

Bulletin of The Detroit Museum of Art

Published Quarterly

To be had for the asking

Vol. VII

OCTOBER, 1913

Number 4

EXHIBITIONS.

PAINTINGS BY INNESS AND WYANT.

During the month of November the Main exhibition gallery of the Museum will be occupied by a retrospective and comparative exhibition of paintings by the late George Inness, N. A., together with a few examples by the late A. H. Wyant, N. A., kindly loaned from the George H. Ainslie collection, of New York.

That it will be a collection of unusual interest is assured, as it covers the entire period of Inness's work, and there are many large and important examples. By one eminent authority the present collection of pictures is looked upon as a display which this generation will never live to see again.

Mr. Ainslie has devoted himself to the acquisition of the works of this forerunner of modern landscape painting and from the fact that he has acquired all of the water-colors that George Innes ever painted, except two or three owned by George Inness, Jr., one may see how thoroughly he has done his work. The water-colors, forty in number, will form a part of the collection.

One has but to read the words of eminent authorities like Albert Sterner, Arthur Hoeber and Elliott Daingerfield, who are thoroughly conversant with the painter's life and works, to be assured of the standing of this collection.

Letter from ELLIOTT DAINGERFIELD Commenting on the Inness Pictures:

Mr. George H. Ainslie,
1140 Dean Street, Brooklyn.

My Dear Mr. Ainslie:

You gave me a very great pleasure in seeing the group of Inness paintings now in your Brooklyn home.

More than any of our painters he was intensely dramatic and versatile, and one can only judge the mastery of the great painter by seeing a group of his works. I may go further and say that all men who wish a knowledge of Inness, and all citizens who have a patriotic impulse at all should see these pictures. There are five, at least, of them which show us the fullness of his power, and all of them are so precious as indicating his ability, his methods, and his growth, that no praise is too great. The five or six greater ones are splendid enough to give to his name that fame which is sure to attach to it in the swiftly coming years—the greatest and most significant landscape painter the world has known. You are to be heartily congratulated upon the possession of these pictures.

Very sincerely,

ELLIOTT DAINGERFIELD.

BY ALBERT STERNER.

George Inness was an honest painter. That is saying a great deal and does not mean that he only copied conscientiously

the nature he studied constantly. It rather means that, as clearly as he could, as directly as his means would permit at a given time of his career, he endeavored to put down in his own way his impressions of nature. His results are successful, in varying degrees. At times a great spontaneity and glowing passion leads him to give a very finished performance with the simplest means, at others, a tortured and complicated technique shows him to be in the throes of experimental metamorphosis, the habit and pleasure of the true artist.

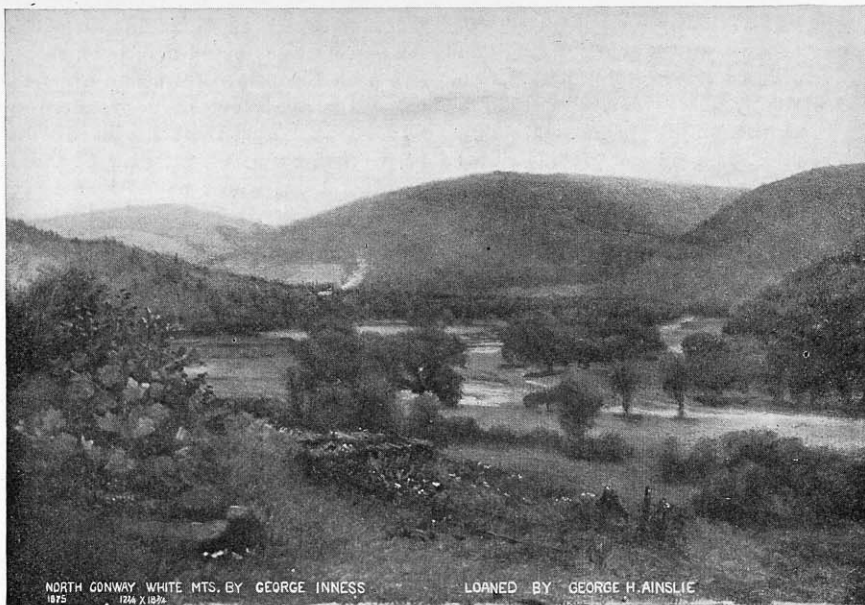
In his early work, Inness, avid for knowledge of the thing seen, uses his brush and pencil restrainedly, and shows a somewhat photographic fidelity to the piece of nature depicted; in his middle period a desire for sense of solidity of the forms and weight of the earth, the rocks, the tree trunks, led him often to heaviness and blackish or muddy color, but in his last and great canvases where he seeks to give but the essential mood of nature, moonlight mist, sunset gloom or glow, the pigments he uses and his methods have become his slaves, and, whether before nature, or turning for his pictorial matter to the stored knowledge of years, his performance has the rare quality of artistic unity, and reaches the spectator to hold him by its untainted emotion. This power alone suffices to place an artist among the great masters.

