

Bulletin of The Detroit Museum of Art

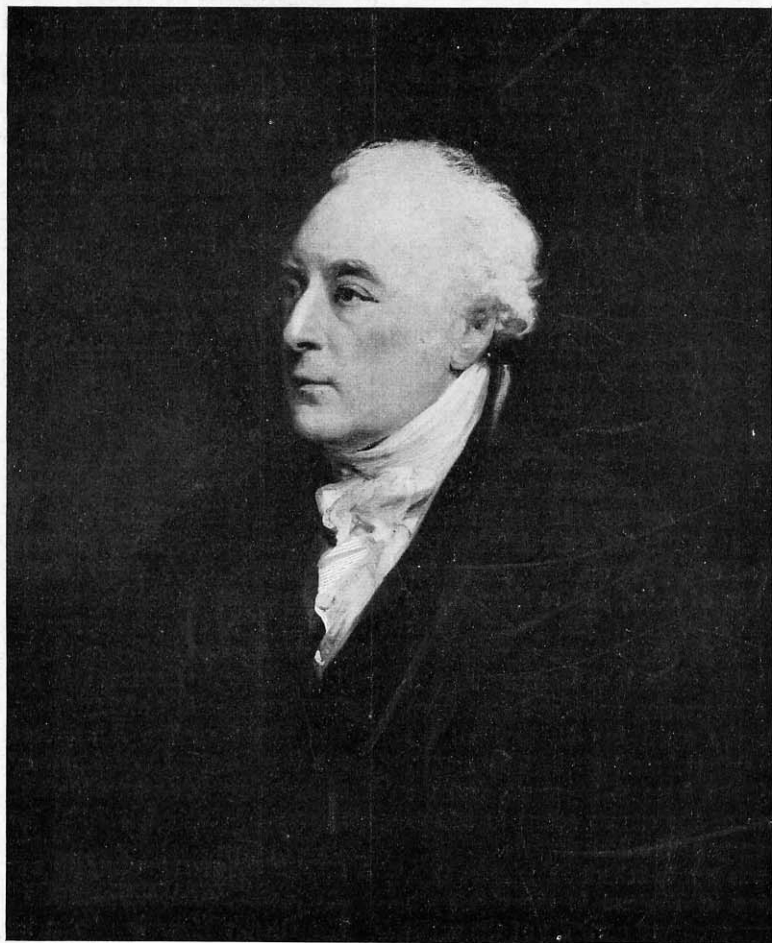
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13.
PORTRAIT OF THOMAS HARDWICKE,
Late English Architect.
By John Hoppner, R. A.

This splendid example of the English School of the 18th Century was presented by Edward C. Walker, Esq., and now hangs in the Walker Room.

ADDITIONS TO THE COLLECTIONS.

"PORTRAIT OF THOMAS HARDWICKE,
LATE ENGLISH ARCHITECT."

BY JOHN HOPPNER, R. A.
(1759-1810)

Through the gift of Mr. Edward C. Walker, of Walkerville, we have come into possession of one of those portraits of the English school, which are being so widely sought today.

It is a portrait of "*Thomas Hardwicke*," late English architect, by John Hoppner, R. A. The picture is now hanging in the Walker collection at the Museum, where it is being praised by the many visitors to the Museum, and particularly by that contingent who have made a study of the art of painting.

The picture in its arrangement is so dignified and the subject so noble, that one is immediately impressed. The portrait is a profile view and the artist has sensed the placing of it so well that there is added poise to the intelligent personality which the artist has depicted so well. The picturesque coat of the day, which knew not the use of hair-cloth, but fell in its natural folds, has afforded the artist an opportunity for gradation of color, and to show a fine sense of values. The white stock cravat with its effective simplicity is beautifully painted, and seems to point to the interesting head and face upon which the artist has lavished all his color and technical skill. The modeling of the features is superb, and the texture of the canvas seems to add to the beauty of the flesh texture.

It was a rare school of painters that, working in England in the eighteenth century, produced portraits of the nobility, noted scholars, and men of accomplishment, which were so well done that their value as works of art today so far transcends their ancestral and

sentimental value, that they find their way into the markets where they change hands under the stress of enormous prices.

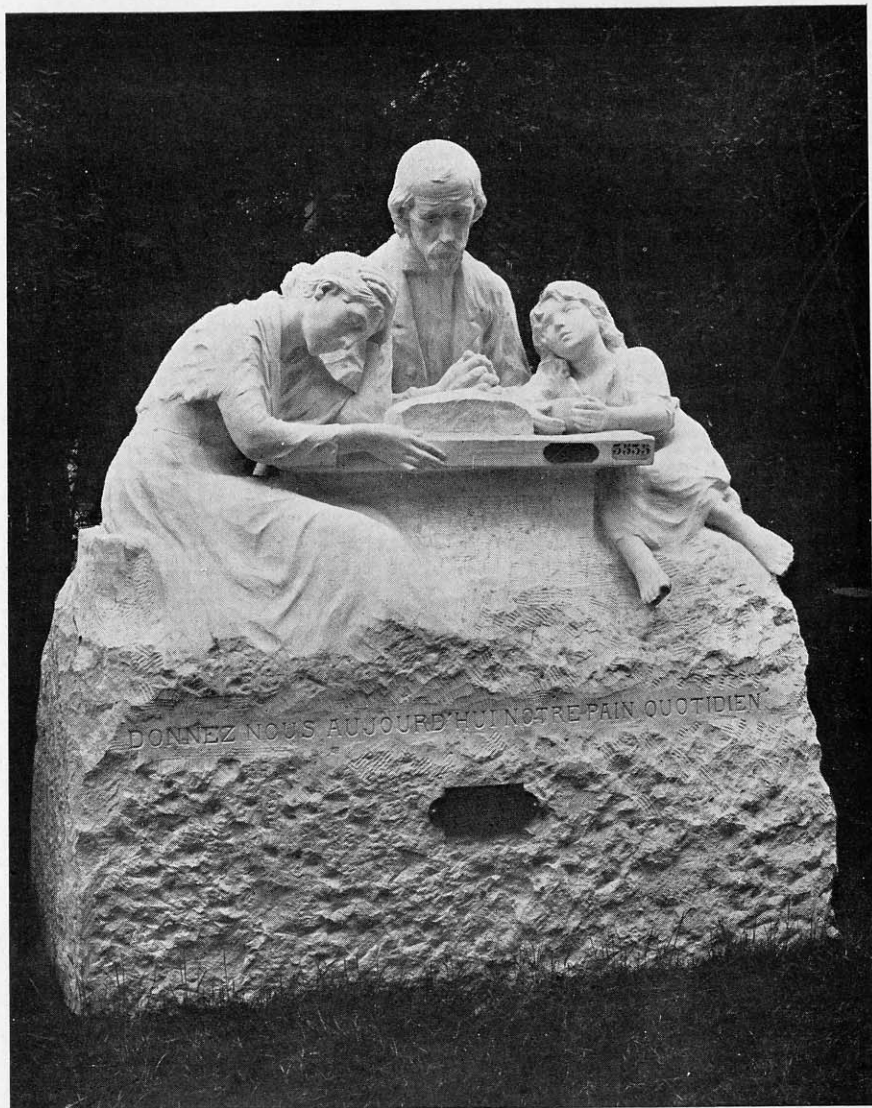
There were half a dozen men of genius and many of ability among them. Sir Joshua Reynolds, the first President of the Royal Academy, had the advantage of precedence in establishing himself in a niche of fame,—and a great advantage it is to be the originator of a movement. Romney, Hoppner, Raeburn and Lawrence were looked upon in a way as followers, and were so overshadowed by the superb genius of Sir Joshua that their finest works were comparatively unsought by the galleries of London and the provincial museums, until present times, when they command the topmost prices of the picture market.

