A. BLACK
Treasurer, RICHARD P. JOY
Secretary and Director,
A. H. GRIFFITH
Assistant Director and Editor,
CLYDE H. BURROUGHS

EXECUTIVE COMMITTEE

BRYANT WALKER RICHARD P. JOY
WILLIAM H. MURPHY

TRUSTEES

WILLIAM H. MURPHY.....Term Expires 1913
BRYANT WALKER.....Term Expires 1913
WILLIAM C. WEBER.....Term Expires 1913
(City Appointee)
E. C. WALKER.....Term Expires 1914
RICHARD P. JOY.....Term Expires 1914
CLARENCE A. BLACK.....Term Expires 1914
D. M. FERRY, JR.....Term expires 1915
MILTON McRAETerm expires 1915
WILFRED C. LELAND.....Term expires 1915
(City Appointee.)
JOSEPH BOYER.....Term expires 1916
MARVIN PRESTON.....Term expires 1916
RICHARD L. WEBBER.....Term expires 1916
(City Appointee.)

Trustees' meetings are held on the second Saturday of July, October, January and April.

EDITORIALLY.

An infrequent visitor passing out after a survey of the galleries the other day remarked, "You don't acquire many new pictures, do you?" To which I replied, "Not as many as we should like, but there are a number of new canvasses that find their permanent home on our walls each year." And I enumerated those which had been added during the first quarter of 1913, as follows:

"*The Miniature*," by Robert Reid, acquired by purchase.

"*The Fencing Master*," by Gari Melchers, presented by Edward C. Walker, Esq.

"*New York Harbor*," by Jules Les-sore, presented by Edward C. Walker, Esq.

Seven examples of the work of the late Walter Shirlaw, a charcoal decoration, "*Allegory of Italy*," an artist proof etching of the same, three oil and two water-color paintings, the gift of Mrs. Florence M. Shirlaw.

"*Belisarius and the Boy*," a signed and dated picture by Benjamin West, the gift of A. Leonard Nicholson, Esq., of London, England.

Now this is something of a list of pictures to add in the short space of three months, and would be quite noticeable were it possible to hang them in a room by themselves, but owing to the crowded condition of the galleries this is not possible, hence the pictures are hung to the best advantage with the rest of the permanent collection, where they escape all but the observing eyes of those who follow the Museum's progress with some degree of regularity. One purpose of the quarterly BULLETIN of the Detroit Museum of Art, however, is to enumerate all recent accession so that visitors may keep in touch with the work, and by inquiring of any of the attendants, they may easily locate the new things.

The incident, however, illustrates the wisdom of setting apart a gallery for recent accessions in which to house all the gifts and purchases of one year, and this consideration should be thought of in connection with the new Museum building. This room or corridor should be placed where it is easy of access so that those desirous of keeping informed as to the material progress of the Museum may do so with the least amount of effort. The standard of this room should be of the highest character, as it will be the standard of the Museum, and to maintain it, there should be a

committee on accessions whose duty it is to investigate and pass upon all things designed to become a part of the Museum.

This room should be, so to speak, a blue book of the Museum's yearly benefactors, and they should be made to feel it an honor to contribute something that could be placed there, where their fellow citizens may have a constant reminder of their public spirit and an example to follow. It should be made an ever growing memorial hall where tributes to the departed take the form of benefactions to the living.

Since, however, we cannot have the room for recent accessions at the present time, perhaps a suggestion to the public is contained in the attitude of a recent distinguished visitor, Prof. George Breed Zug, of the Chicago University, who gave a lecture in Detroit on American Art and whose time in our Museum was very limited. Prof. Zug stated at the door that his time was very short, but that he desired to note the additions to our collection since his last visit two or three years ago. An official of the Museum was placed at his disposal, and took him directly from one picture to another, in this way giving him an opportunity to see what our Museum has done in the past three years in the way of increasing its collections, and also affording him the pleasure of stopping before those splendid American pictures in our collection to which he is partial. Prof. Zug expressed his surprise at the number and quality of the additions made since his last visit. The Museum attendants are instructed to give information or assistance to any one who desires it, and the value of a visit may often be enhanced if the visitor will avail himself of this privilege.