BY ARTHUR HOEBER.

The late George Inness was not only the greatest landscape painter that America has produced, but he was one of the greatest artists of the modern world, fit to rank with the best of all nations. He may also be said to have come under the head of that much-abused word, *genius*. He loved his nature and he saturated himself with it, painting best from his memory of the

scene, in the quiet of his studio, where, taking his own unconventional way, he might wander into strange paths and experiments, in the end—and this is the secret of the great artist—making himself part and parcel of the performance, so that the result was nature seen through an artistic temperament. It is this that gives the lasting value to his work, that distinguishes it from the mass of excellent technical performances on all sides. Furthermore, Inness possessed a fine sense of the pictorial, knew to a nicety the value of balance, of light and shade, and he had the anatomy of nature at his finger tips, so that in later years every brush sweep was full of meaning. This was the result of a long and serious apprenticeship before nature, the making of hundreds, even thousands of sketches where every branch and leaf were depicted with extraordinary fidelity and for the purpose of study. The road that led to his success was no royal one, flower strewn. He richly deserved all that came to him, for he had fought the battle and had been in the forefront of the fray from the start.

George Inness, of course, had an extraordinary success toward the end of his life, but in truth he was really never without a serious patronage almost from the beginning. He always sold fairly well and had strong admirers, but perhaps it was not until the early nineties that there came to be a highly serious demand for his work. Then it was that Thomas B. Clarke, Richard Halstead and other prominent collectors, seeing the large import of his efforts, began to buy all they could get from Inness, and their reputation was such that others followed in their footsteps. Finally, in 1899, at the sale of Mr. Clarke's collection, came the staggering sensation of a buyer paying \$10,150 for Inness's "*Gray, Lowery Day*," and the public sat up and took



In the Inness and Wyant Exhibition now in the Museum.

notice, for never before had such a figure been offered for an American landscape at auction. That same evening another splendid example fetched \$6,100! It was his "*Clouded Sun.*" Happily these sums were not the result of hysteria, excitement or the nervousness of ill-advised bidders. George Inness had been publicly recognized, and his work stood with the best of all ages. Since that time collectors have vied with each other in their efforts to secure his work, and while naturally the man is better at some times than he is at others—for no artist can be always at concert pitch—the general excellence of Inness is universally admitted. The gods had called him.

The present collection of pictures all represent the man at his best, while some of them are among his undisputed masterpieces—and the word is used with full realization of its significance. The display of the pictures is a chance that this generation will never

live to see again. That this exhibition should be offered to the general public is the citizen's great opportunity, for the show is a liberal education in itself, while in all probability there will never again be such an occasion for the collector to augment his possessions with such representative American examples. Happily, too, the collector is beginning to fully appreciate the advantages of an investment in the best of native art. It is no longer a hazard but an admitted fact that our own men are worthy to stand with the best in the world. It is not necessary to recall such names as Homer Martin, Alexander H. Wyant, Winslow Homer and others to note the increase in values which in a decade have gone up by leaps and bounds. Already the advance in prices is almost unbelievable, and the men being dead and gone, no longer capable of reproduction, is a factor that adds materially to the values.