John Hoppner was born in White-chapel, in 1759, of Teutonic extraction, which may in a measure account for his warm coloring. He began life as a chorister in the Chapel Royal. When his voice broke he became a student of the Royal Academy, and there is no doubt that he was an admirer of Sir Joshua Reynolds. But he is by no means a copyist of the great Reynolds. His individuality is easily discernable today, and there is ample evidence that it was noted by his contemporaries as he was patronized by the Prince of Wales, and shared with Lawrence in the important commissions of his time.

The record of the Royal Academy shows that Hoppner exhibited one hundred and sixty-two works there during his lifetime. He died in 1810.

A GROUP OF SCULPTURE, BY BERTHÉ GIRARDET.

The Detroit Museum of Art has received a very gracious letter from Mrs. Grace Whitney Hoff, of Paris, in which she announces the gift of a group of sculpture entitled "*Give Us This Day*



GIVE US THIS DAY OUR DAILY BREAD

A stone group by Berthe Girardet, a well known French sculptor

This group (life size) was commissioned by Mrs. Grace Whitney Hoff expressly for the Detroit Museum of Art, and will arrive about August 1st.

Our Daily Bread," by Madame Berthe Girardet, expressly commissioned for this museum and now being exhibited in the Salon in Paris, and to be forwarded to Detroit at the close of the exhibition at the end of June.

Mrs. Hoff's letter, with its cordial sentiments for the people of her home city, follows:

It is my pleasure to announce the purchase of a group entitled "Donne-nous aujourd'hui notre pain quotidien" (Give Us This Day Our Daily Bread), by Madame Berthe Girardet, the sculptor of Paris, France, whose works are much sought for by the Museums of Europe. The same is now on exhibition at the Salon des Artistes Francais, Grand Palais, Paris, and at the closing of this exhibition, the last of June, it will be forwarded to Detroit.

Before shipment I will send to you the exact dimensions so that you may be prepared to place the group, which I hope will be acceptable to the Board of Trustees of the Detroit Museum of Art, and to the community at large.

With kindest regards and continued interest in all efforts for the promotion of art in my home city, believe me,

Yours most cordially,

GRACE WHITNEY HOFF.

A later letter gives the dimensions of the group as 73 inches high, 63 inches wide, 49 inches deep, and weighs 6500 pounds. It will probably arrive early in August.

This is the third important work of art given to the Detroit Museum of Art in as many years by Mrs. Hoff, or through her influence, the painting, "*Happy Days*," by Elizabeth Nourse, having been purchased from the "Grace Whitney Hoff Museum Purchase Fund" and presented by the International Art Union of Paris, and the painting "*In the Valley*" by the noted French animal and landscape painter, Julien Dupre, having been presented by her.

"STACKYARDS IN WINTER," BY G. W. PICKNELL.

A gift quite unexpected was that of a landscape in oil entitled, "*Stackyards in Winter*," by G. W. Picknell, an American artist who has received considerable notice through the critics at the various exhibitions in which he has shown.

The picture was presented by E. Murray MacKay, a former Detroit artist who studied in the Detroit Museum of Art School some years ago, and who has the interest of the Detroit Museum of Art very much at heart.

"*Stackyards in Winter*" was painted in the little town of Etaples in France. It is early morning in winter. The sun casts long shadows, the trees are bare, and a crusty snow covers the earth and the winter fodder. It is a snow picture in which the artist has realized his highlights and gradations of color in his shadows by combining warm and cold colors in a very effective way. The subject is commonplace, but the artist has made it interesting by keeping his composition simple and painting the scene before him with a directness that shows good training. The whole gives a fine sense of a cold wintry atmosphere.

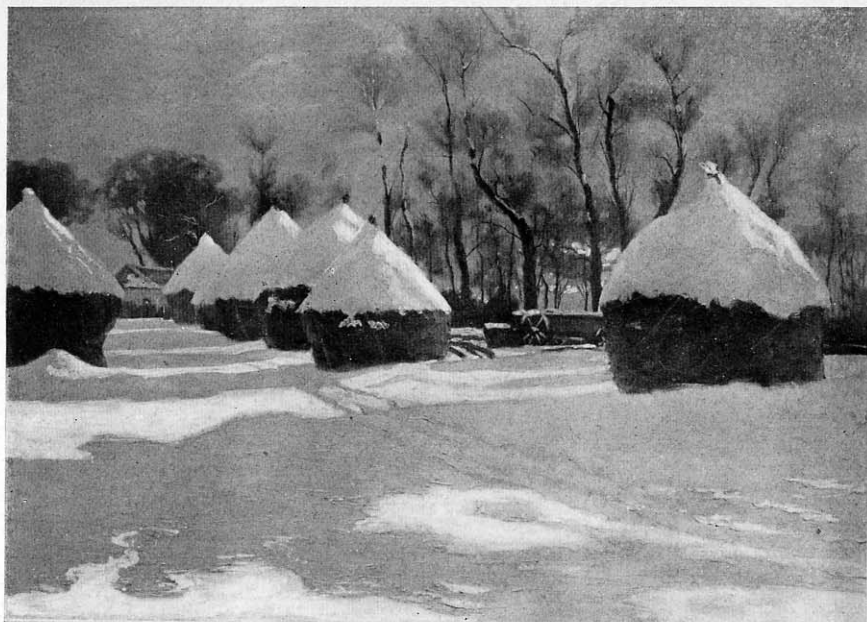
Mr. MacKay, who has resided abroad for a number of years, shows himself to be a good patriot as well as an artist in this remembrance of his home town.

SENATOR PALMER'S BEQUEST.

By the will of the late Senator Palmer, the Detroit Museum of Art receives the silver loving cup presented to the Senator by the World's Columbian Exposition, of which he was President, and the Art treasures that have been on exhibition in the Museum for some time.

"THE SMUGGLERS' CAVE," BY HARRINGTON FITZGERALD.

A gift from an unlooked-for source was that of a painting by Harrington



STACKYARDS IN WINTER

By G. W. Picknell, Contemporary American Painter

Presented by Mr. E. Murray Mackay, a Detroit artist, now residing abroad.

Fitzgerald entitled "*The Smugglers' Cave*," which has been presented to the Detroit Museum of Art by the artist.

Mr. Fitzgerald is an American artist and author, being proprietor and art editor of the Philadelphia Item, and a painter of high ideals and no mean ability. His picture, which is painted with sincerity and much freedom, shows the interior of a large cave on the coast of France with several smugglers variously disposed about a boat which has been dragged from the water, some unloading its illicit merchandise, others gathered about a newly kindled fire. The artist has keyed his picture up to a pitch which admits of the use of much beautiful color, yet it is kept well in tone. The figures are masterfully painted, the artist having caught and suggested anatomy and action, without too much detail.

Mr. Fitzgerald, born at Philadelphia in 1847, has seen many manifestations in the art world, some good, others misleading, but through it all he has maintained his belief in the sane. His student days were spent under George W. Holmes, Thomas Eakins and others of Philadelphia, and under Isabey and Fortuny in Paris, and the influence of their teaching has remained with him throughout the many new movements which have distracted many artists of a less fixed purpose.

As Art Editor of the Philadelphia Item, Mr. Fitzgerald is doing a good work in his able articles on American art.

"BELISARIUS AND THE BOY," BY BENJAMIN WEST, P. R. A.

In the January number of the BULLETIN appeared a letter from A. Leonard Nicholson, Esq., of London,

England, announcing his gift to the Detroit Museum of Art of a signed and dated painting of "*Belisarius and the Boy*," by the famous American artist, Benjamin West.