Were we to enumerate all the objects acquired during the past year, in-

stead of the past three months, I should name over twenty, nearly all of which are gifts, and conservatively valued at \$50,000. During the year the sum appropriated by the city for the maintenance was a little less than \$18,000, showing from the facts and figures alone that the Museum pays the biggest kind of a dividend on the investment.

Had the sum of \$18,000 been spent by the city on its Museum and not a dollar received from gifts and bequests, there is no doubt but that the people of Detroit had their money's worth in the exhibitions, lectures, and the cooperation with the public and private schools and study clubs of the city. This is apparent in the fact that over 150,000 persons were admitted during the year FREE, to all events held in the Museum. But in addition to performing these offices in the public's behalf, to secure nearly three times as much property (say 150% on the investment for the year), as the legacy of every girl and boy, man and woman in Detroit, ought to secure the hearty support of every citizen in the community.

Up to very recently, Detroit has been a sterile field for all the arts, and it is encouraging to see signs of future prosperity for those laborers in the field who have had such a struggle for existence. Yet Detroit has only passed through the same throes and struggles as other cities. "A History of the Metropolitan Museum of Art" just issued tells a plaintive tale of repeated struggles and failure in the great metropolis until its uphill fight was rewarded with a munificent hand that paid for it all, and that is perhaps unparalleled in all the world. Pick up the latest annual report of the Metropolitan Museum of Art and you find it requires several pages to list the bequests and endowments left by citizens in sums ranging from \$500 to \$6,000,000,

and the same is true of other similar institutions, but recognition only came after bitter toil. The Detroit Museum of Art has worked hard in this community for over twenty-five years with unabated hope, oftentimes meagrely supported, and it is to be hoped that the time for gathering the fruit of its labor is at hand. The support of those individuals of wealth and culture without whom a Museum cannot exist, is becoming more and more manifest each year in the gifts and bequests to the collections, and in the generous spirit shown in the purchase of the most magnificent museum site boasted by any museum in the United States.

It is of the highest importance to the Museum's future that the new building be brought to an actuality as soon as possible, as the first essential in inspiring gifts is a place in which they can be adequately and properly housed. I have no doubt that there are many examples of art of the highest standard, awaiting at our doors as soon as they can be provided for, where they can be in a proper setting and properly lighted. This is apparent in the new Toledo Museum of Art, which opened its doors January 17th, 1912. In January, 1913, one year from that date, the Toledo Museum of Art issues its annual report, from which, with a survey of the galleries, one may glean that their progress has been greater in the one year that they have been in their new building than in all the previous several years. The works of art have increased in numbers and are of the highest standard, and their bequests and gifts are much more important than ever before. Their membership and attendance has increased, and whereas they thought they were building large enough for many years to come, they find ere one year has elapsed that their building is too small.

It is to be hoped that the new building—for the present building is the Detroit Museum's most serious handicap—will speedily be constructed, and bring about an era of progress commensurate with the commercial and industrial Detroit.

During the month of February a loan exhibition of pictures owned in Detroit was held, as noted elsewhere in this issue. That exhibition was a revelation in more than one particular. It revealed the fact that there are in Detroit many buyers of important pictures, who in a quiet, unassuming enjoyment of art for art's sake, have gathered about them world masterpieces which are a joy forever. It reveals a culture in our city which turns its back on mediocrity and that only the very highest and best can satisfy, and this is the most important requisite in the future of Detroit's art. This culture of our wealthier class, going hand in hand with their means and their civic pride, will be the leavening mass which will make of Detroit an envied art center one of these days.

It revealed a whole-hearted desire on the part of those who own fine things to have the whole people enjoy them. The generous spirit with which the homes of Detroit were stripped of their possessions in order that the people might enjoy them, and the sacrifice of time and means on the part of those who loaned their pictures, shows a communal interest which was beautiful to behold. Deprived of their works of art, the exhibitors went further than that, and generously paid from their own purses the expense of insurance and transportation to and from the Museum, which was a considerable item. They added still further to the success of the event, by gracing the occasion of the opening with their presence, and lending moral support to the exhibition.

No less a public spirit was shown by the committee of ladies who made the art loan exhibition possible by their untiring efforts in securing the pictures and planning the details. For weeks previous to the opening, and during the entire exhibition they worked incessantly and devotedly to make of it an event of that high character that will make it long remembered, their only reward being the knowledge of a task well done, and the satisfaction in seeing the exhibition so well received by the public.