The marvelously beautiful "*Mill Pond*," shown at the Paris Exposition Universelle of 1900, created a sensation and instantly placed Mr. Inness in a high position in his profession. But, after all, it is a matter of individual choice largely, so admirable is this aggregation of works, and the dispersal of the collection is a distinct art event, the like of which will, it is safe to predict, never occur again in the present generation.

BY ELLIOTT DAINGERFIELD.

This collection of pictures by the late George Inness is most comprehensive, and especially interesting. More than almost any other modern master Inness may be traced in his development with great certainty by his technical methods, in his color and in that transition which progressed from the firm and orderly objective renderings of his youth to the subtle, suave and wholly synthetic works of the last year or two, and again there are those of us still alive who have a personal knowledge of most of these particular canvases, and who are able to say that a given work was executed at a particular time and under certain conditions. This group of works is quite complete, running, as it does, from very early examples, through the later periods, to the heights when he painted with fullest power, and then on to the sweet singing which is prophetic of the final effort—even as a wave seen far away is urged onward, with ever-increasing power, lifts itself into fullest crested height, to break and lose itself in the infinity of the sands.

The poet, the scientist and the technical master are all here, and the colorist. What more can be said to make one know the value of these works as a group, except it be to express the wish that leaps into being—has leaped before when other groups have been dispersed—that the entire collection might be

placed in one great museum where the American people could look upon them, live with them, love them and come to know that we, too, have produced a world master, that there has lived with us, worked beside us, the peer of those of other lands whose names long since became familiar, even household words, and no one of whom combined such versatility or commanded a virility with a sweetness so great as this man, our own George Inness. As I write of him—and it has been my good fortune to do so often—I call upon my memory and see the active, energetic figure, the clean-cut face with its flashing eyes, the head topped with long, even shaggy locks; I see the swift attack upon the canvas, the spread of great waves of color and the magical transformations taking place under the touch that was unlike that of any painter who ever lived. His was a process of evolution in paint (I speak of his later years), not the creation by painting on of objects. Somewhere I have seen it said—perhaps I said it myself—that Whistler's flowers seemed to bloom from his brush—and so with Inness; his forms seemed, nay, the idea did flow from the brush as one watched. What a moment ago was but a spread of cadmium now became broad sunlight, filling meadow and hillside, or, again, the strange swabble—the word is a good one—of black, apparently hopeless in its confusion, become in an incredibly small space of time a splendidly rolling sky, filled with a wealth of billowy form and tender cloudlets—all magic, if you will, but ordered—and his very own, himself the master, and the brush and pigments merely the instruments with which he created. For its clear objectivity and directness of vision let us take the "*Delaware Valley*" (he painted many pictures with this title). How direct the vision and how sure yet simple is the drawing, where the few well-chosen

lines give all the compositional flow that is necessary, and the darker trees, stretching out from the sloping, near hillside, sustain the sense of horizontal and impose a consciousness of perfect balance. Consider, also this hillside with its two little fruit trees, and mark the unerring accuracy with which he has placed the little forms of hay-stack and house gables, so that the observer passes down the far slope of the hill to the nestling farm in the valley—the river flows safely in its bed and the far hills reach a sky line at once elusive and alluring. This is art, and when we consider that this is an early picture, are we not already in the presence of a master?

Some day some one is going to write of Inness's truth of skies, his knowledge of cloud forms, his perfect choice of *idea* in the sky represented in a given theme. We shall then see more of beauty than now when we merely say,

"a good sky." Usually it is more with Inness—it is a right sky.

In some of these landscapes, Turner alone would have presumed to use such color, and in them the problem being similar and the interest exactly in the same place—the splendor of the sunset sky—Inness has dared to reach into the very heart's blood of the palette, and balances the western glory with a wealth of broken tone that is superb and masterly. I saw him working upon some of these pictures and know precisely what his puzzles were—to go down into the little valleys and up the far slope, keeping at all times the fullness of color in the sky. In the one case he uses a lovely green meadow, through which moves a stream vivid with the blood of the sky; and in the other a still pool gives the opportunity to catch the eye with the promised glory of the sky. Of all other objects he has sacrificed just enough—synthecized—to



1391 MONTCLAIR BY GEORGE INNESS

LOANED BY GEORGE HAINSLIE

bring out fully the beauty of the sunset.