The picture arrived in good condition and is a very desirable addition to the Museum's permanent collection.

Many of West's pictures are very large, and galleries usually find too little room in which to display them. This example, however, has all the characteristics and technical qualities of the artist, and for display purposes is of desirable dimensions.

There is and was much fiction mixed up with the history of Belisarius, the famous Roman soldier, general, consul and saviour of his country, to the effect that he was deserted in his old age, and had to beg in the streets of Constantinople, and it seems to be this incident which the historical painters, novelists and poets seize upon for their story.

Benjamin West chose it for the subject of his picture which the Museum has just received. The decrepit old man, his armor still on, sits on a fallen architrave deserted by all his friends and acquaintances, except a curly headed youth who is asking alms for him. The hand of Belisarius rests familiarly upon the shoulder of the youth, who alone seems to understand the accomplishment of the warrior. It is a youth in whose eye one can distinguish hero-worship. The boy, more far sighted than his countrymen, remembers what this great man has accomplished.

Benjamin West was born in America, of Quaker parents, in 1738, and must be given credit for some genius, for despite the simplicity in which he was brought up, he learned a good deal of the art of painting while yet a boy. While still a mere youth, he secured commissions for portraits in New York and Philadelphia, and at the age of twenty-two, one of his patrons made

it possible for him to go to Rome to study. Settling in London after his return from Rome, the balance of his life really belongs to England. His success was phenomenal in England from the beginning. At the death of Sir Joshua Reynolds he was elected President of the Royal Academy, and received the Order of Knighthood.

EXHIBITIONS.

THE DETROIT SCHOOL OF DESIGN EXHIBITION.

The second annual exhibition of the work of the Detroit School of Design opened in the Museum Thursday evening June 5th, with an informal reception in which students, officers, and friends of the school gathered to review the work of the year. There being over 700 specimens of the students' work, the main gallery and three smaller galleries of the Museum were given over to the exhibition, which remained on view until June 30th.

The quality of the exhibition is of a high order and with the harmonious matting and framing of the exhibits it is an exhibition which does credit both to the School and to the Museum.

Director George T. Hamilton of the School of Design makes clear the aim of the school in his preface to the catalogue in a clear and concise manner, and this was of great help to the visitors in reviewing the exhibition.

In the main gallery was hung the department of drawing, in which were to be seen in their proper order of development, sketches of life in action for which the aquarium and zoological collections at Belle Isle furnished the students material for rapid sketching. The object is to portray in a few rapid strokes the character of the model. Fish, birds and animals have been pictured in almost every light and position. Farther along in the same gallery were the anatomical studies which give the

students an understanding of the relation of motion and power to form.

The drawing department under the leadership of Arthur W. Heintzelman has been very successful, considering that it is but a year old.

The Saturday morning junior class, made up of pupils from eight to fourteen years of age, is also represented by a very interesting exhibit. Miss Marion Loud, Mr. A. W. Heintzelman and Mr. Alfred Nygard of the model-

ing department all contributed to the success of this class.

The Department of Design, under the able direction of Mr. Hamilton, director of the school, begins its work by giving the students a few lines called elements, which they use in the production of original arrangements. By gradual steps the student is led to larger and more complex problems, his hand and mind being developed in unison.

Color is studied in much the same



BELISARIUS AND THE BOY

A Signed and Dated Picture by Benjamin West, P. R. A.

An early American painter of Quaker parentage whose life was largely spent in England.

This picture, exhibited in London in 1802, was presented by A. Leonard Nicholson, Esq., of London, England.

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way as line and form. An intelligent knowledge of color is given in the elementary exercises in which the student learns which hues and tones are complimentary, and is taught to put them together without muddiness or clash.

In the two east galleries were shown a hundred or more framed color designs, partly first and partly second year's work, in which the student has kept his colors clear and pure, and has done delightfully original work.

In the clay modeling department may be seen anatomical studies from the bones and muscles to completed face and head studies. Architectural forms are also taken up and presented. This department, under the direction of Mr. Alfred Nygard, has worked in harmony with the other departments and has produced some excellent work during the year.

CONTEMPORARY AMERICAN ART.

For the pleasure and benefit of summer visitors a selected group of paintings by contemporary American artists has been hung in the Main gallery. Most of them are the property of the Museum, but they have been supplemented by a few borrowed canvasses from other Museums or from the artists.

It has been our purpose to arrange these pictures so that they will be seen to the best advantage. By confining the selection to eminent contemporary American painters, it has been possible to choose works that go well together, and which will enable the visitor to carry away a distinct impression of one school, its aims and tendencies.

In order to guide him in discovering the beauty of the individual canvasses making up this collection, we have tried in the succeeding pages of this number in our poor way to give interesting facts and views about each picture, which will add to his pleasure while here and

permit him to carry away a souvenir.

It has been our further desire in publishing much that has been seen before in the BULLETIN to call the attention of Detroiters to some of the good pictures which the Museum has acquired, and which should form the standard of future acquisitions.

FRANK W. BENSON.

Through the courtesy of the Fine Arts Department of the Carnegie Institute, we are fortunate in having a very interesting picture by the well-known American artist, Frank W. Benson, to show in our exhibition of contemporary American art in the main gallery.

The "*Portrait of a Boy*" by Benson is a picture which makes its appeal alike to the artist and art student, and to the general public. It is a very sincere and satisfying work in its technical qualities, in the simplicity of its composition, and in its fine color and good tone.

It was painted by the artist in 1896 and the same year was awarded the Chronological medal of the Carnegie Institute and purchased for the permanent collection of that institution.

The subject is one of very human interest. A tow-headed boy with a high forehead and a dignity beyond his years stands with his hands thrust into the pockets of his blue blouse suit, his intelligent eyes seemingly sizing the onlooker up meanwhile.

Although Mr. Benson has seen seventeen years of ever-increasing success elapse since this picture was painted, in which his methods have broadened somewhat, no doubt, this "*Portrait of a Boy*" is an accomplishment which gives him much pleasure and satisfaction whenever he sees it.

WINSLOW HOMER.

The exhibition is greatly enhanced through the generous loan of Winslow Homer's "*Early Evening*" from the



VIVACETTO

By F. Ballard Williams

This decorative picture is a part of the permanent collection of the Albright Art Gallery of Buffalo, and was generously loaned by that institution.

Charles L. Freer collection. Mr. Freer, though out of the city and his collection stored for the summer, very cordially went to considerable trouble in adding this important painting.

Winslow Homer, whose training was largely the result of hard experience, who painted things with which he had a life-long familiarity, is one of the most original forces in American painting. His success in adhering to the locality he knew should be an encouragement to American students of today to stay at home and paint subjects with which they have a wide knowledge and which is a part of their lives.

The example loaned by Mr. Freer of this noted marine painter, is entitled "*Early Evening.*" In it Homer has given a decorative and masterful picture

of the Maine coast in literal terms. The beauty and picturesqueness of the rock-bound coast at evening is shown. The two women with their knitting standing high on the rocks in the evening breeze, and the old sailor with his glass, who is scanning the ocean, are employed only as a theme in his composition, yet they are realistically rendered and with a character which only a man thoroughly comprehending and in sympathy with their simple dignity could present so faithfully. The immense sky, tinted by the setting sun; the ominous clouds which are so vital to the scheme of design and color, is likewise depicted with a grandeur and a realism which makes one feel that the artist is setting down a part of himself. The rocks of the foreground are fine in texture and solidity.

and they too play an important part in the building of a beautiful ensemble. "*Early Evening*" was begun by Homer in 1881, and it shows the trend of the man's genius better than his later works, which are more abstract interpretations. It is a step in the progress of his independent effort that is exceedingly interesting, and which aids one in comprehending the thinking processes of one of America's greatest painters.