It showed the people of Detroit to be above the average in culture in the large daily attendance. Hardly had the exhibition opened when the regular edition of the catalog was exhausted, and a second edition twice as large as the first scarcely lasted until the exhibition closed. Curiosity to see what pictures were owned in Detroit may have prompted some to come, but many visitors came again and again eagerly gathering in a lasting impression of the great masters represented. The increased attendance showed a desire on their part to see examples of the highest quality.

The loan exhibition was not large, only forty-one pictures in all, just enough to be hung commodiously and with proper spacing in our main gallery, and enough for people to see at one time without growing weary. But what it lacked in numbers it made up in quality. The selection was admirable, not only from a standpoint of the individual artists represented, but it contained also a representation of some of the movements in art from which we are far enough removed to judge sanely.

During the year just closing, the Detroit Museum of Art has had exhibitions of a higher standard than ever before and it will be its aim to secure for future years, the very best obtainable. It will not be its aim to run

after the fads in art, but to secure the things universally recognized for their merit.

LECTURES.

On the evenings of Tuesday and Wednesday, April 15th and 16th, Prof. George Pierce Baker of Harvard University gave two lectures under the auspices of the Society of Arts and Crafts, his subjects being "Civic Drama; the Pageant and the Municipal Theatre" and "The Newer German and English Staging of Plays."

Prof. Baker is the head of the department of dramatic literature of Harvard University. He is a profound student of the drama from the literary and historic standpoints, but his chief interest is the development of the drama today, and its recognition as one of the strongest educational factors in modern life. He has just returned from extensive travels in Europe where he has studied the theatre in its most modern developments, and the two lectures he gave in this city were drawn from his observations abroad.

The Society of Arts and Crafts in arranging these lectures has been actuated by a desire to serve the public along lines which seem to be of special interest.

Prof. N. J. Corey, Secretary of the Detroit Orchestral Association, gave two lectures free to the public, just preceding the orchestral concerts, both of which were well attended and greatly enjoyed. Prof. Corey speaks informally in discussing the programs to be played, illustrating on the pianoforte the motives and the construction of a symphony, and familiarizing his audience with the music to be played, thus greatly adding to the enjoyment of those who attend the concerts.

A free lecture under the direction of the Society of Arts and Crafts was given in the Museum auditorium, January 18th, on "Book Plates" by Theodore Wesley Koch, Librarian of the University of Michigan. The interest in the subject was shown by the large number of people who attended. They were well repaid in the spirited treatment of the subject given by Mr. Koch, who dwelt not alone on the designing of the book plate but gave a history of the subject in which he injected much humor. Mr. Koch has the rare and happy faculty of speaking authoritatively on his subject, but in so popular a way as to please the most disinterested listener.

On the evening of January 31st, under the auspices of the Detroit Institute of Science, Prof. Jacob E. Reighard, of the University of Michigan, gave a most interesting lecture on "The Home Life of Michigan Fish," illustrating it with stereopticon views made from photos of the fish under water. The subject of his talk was not only fascinating, but Prof. Reighard proved a very delightful speaker, and it is a matter of regret that the inclement weather prevented a larger attendance.

Two lectures have been given in the Museum under the auspices of the Detroit Zoological Society, one by the Secretary, Richard E. Follett, who used as his subject "Conservation of Wild Animal Life" in February, which greatly interested his auditors.

In the other, Prof. Roy C. Andrews, assistant curator at the American Museum of Natural History in New York, related his personal experiences in "Camera Hunting the Whale, in Alaska, Japan, Korea and the South Seas." That Prof. Andrews' hunting trip was a success was attested

by the fine illustrations which he showed of living whales, both in stereopticon views and moving pictures. As a lecturer, Prof. Andrews spoke clearly, with a fine command of English, and touched upon the phases of his subject in which his audience was most interested.

On the evening of February 16th, Prof. C. H. Kauffman, of the University of Michigan, gave a lecture on "The Story of the Fern," under the direction of the Detroit Institute of Science. His lecture was based upon personal research work and experiments at the University, and was highly regarded by those familiar with the subject.