Two pictures seem to stand as treasures—pictures which for their beauty and for their method technically are without fault or hitch. They seem to have breathed themselves into being from the master's brush in swift, subtle flowings of color. In both cases they are almost if not altogether in transparent color. Drawn and painted with a consummate knowledge of theme and form, of value and mass, and executed with a love that gives them rare importance, "*The Autumn Woods*" and the "*Home of the Heron*," both masterpieces—it is not necessary to say that either is the finer—they are equally representative of those rare periods in the great painter's life when he painted without strain the thing he felt, speaking to us in the language of line, form and color of the beauty his own soul felt, and bequeathing to all who came after him his love of the woods, the grace of trees and the charm of solitude.

If we have doubted this, is it not dispelled by the sight of such a form as the noble tree in "*The Mill Pond*?" How gracefully its branches drape toward the earth and how subtle and dramatic is the character in the gnarled and broken stump or log on the ground. Old tree, old tree, you, too, shall put off all that royal show of crimson robes and lie stripped, naked and broken; you, too, shall be but a log upon a damp shore! Ah, but meanwhile its autumn splendor glorifies the pond and the dimly seen mill lures us across the mirroring water to other trees and other colors, noble and beautiful! From first to last I saw this canvas painted and know how it was valued by Mr. Thomas B. Clarke, into whose hands it passed at once. And if further example be needed, both of his love and his knowledge of tree forms, shall we not be satisfied by the great canvas, "*The*

Florida Pines?" We who know them best as turpentine pines, or long-leaf pines, know, also, the extreme difficulty of managing the straight, slender trunks, which lift themselves to great heights ere a limb leaves the stem. How skilfully has the artist massed them and how perfectly has he indicated the character in the slender near-by trees, the monotony of straight lines broken by the play of sun and shadow. Such canvases are too precious to be estimated. They are of the nation's treasure, to be loved of the people.

We have also but to look at the great canvas, "*After a Summer Shower, with Rainbow*," to see him in one of those intense, dramatic moods which draw him so close to nature, and to have revealed again his power over the strange, weird light that is the accompaniment of the drama of breaking storm. No man knew storm better, and in this picture that knowledge is fully expressed. The one moonlight is superb. It was originally planned to become a part of the Potter Palmer collection, and through some change of plan it remained in the painter's studio, to be dwelt upon, changed and brought to its final perfection. It is so easy to do the pretty, sentimental moonlight—the thing that pleases. No such mood was upon Inness in creating this picture. It was the majesty of the night, its mystery and its color, that he essayed, and as the canvas grew day by day, losing under his touch all needless detail, it became a veritable poem—a moonlight sonata, indeed, and in my view one of his great successes.

It was almost his last work, and for this and for its own beauty it is very precious. Those who love Inness will dwell long with these pictures; those who would know him may learn the lesson quite perfectly among them, and those who have felt inclined to harsher criticism may well be silenced in their presence.



WOODS IN SUMMER

BY GEORGE INNESS

LOANED BY GEORGE H. AINSLIE

1894 4 1/4 X 2 5/8

In the Inness and Wyant Exhibition now in the Museum.

VIEWS OF TRYON, BY LOIS WILCOX.

November 7th to 30th a small exhibition of paintings of much charm will be that of landscapes of the mountainous country about Tryon, N. C., by Miss Lois Wilcox, a talented young painter whose work is influenced by the open-air school of modern landscape painting. Miss Wilcox has studied with such well known painters as Frank V. Dumond, H. R. Poore, Raphael Collin, Phillip L. Hale, Frank W. Benson and Williard L. Metcalf. The collection will be especially interesting to those who know the country about Tryon.

ETCHINGS BY LOUIS CALEWAERT.