Since the picture has come into the possession of Mr. Freer, it has been in great demand. It was shown at the Carnegie Institute in 1908, when the artist was honored by being given an entire room for his works. It was also invited to the Annual Exhibition of the Albright Art Gallery in 1909, and has been shown in many other notable exhibitions.

JOHN W. BEATTY.

The people of Detroit will also have an opportunity during the summer to see a painting by John W. Beatty, M. A., Director of Fine Arts of the Carnegie Institute, who, despite his confining administrative duties finds time to paint at least one picture each year.

As a figure in the art world, Mr. Beatty has long had an enviable reputation as an efficient director, combining a highly aesthetic nature and rare business acumen with a pleasing personality, but his rare ability as a painter was not generally known (although he is represented in many private collections, and has a picture in the Evans Collection, National Gallery of Art, Washington, D. C.) until an exhibition of his paintings was got together by his friends two or three years ago, since which time his pictures have been invited by many of the Museums.

The picture courteously loaned the Detroit Museum of Art is entitled "*Chiltonville*," and shows a hilly country in early summer.

In the foreground is a stretch of newly plowed land bordering a small lake on the bank of which grows tall marsh grass. Beyond the lake the undulating stretch of country shows a beautiful variety of color, and in the distance is the small town which gives the picture its name. The composition is pleasing, the technique broad and direct, and the color varied and harmonious. Painted in a high key, there are fine gradations of color, good feeling of atmosphere, and the ensemble is in good tone.

BALLARD WILLIAMS.

The Buffalo Fine Arts Academy, also a very kind neighbor, has generously loaned us a painting by Ballard Williams from their permanent collection to supplement our summer exhibition.

"*Vivacetto*" is one of the best of Ballard Williams' decorative canvasses that have found such favor with art patrons in recent years. It is a typical landscape with female figures beautifully gowned in rich flowing drapery, and so disposed as to make a charming composition that delights the eye. They enliven the scene, and afford the opportunity for the use of the varied but harmonious color that is necessary to the ensemble.

This picture is as decorative in character as a fine tapestry, and as good in color, and should be looked at from this standpoint to be enjoyed to its utmost. Picture in your mind's eye a room built in harmony with "*Vivacetto*" as the one attraction—a gem in a proper setting,—and you begin to grasp the beauty of the picture and the decorative aim of the artist.

JEAN M'LANE.

A woman painter who is becoming known for her marked ability as a portraitist is M. Jean McLane, whose "*Girl in Grey*" has been loaned to us for the summer by the Toledo Museum

of Art. This talented painter, born in Chicago in 1878, is represented in nearly all of the larger annual exhibitions, and has been awarded many honors. The "*Girl in Grey*" was exhibited in the St. Louis Exposition in 1904, where it received a bronze medal.

It is a full length portrait of a girl in a black hat and gray street costume, quiet in color and dignified in its simplicity.

The artist studied in her native city at the Art Institute, and later with Duveneck and Chase. She was made an



GIRL IN GREY

By M. Jean McLane

This picture is loaned by the Toledo Museum of Art.

Associate of the National Academy in 1912, and received the Julia A. Shaw prize.

THOMAS W. DEWING.

The Picture Fund of 1908 was devoted to the purchase of "*The Recitation*," by Thomas W. Dewing, a good example of an eminent American artist.

"*The Recitation*" portrays a study of the twilight hour. It has all the sentiment of quietude at dusk, suggested rather than expressed. Two women of Dewing's splendid type have come into the garden, the one to rehearse, the other to judge of her work. A hedge marks the confines of the garden and indistinctly one can see small white blossoms here and there. The picture is purely one of tone; form is not altogether absent, but it is only contributory to the picture in its entirety. The story it has to tell is one of color, and in this respect it is like a beautiful gem.

This canvas is so highly thought of by the neighboring institutions that it is hard to keep it at home. Since it was acquired by the Detroit Museum of Art in 1908 it has been specially invited to the following notable exhibitions:

Exhibition of Oriental and American Art, University of Michigan.

Inaugural Exhibition, Toledo Museum of Art.

Sixteenth Annual Exhibition of the Carnegie Institute.

Annual Exhibition of Paintings by American Artists, City Art Museum, St. Louis, Mo.

Annual Exhibition of American Art, Art Association, of Indianapolis, 1912.

The wise choice of the committee who purchased this picture, no doubt, has had much to do with the subsequent success of the Picture Fund.

J. H. TWACHTMAN.

In the year 1908 Mr. Charles L. Freer purchased and presented to the Detroit Museum of Art a painting entitled

"*The Pool*," by J. H. Twachtman, which was destined to provoke the delight and admiration of all those who come to know it thoroughly. It is not a popular picture. Many visitors fail to grasp its beauty, but those who see it time after time, some day suddenly have a miracle performed on their vision, after which their rapt and blind admiration knows no bounds.

Poor Twachtman, laboring under the greatest burdens, sensitive beyond the ken of mortals, an artist who sensed the aesthetic rather than analyzed it, knew he was right, and had the courage of his convictions in the face of misunderstanding and hardship, producing charming poetical interpretations of nature which are the delight of the artist and art lover and are becoming more generally liked by the general public.

"*The Pool*," encompassed by a high bank, covered here and there at the water's edge with green verdure, is shown in the heat and light of a summer day. A tree, with branches high up on the trunk, is reflected in the waters. A hilly background, covered with vegetation, which has taken on the ripened hue of midsummer, is disclosed in the glory of noonday.

The merit of this picture does not lie in an attempt to show the individuality of this particular scene; the object of the artist has been to paint the luminosity and the atmosphere which envelops this landscape. So intent has he been on expressing the mood of noonday in mid-summer that he has omitted other facts which, unfortunately, the public look for. The picture is a very beautiful and harmonious bit of color, revealing nature in a most poetic interpretation in which the sentiment of the scene is conveyed in an admirable way. The picture, too, enjoys a wide popularity in other cities, having been shown in the Fourteenth Annual Exhibition, Carnegie Institute, Annual Ex-



EARLY EVENING
By Winslow Homer

The people of Detroit are given an opportunity to see this important example of the work of one of America's most eminent painters through the kindness of Mr. Charles L. Freer.

hibition of the Art Association of Indianapolis, and in the memorial exhibition of his works at the Buffalo Fine Arts Academy, Buffalo, 1913.

WILLARD L. METCALF.

One rarely encounters an artist who has adopted the method of the impressionist, who pleases the general public, but Willard L. Metcalf is an exception. The Museum is fortunate in having two examples of widely different character by this eminent American artist.

One of them, of early spring, was purchased from the Picture Fund of 1910,

and is entitled "*Unfolding Buds.*" It is a bit of arrested nature at that time of the year, when all the trees are just leafing, when the first attractive carpet of green covers the earth. Upon a rocky hillside this carpet of green is broken up here and there by a group of boulders, and two small fruit trees in bloom; the one with white blossoms almost in the center of the picture, leads the eye into it; the other, with the pink blossoms, enhances the values. The trees cast charming shadows of a darker green; not the long shadows of morning or evening, but brilliant ones

of near noon-day, when the out-of-doors of early spring is most attractive, when the warm sun of midday is sought by the nature lover. Some distance up the hillside so small as not to intrude on the landscape are a couple of ewes with awkward spring lambs at their sides. Just over the hilltop the upper part of a farm house is visible, while beyond on a second hill in mingled foliage crop out the dark evergreens in pleasing contrast. A ravine at the right carries the perspective of the picture from the variegated tints of the trees in the middle distance to the purple haze of the horizon.