Prof. Filbert Roth, of the University of Michigan, gave a very vital lecture on "Forestry" on the evening of March 13th, at the invitation of the Detroit Institute of Science. Prof. Roth's talk, which had to do with conservation, was based on personal observation, and his plea was most eloquent.

On the evening of February 13th, Miss Anna Klumpke gave a lecture in the Auditorium of the Museum of Art on "Rosa Bonheur and her Work" to a crowded house, which indicates the popularity enjoyed by the French animal painter, who has become so well known through the reproductions of her work.

Miss Klumpke, herself a painter, gave a very intimate side of the artist, and showed some sixty reproductions of her famous paintings. Miss Klumpke has written a biography of the animal painter, presented one of her pictures to the French Government as a memorial, and is keeping the Chateau de Rosa Bonheur as a sort of Museum for those who desire to see where and how she worked.

The last of the Twentieth Annual Series of Sunday Afternoon Talks was given March 30 to an audience which filled every part of the auditorium.

It may truly be said that the long continued popularity and success of these lectures extending over twenty years is without parallel. Beginning with a few people about a case they have grown in interest until for years it has been impossible to accommodate the large crowds that assemble every Sunday rain or shine from November 1st to the end of March, and there are hundreds who say they would come if they felt sure of getting a seat. Not only are the seats filled, but every foot of standing room also.

Five hundred of these Sunday lectures have been given during the past twenty years, to say nothing of those given to schools and clubs during the week.

The one aim kept constantly in view has been to give the people, who by reason of lack of opportunity and means, cannot hope to secure the advantages of travel, and a knowledge of art, something of the arts and crafts, and simple industries of the people, as well as their great achievements in painting, sculpture and architecture. Around these themes the speaker weaves a story of human interest that never fails to hold the closest attention of his audiences.

Hundreds of letters and postal cards attest the appreciation of these illustrated lectures, which are looked forward to each Sunday during the winter season by a large portion of the industrial class that forms so large a part of the city's population.

NEW BOOKS IN THE MUSEUM LIBRARY.

The Lands of the Tamed Turk. By Blair Jaelkel.

South America. By James Bryce.

South America. By many authors.

Mexico. By W. E. Carson.

Naples. By Sybil Fitzgerald.

Sienna. By Ferdinand Schevill.

Folk-Lore and Folk-Stories of Wales. By Marie Treve'yan.

The Sports and Pastimes of the People of England. By Joseph Strutt.

Sandro Botticelli. By Adolf Paul Oppe.

The Life of George Morland. By George Daw, R. A.

The History of Modern Painting. By Richard Muther.

A New History of Painting in Italy. By Crowe & Cavalcaselle.

The Venetian Painters of the Renaissance. By Bernhard Borensen.

The Master Painters of Britain. By Gleeson White.

Epochs of Chinese and Japanese Art. By Ernest F. Fenol'osa.

Sculpture in Spain. By Albert F. Calvert.

Beautiful Children. By C. Haldane McFall.

Teachers and pupils of the public and private schools will find rooms filled with material from many parts of the world, illustrating almost every phase of thought and effort of the human race, all of absorbing interest, and useful in their school work. By special arrangement with the director, illustrated talks will be given to schools visiting the Museum in a body.

MUSEUM NOTES.

Owing to the very large outlay in money and time required to bring together the splendid collection of lantern slides owned by the Detroit Museum of Art, and the constant care required to keep them in order, the Executive Committee of the Museum has decided that in the interests of education the public and private schools should have free use of this collection under such restrictions as the Director may deem necessary; that Clubs, Societies, Lecturers or Individuals may also make use of them, under the following terms, the money received to be applied to the purchase of additional slides:

Terms for Renting Slides:

Slides are charged for at the rate of five cents each.

Except by special arrangement, slides must be returned within one week. One cent a day per slide will be charged for slides kept longer than as stated above.

Persons renting slides are expected to return them in good condition, and will be charged for all breakages.

In the Library on the third floor, the architectural and art student will find many books on topics in which they are particularly interested, and these are supplemented by a large collection of fine photographs, and original drawings, etchings and engravings. A librarian is in constant attendance to give access to these, and to assist in looking up references. The study clubs of the city will find the current art publications, and bulletins of other similar institutions as well as the voluminous library of art subjects, available in the preparation of the topics assigned to their members.