During the month of December the print case in the Library will contain about fifty mounted etchings by Louis Calewaert. Mr. Calewaert up to very recently has made his home in Detroit. He studied at the Detroit School of Fine Arts, where he made a good

record, and attracted the attention of painters and workers for his facility and artistic sense.

THIRD ANNUAL EXHIBITION HOPKINS CLUB.

The Third Annual Exhibition of paintings of the Hopkin Club, consisting of original oil, water-color and pastel paintings, will be held at the Museum of Art during the month of December. Artists of the city of Detroit and the State of Michigan are eligible. The selection of exhibits will be left to a jury of artists, and all pictures accepted will be hung.

The reception and formal opening of the Exhibition will be held Thursday evening, December 4th, from 7:30 until 10:00 o'clock.

The Committee in charge of the Exhibition are:

Joseph W. Gies, Paul Honore, Percy Ives, Roman Kryzanowsky, A. E. Peters.

PAINTINGS BY CONTEMPORARY
SPANISH ARTISTS.

From January 1st to 28th an exhibition of paintings by Contemporary Spanish Artists will occupy the Main Gallery.

The collection was gathered in Madrid, by authority of the Art Institute of Chicago, by Miss Ethel Coe, a student and teacher of the Art Institute, who was invited by Sorolla to visit Madrid to study with him.

In making up the collection she has had the co-operation not only of Sorolla, but of Senor Don Manuel B. Cossio, the author of "*El Greco*," of Senor Don Jose Castillejo y Duarte, and of Senor Don Natalio Rivas, El Subsecretario de Instruccion Publica y Bellas Artes. A large room in the Palacio de Exposiciones was placed at her service for the collection of the pictures.

The collection may be considered a fair representation, though far from exhaustive, of present day painting in Spain.

ALEXANDER HARRISON AND BIRGE
HARRISON.

From January 1st to 31st will also be shown a collection of paintings by Alexander and Birge Harrison. The pictures for this collection, over one hundred in number, have been chosen so as to offer a summary of the work of two well known American artists.

Alexander Harrison, the elder of the two brothers, has lived in Europe for many years, and he is an important figure in the world of art abroad as well as in his own country. He has painted figure subjects, landscapes, and the sea in the manner which has won him the attention and admiration of the public.

Birge Harrison, less than two years younger than his brother, is a devotee at the shrine of American landscape, or one might call him a high priest of American landscape, since he interprets

it so admirably in his painting, teaching and writings. Like Alexander Harrison, Birge studied in the Pennsylvania Academy of Fine Arts, and later under Cabanel in the Ecole des Beaux-Arts, Carolus-Duran, Lefebvre and Boulanger in Paris, after which he traveled extensively and painted in many countries. He founded and for five years was the head instructor of the Woodstock School of landscape painting. He is particularly happy in rendering the mood of American landscape in winter and has given some beautiful interpretations of metropolitan sky-scrapers.

The September number of the Fine Arts Journal contains a leading article by Charles L. Borgemeyer on Alexander Harrison, and the October number contains an equally important article on Birge Harrison. Both articles are copiously illustrated.

Attention is also called to the fully illustrated article on the two brothers in the October number of Academy Notes, issued by the Buffalo Fine Arts Academy and Albright Art Gallery. The volume on "Landscape Painting," of which Birge Harrison is the author, will be found in the Library of the Museum, where it is available for reading purposes.

SCULPTURE BY CONSTANTINE
MEUNIER.

From February 20th to March 14th the Museum will have an exhibition of sculpture in which the people should take great interest and pride. It is a collection of the works of the late Constantine Meunier, imported by Miss Sage, Director of the Albright Art Gallery, for exhibition in but six cities. Already it is being heralded by the Eastern publications as one of the greatest exhibitions of sculpture ever in America.

Constantine Meunier was a Belgian, who went into the forges, the mines, and the fields and depicted the strong physical bodies of those who earn their

bread by the sweat of their brow. His work, like Millet's, was austere but sincere and simple. For a decade of years between 1870 and 1880 a cult grew up in and around Brussels which was sternly realistic, and which was largely influenced by Millet. Of this Meunier was the outgrowth. In 1880 Meunier settled amid the factories of the coal district, and here he found the success which had so long been deferred. He depicted the workmen, naked to the waist, busied about this battlefield of industry, and the life story of the miners, factory hands and pit workers are told by no one so well as Meunier.