The other painting by this artist, entitled "*The White Veil*," is from the Charles Willis Ward Collection, and is one of the pictures that have grown in favor every day it has been in the Museum. It is without question the most popular as well as one of the very finest, technically, of this artist's works.

"*The White Veil*" is a scene essentially American. New snow has covered a hilly landscape and is still falling; a group of evergreens are bending beneath the weight that has covered them, and in the distance is just a suggestion of a house where shelter and warmth are to be had. The summer visitor from the rural districts stands before it and exclaims, "Many a time have I hunted rabbits after a snowstorm like that," and the reminiscence is a critical compliment. He only says in a different way what the artist does when he enthusiastically points it out with "That snowstorm is a bully good thing. It is so true; its values are so good."

Both the Metcalf pictures have been invited to important exhibitions of American art in many other cities, where they have been much admired.

ROBERT REID.

A recently acquired picture which furnishes the visitors with much en-

joyment is "*The Miniature*," by Robert Reid.

This picture in the violet tones with which the artist is so successful, is perhaps the last word in Mr. Reid's accomplishments. It is simple and dignified and full of beautiful color. A woman sits at a dressing table gazing at a miniature; her back is toward the observer; beyond her is a window through which a flood of light enters her lovely boudoir. There is a wonderful brilliancy and delicacy in the gradations of color and the whole is very decorative.

EDWARD W. REDFIELD.

A more faithful student of American landscape has not appeared than Edward W. Redfield. His fidelity to scenes of his home land has brought him a long list of honors, both at home and abroad.

In 1909 the Museum purchased from the William C. Yawkey fund "*Grey Days*" by this artist, in which he gives a conception of one of those snappy mornings in winter when the frost is still in the atmosphere, and everything exhales a cold crispness. The clear stream is frozen over, and a little hamlet on its banks awaits the morning sun before exhibiting any signs of life. The snow is of that quality that will squeak and creak when the first vehicle passes over it.

"*The Meadow Brook*," by Edward W. Redfield, a part of the Charles Willis Ward collection, is one of his most satisfying pictures. It is a late winter subject, the ground covered with a crusty snow through which the dead grasses are seen cropping out. The spacious fields flanking the tiny stream of running water are very truthfully rendered.

CHILDE HASSAM.

Perhaps no American artist of today tells us a more beautiful story of color than Childe Hassam, whose "*Place Cen-*

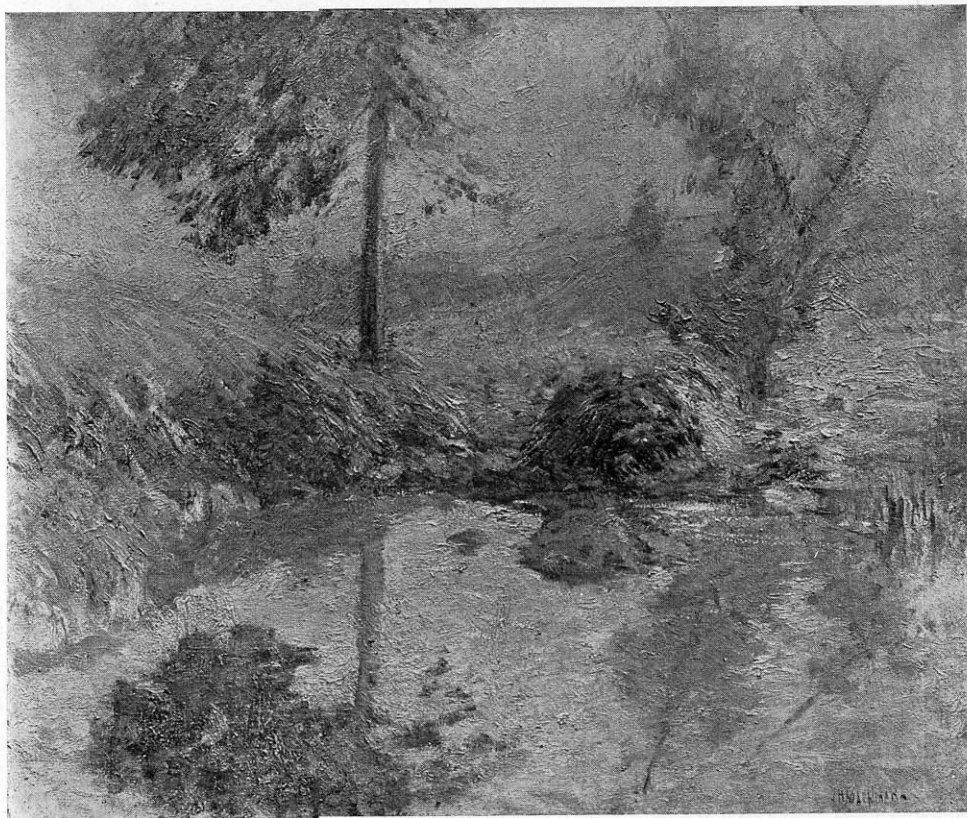
trale and Fort Cabanas, Havana" was purchased for the Museum's permanent collection in 1911.

This painter, with a keen sense of color, found in the heightened palette of impressionism a means of expressing his color emotions. He has assimilated the good of the impressionistic movement, but has continued to develop along original lines, maintaining his belief in beauty of design and bringing his sensitive vision to see new beauties in the ever changing world about him. His style has considerably changed since this picture was painted in 1895,

but in this the artist has attained the height of skill in a certain technical style that gives a sense of solidity and texture not excelled in his later period. The tone of the picture is admirable and while his progress and development have carried him to new methods, one feels that he has rendered this subject with a method suited to it. "*Place Centrale and Fort Cabanas*" was awarded the Webb Prize at the National Academy of Design, in 1895.

D. W. TRYON.

No picture acquired by the Museum has given the general public more satis-



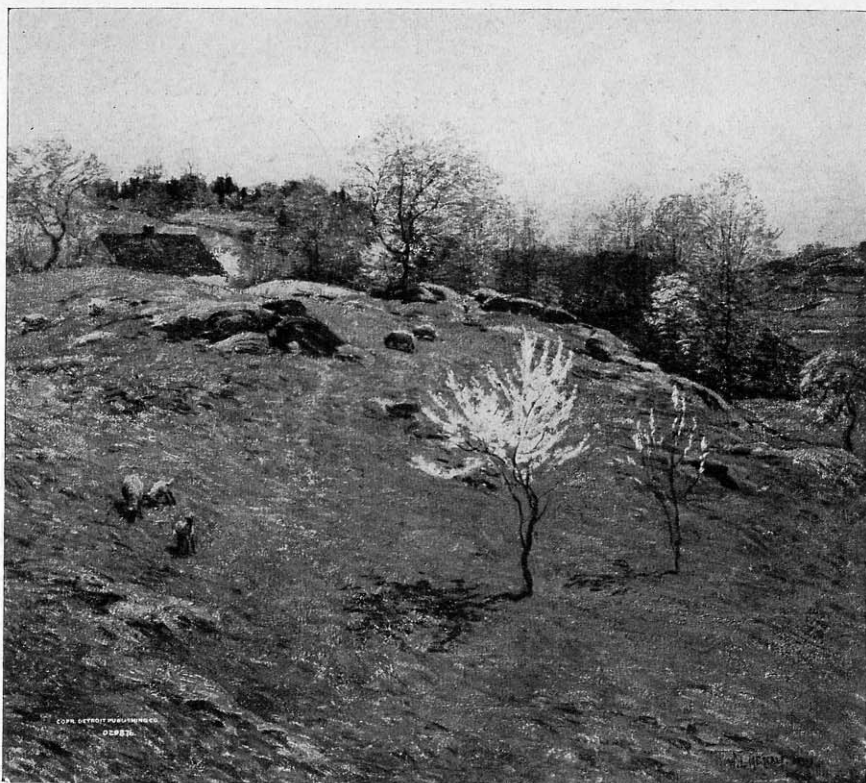
FROM "THISTLE" PRINT
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THE POOL

By John H. Twachtman

Presented by Mr. Charles L. Freer

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FROM "THISTLE" PRINT
 COPYRIGHT BY DETROIT PUBLISHING CO.

UNFOLDING BUDS

By Willard L. Metcalf

Purchased by Popular Subscription.

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faction than "*Before Sunrise, June*," by D. W. Tryon, purchased from the picture fund of 1906.

This landscape, which depicts the tender mood of early morning, does not give a very definite statement of the trees, grass, etc., making up the composition, but its beauty lies in showing the sentiment of a June morning before sunrise. The meadows carpeted in the green of early spring are seen through the caressing atmosphere of dawn. In the clump of trees in the middle distance, and in the tiny stream that is just suggested, the artist has left plenty of room for the play of the imagination;

he has not crowded out his poetical interpretation by mechanically rendering every detail before him.

J. FRANCIS MURPHY.

"*Autumn*," a landscape of the character for which J. Francis Murphy is well known, was acquired with the picture fund of 1912. It is a picture that sings of the approach of autumn in beautiful tones, with a variety of color that grows on one as the picture is lived with. Mr. Murphy's interpretation of American landscape is poetical and at the same time he is a true seer and a sincere worker. His pictures are not

overcrowded with minutiae and his compositions are simple to a degree of austerity sometimes, but they radiate a beauty of color and tone which makes them very popular.

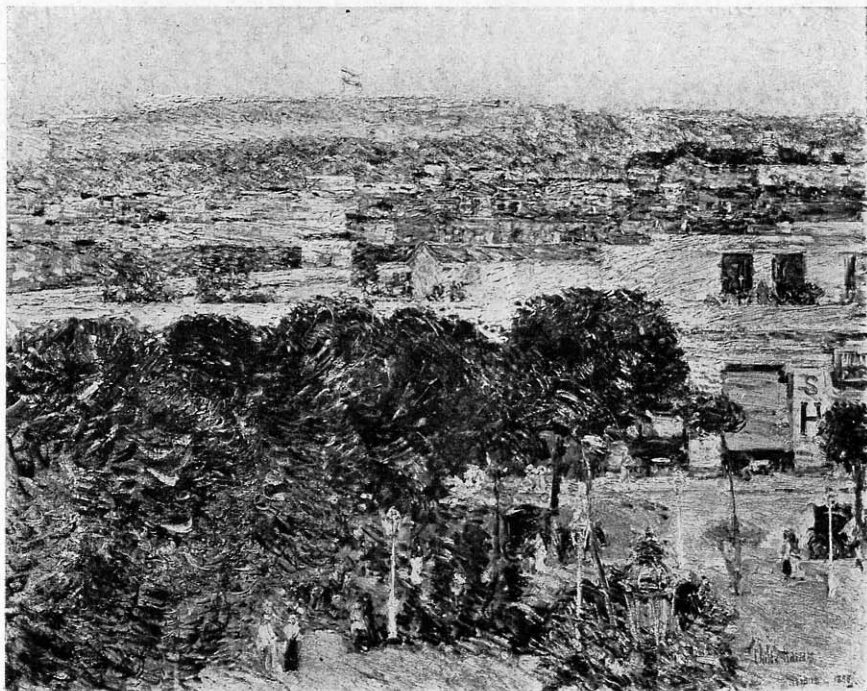
GARI MELCHERS.

The example of Gari Melchers shown in this collection entitled "*In the Arbor*" is one of vital importance though small. It represents the first effort of the artist in a new departure in which he has been very successful. The arbor subjects have since been produced on a larger scale, one of them now being in the permanent collection of the Metropolitan Museum, but none are more beautiful or representative of the artist's colossal skill or judgment than this, which has all the spontaneity of pent up interest, and which is delightfully

keyed to show the sunlight and shade in proper relation. In subject, color and composition it is up to the Melchers standard. This picture was purchased by Mr. Charles Willis Ward who has expressed his intention of presenting it to the Museum.

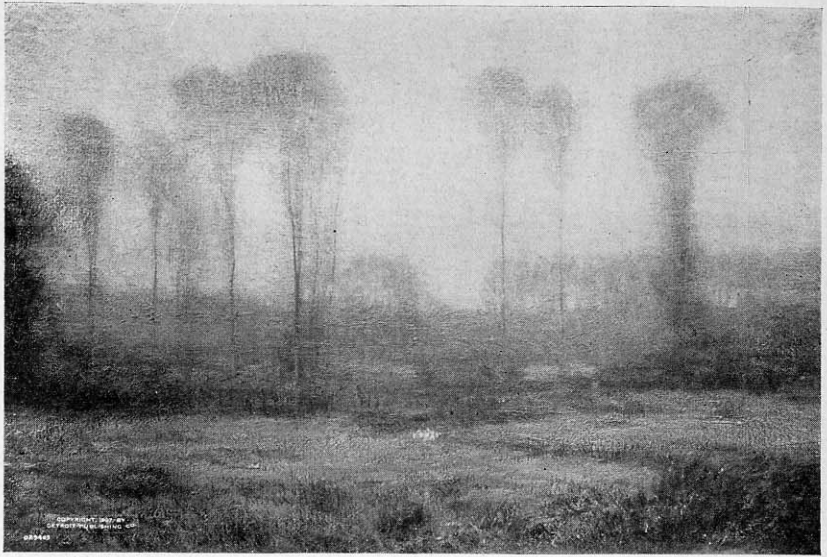
GEORGE ELMER BROWNE.

Through the courtesy of the artist, we are enabled to show two of the decorative works of George Elmer Browne, an artist whose sincerity of purpose and clear aim has won him much recognition and who is represented in a number of Museums of this country. One of them entitled "*Trees, Late Summer*," is a landscape with trees which are inclined by a hot summer breeze. There is a good outdoor feeling about it and at the same time the cloud and



PLACE CENTRALE AND FORT CABANAS, HAVANA

By Childe Hassam



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BEFORE SUNRISE, JUNE

By Dwight W. Tryon

Purchased by Popular Subscription, 1506.

06.6

trees form a beautiful decoration. The other, entitled "*Venetian Boat Sails*," gives a much greater opportunity for a play of color. The picturesque boats of Venice crowding the lagoon form themselves under the direction of the artist into a beautiful design, and a gorgeous display of color, and are executed with a technical ability equal to the high keyed tropical subject.

FRANK DUVENECK.

A "*Study Head*" by Frank Duveneck is shown through the courtesy of the Henry Reinhardt Galleries of Chicago, which is already attracting much attention. It was painted in 1873 during the student days of this artist in Munich, and possesses a virility which is the admiration of artists and is invaluable to the student of painting. It is fine in color and structure, its planes being marked out by rugged strokes without the usual rounding up, the lesson of form thus

being clearly brought home to the student. The whole is very pleasing in tone, and interesting in subject, so that it is likewise enjoyed by the general public.

The Detroit Museum of Art differs in its policy from many similar institutions in this respect—the young men employed in its galleries and corridors are not merely guards, but have been selected and trained in a knowledge of their respective departments so that they may intelligently answer any inquiries and thus be of greater service to the public. The employees have all been in their respective departments for several years, and are thoroughly conversant with the exhibits displayed, and the public is cordially invited to ask them questions regarding anything connected with the Museum, and they are assured a courteous and intelligent response.

BULLETIN OF THE DETROIT MUSEUM OF ART

PUBLISHED QUARTERLY BY THE

DETROIT MUSEUM OF ART

Incorporated February 16th, 1885

Edited by CLYDE H. BURROUGHS

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EDITORIALLY.

No pretense has been made to assemble a special exhibition for the summer, for Detroiters who can afford a vacation seek recreation elsewhere and otherwise than in a hot gallery. The schools and study clubs have no work sessions at this season, and the visitors are largely made up of the floating population that a convention city brings, hence it is thought advisable to conserve the exhibition fund for

the coming season when some fine special exhibits will be seen.

But there has been an effort, with the means at hand, to present the Museum's permanent collection in an attractive and impressive way, and to this end a rearrangement of the galleries has been made.

In the Main Gallery are seen pictures by Contemporary American Artists. The walls of this gallery have been covered with a summer dress which at once makes the room light and inviting, and gives an admirable background for the modern pictures shown.

It has been our aim to present in this gallery the fine paintings acquired during the past few years, and which form the nucleus of an important collection of American pictures. Through the courtesy of some of the neighboring Museums, which we gratefully acknowledge, it has been possible to supplement these pictures with examples of a few important painters not represented in our permanent collection, and too infrequently seen in Detroit.

It is believed that those who contributed toward the acquisition of these fine paintings will be able by means of this summer exhibition, to grasp the importance and the beauty of the pictures more than they ever have before.

There is no doubt but that the Museums of the future will pay more attention to the arrangement and display of exhibits that they possess. More thought will be given to the harmonious placing of a group of pictures, be it ever so small.

Picture galleries tire people quickly, not because the pictures are not up to the standard, but because they are displayed improperly. It requires too

much effort to see the things one wants to see.

There is one New York dealer in whose rooms one likes to linger indefinitely. His stock of paintings is no doubt as large as others but he does not try to display them all at once. If you go into his larger exhibition room you will find no more than ten or twelve canvasses, all hanging on a line with plenty of space between and each canvas hangs there as if it were made for those particular surroundings. Go into another one of his galleries and you may find six pictures. You are surprised to learn upon going out that you have spent an hour in this room, but you long remember the six exquisite things that were shown there.

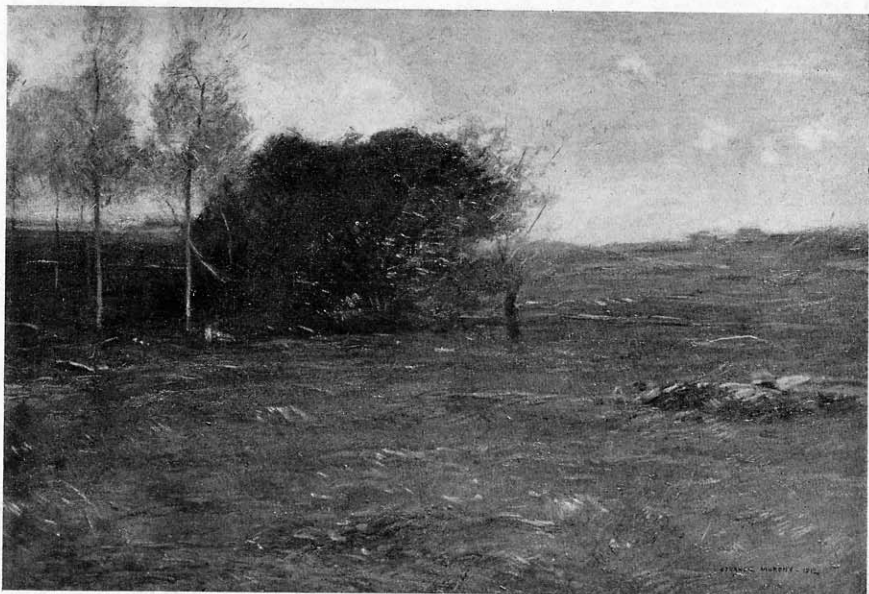
One experiences the keenest satisfaction in visiting the Freer collection; and its enjoyment lies not only in the

fine things which go to make up the whole, but fully as much in its harmony of arrangement. One visits the collection without fatigue, and carries away distinct and delightful impressions, that are a pleasure and inspiration long afterward.

During the month of June the Detroit Museum of Art was visited by 8,201 people of which 5,707 came weekdays, and 2,494 Sundays. This is an average daily attendance of 219 and an average Sunday attendance of 623, a good attendance for a hot weather month.

A. H. GRIFFITH RESIGNS.

A. H. Griffith, who has been director of the Detroit Museum of Art since 1891, tendered his resignation to the Board of Trustees on May 14th to take immediate effect. It was accepted by the Board.



AUTUMN

By J. Francis Murphy

Purchased from the Picture Fund of 1912

MUSEUM HOURS.

Beginning June 1st, and continuing throughout the summer, the Detroit Museum of Art will have a new schedule of hours, which will be for the greater benefit of the public, opening at 10 a. m. and closing at 6 p. m.

If the people show their approval of the added two hours, from four to six, by taking advantage of them, this schedule will be continued throughout the year.

Heretofore it has been customary to close the Museum on certain holidays, but it is believed that the citizens of Detroit as well as out of town visitors, will be glad to avail themselves of the opportunity of visiting the collections on these days.

ACQUISITIONS.

Mr. Edward C. Walker presented a portrait of Thomas Hardwicke, late English architect, by the English Artist, John Hoppner, R. A.

Mr. A. Leonard Nicholson, of London, England, presented a painting in oil entitled "*Belisarius and the Boy*," by Benjamin West, P. R. A.

Mr. Murray MacKay presented a landscape in oil entitled "*Stackyards in Winter*," by G. W. Picknell.

Mr. Harrington Fitzgerald, an American artist living in Philadelphia, presented one of his paintings entitled "*The Smugglers' Cave*."

Mrs. Grace Whitney Hoff, of Paris, France, presented a group of sculpture entitled "*Give Us This Day Our Daily Bread*," by Madame Berthe Girardet.

Mr. Henry Ledyard presented six etchings by Lallane.

Mrs. Fred C. Massnick presented a mounted pea fowl.

Mrs. Rosetta Hartness and Mr. Tom Wilkinson presented a frame contain-

ing specimens of stone and metal seal engravings, executed by T. A. Wilkinson.

Mr. T. B. Walker, of Minneapolis, presented four catalogs of the Walker collection.

Miss Ruth C. Hawkins presented a catalog of paintings in the Annmary Brown Memorial.

The 1913 Convention of the American Numismatic Association will be held in the Museum August 24th to 27th.

In the Main Gallery will be shown the most comprehensive exhibition of coins and medals ever shown in Detroit.

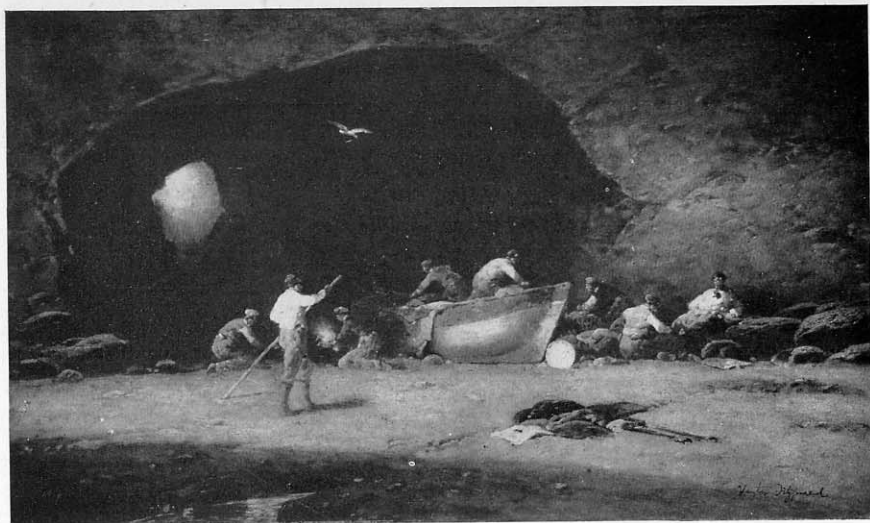
LECTURES.

On the evenings of April 15th-16th, two lectures were given by Prof. George Pierce Baker, of Harvard University, on *The Drama*. The lectures were under the auspices of the Society of Arts and Crafts, but were free to the public.

Professor Baker's popularity as a speaker must have preceded him, for the auditorium on both nights was well filled.

In his first lecture on "*Civic Drama; the Pageant and the Municipal Theatre*," Professor Baker dwelt particularly on the status of the theatre as an educational Institution, and in a series of slides, many of them of European Cities, he showed what could be done in the way of making the theatre a part of the civic life of the town. He did not approach his subject as a visionary, but took it up from its most practical standpoint.

In the second lecture on "*The Newer German and English Staging of Plays*," Professor Baker took his audience behind the scenes and showed them the machinery that is used in the proper production of plays.



THE SMUGGLER'S CAVE.

By Harrington Fitzgerald, American Artist and Author.

Mr. Fitzgerald, who is publisher and art editor of the Philadelphia Item, presented this example of his work to the permanent collection of the Detroit Museum of Art.

Professor Baker is the head of the Department of Dramatic Literature at Harvard University and he showed himself not only a profound student of the Drama, but he had the happy faculty of being a popular speaker—in other words, of taking his audience with him throughout his lecture.

The City of Detroit is to be congratulated upon having a society like that of the "Arts and Crafts," which is actuated by a desire to serve the public with instructive discourses along the line of the fine arts.

A lecture on "Musical America" was given in the Auditorium of the Museum on the evening of May 1st, by Prof. Victor Benham, of the Michigan Conservatory of Music. The lecture was well attended and the speaker brought home to his audience many truths as to what is required in the proper understanding and interpretation of music. He emphasized on the pianoforte, the

facts which he was trying to bring home to his audience.

The Detroit Museum of Art accorded to St. David's Society, a Welsh night on the evening of May 5th.

The Cambrian-American Glee Club rendered many of the well-known airs of Wales, after which the Director of the Museum, by means of stereoptican views, took them on a tour through their native country.

Preceding the Wagner Festival, which was held in Detroit, June 2nd, Dr. N. J. Corey gave a lecture in the auditorium of the Detroit Museum of Art, on the "Nibelungen Ring" using stereoptican views which showed the mythical and histrionic conceptions, and also playing on the pianoforte, selections from the music of the great German Composer.

By his appeal to both eye and ear, Dr. Corey gives a lecture which is not only popular with an average audience, but

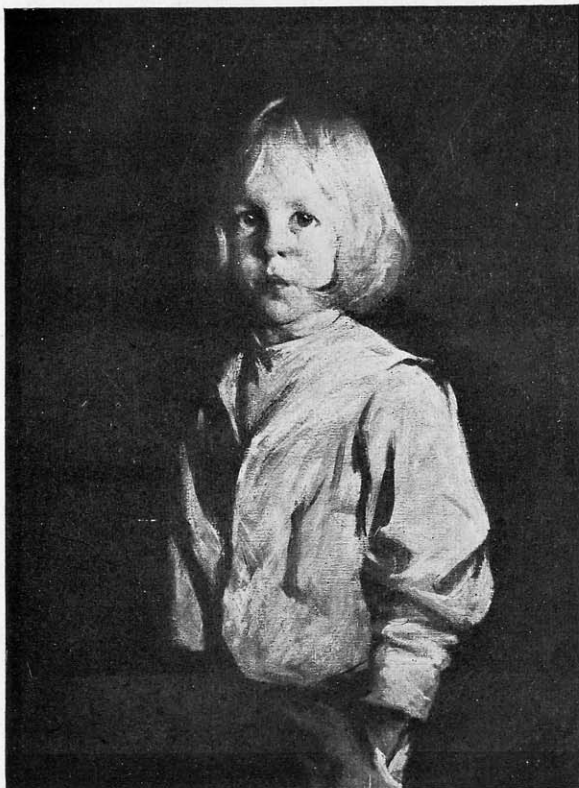
it carries with it a very clear idea of the opera and the laborious task of the composer.

On Friday evening, June 6th, Mr. George T. Hamilton, Director of the Detroit School of Design, gave a lecture in the auditorium on "Art and Life," to an audience of some three hundred interested listeners.

He first took up the physiological effect of good design on the eye, saying that lines built up in rhythm required much less effort on the part of the eye muscles, hence they produce on the mind a pleasant sensation. In this fact, said the speaker, the School of Design finds an excuse for its existence.

A number of slides were shown in which this rhythm of line was clearly discernable, among them examples of Whistler and of the Art of the Orient. He not only showed this principle in examples of painting but in architecture and craftsmanship as well.

In concluding his lecture the speaker referred to the "Machine Age" in which we live, saying that in his belief the teacher of design in the future must take into account this factor. In his opinion the world will never go back to making everything by hand, but that through the teaching of design, giants will grow who will be able to make the machine do their will in the production of beautiful things.



PORTRAIT OF A BOY

By Frank W. Benson

This picture is owned by the Carnegie Institute of Pittsburgh. It was courteously loaned for our summer exhibition.

In Memoriam

The following resolutions were adopted by the Executive Committee at a meeting held June 2nd, 1913:

The Trustees of the Detroit Museum of Art learn with great sorrow of the death of Senator THOMAS W. PALMER on June 1st, 1913.

In 1883, when the feasibility of holding the Art Loan was being discussed, it was largely through his belief in the culture and civic spirit of the people of Detroit, that the recent Museum of Art was founded and made a permanent factor in the lives of the people of this city. Backing his belief with a gift of \$10,000, he so substantially encouraged the project that by the beginning of 1884 a fund of \$40,000 was raised, which was later increased to \$100,000, and the Museum of Art became a reality.

Nor did his interest cease there. Throughout the steps in forming the permanent institution, he gave generously of his time and wisdom, and being elected the first president of the Detroit Museum of Art, and successively re-elected until he had served eight terms, he piloted the project through its infant period and saw it well on its way toward the fulfillment of its usefulness.

While he had of late years left the active work of the Museum to others, he always manifested his interest in it, keeping closely in touch with the work, and lending his encouragement whenever possible.

WHEREAS, A Divine Providence has, through the exactions of nature, taken from our midst the presence of Hon. Thomas W. Palmer, a member of the Detroit Museum of Art and one who as donor and officer, did much to found and further the work of the Museum of Art, be it

RESOLVED, That in his death the Detroit Museum of Art has lost one of its early and staunch friends whose generosity and wisdom made a beginning possible;

RESOLVED, That the memory of Hon. Thomas W. Palmer, and his many good works in founding the Detroit Museum of Art, and in giving generously toward its support of both his means and his wisdom, will always be cherished:

RESOLVED, That the Incorporators and Trustees of the Detroit Museum of Art extend to his family their sincere and heartfelt sympathy in their bereavement; and be it further

RESOLVED, That the above resolutions be placed on the records, and a copy sent to the family.

BRYANT WALKER,
RICHARD P. JOY,
WILLIAM H. MURPHY,
Executive Committee.