"He makes it evident that the comparison of Michelangelo and Millet is no empty phrase," says Meier Graefe, in summing up his attainments.

LEON BAKST, NOTED RUSSIAN ARTIST

During the month of May a collection of over 150 works by Leon Bakst, the noted Russian artist, will be shown in the Main Gallery. This collection promises to be one of the most interesting brought over from Europe this year. It was secured through co-operation with Mr. Martin Birnbaum of New York.

Further notice of this important collection will be given in the January number of the Bulletin.

All in all it is to be an important year for the Detroit Museum of Art, thanks to the active preliminary work and to the close co-operation with other institutions.



"HARMONY"

By Charles Walter Stetson. In the Memorial Exhibition of his Works

REVIEW OF THE STETSON MEMORIAL COLLECTION.

During the month of October a Memorial Exhibition of Paintings by the late Charles Walter Stetson are being shown in the Main Gallery. It is a comprehensive display covering all periods of the artist's activity in both oils and water-colors. This collection is bringing before the people of his native land a resumé of the work of an American artist of many good qualities.

His early youth, spent without the pale of the centers of art and culture, afforded no opportunity for rudimentary training, but that there was an inherent tendency is eminently manifest in his accomplishment without the help of teachers.

Depth and richness of coloring, harmony of tone, and a good sense of design are especially noteworthy.

Free from the realistic influences of the schools, he developed poetic and romantic tendencies quite at variance with the time in which he lived. His landscapes and figures do not impress one as an effort to make a true statement of what came within his vision, but his romantic interpretation of what the thing meant to him. Poetry and music influenced his painting to a marked degree. In several of his canvases his desire to catch movement is

manifest, and it is similar in kind to movement as one would hear it expressed by a great orchestra. In "*Pursuit*," a running cupid followed by female figures in light flowing drapery, this animation is perhaps best seen. This is one of the best of his decorative landscapes with figures good both in color and design.

He has interpreted with much feeling the force of the wind in the branches in "*October*." In "*Summer Joy*" there is much verve in the dance of the nymphs.

In the treatment of his water-color he has shown remarkable familiarity with the medium which has been handled in a broad way and which shows even more brilliancy of color than his oils. Here again you see his desire to arrest movement, and there is much spirit in the galloping horses in "*Romantic Landscape*." Particularly capricious is "*The Salutation*," No. 24, which has variety of color and good tone.

There is not an exact rendering of physical things in his pictures, but one feels that he has penetrated into his subjects with an inquiring mind, and makes us understand what he has perceived. His figures and landscapes are more like creations that people our dreams when we dream beautiful things.

A CASH BEQUEST.

The Detroit Museum of Art received through the will of Henry A. Harmon a bequest of \$500.00 in cash. This money was paid by the Detroit Trust Company, and has been invested until such time as it may be used in the acquisition of a work of art, to which will be attached Mr. Harmon's name.

MUSEUM NOTES.

The attendance for July was 8540, for August 12,941, for September 9495, which is a good showing considering that during the summer months there are no special activities in the way of lectures and exhibitions.

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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(For the term expiring 1914)

EDWARD C. WALKER RICHARD P. JOY
CLARENCE A. BLACK

(For the term expiring 1915)

D. M. FERRY, JR. MILTON A. McRAE
WILFRED C. LELAND (City Appointee)

(For the term expiring 1916)

JOSEPH BOYER MARVIN PRESTON
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(For the term expiring 1917)

LEM W. BOWEN WILLIAM P. STEVENS
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EDITORIALLY.

It will be noted that the record of attendance averaged during the summer months over 10,000 visitors a month. This record shows that the citizens of Detroit make good use of the opportunity offered them by the Museum

Two things must be taken into consideration in connection with the attendance. One is, how many come, and how much good do they get out of it? The interest in the Museum should be sustained by giving pleasure and profit

along strictly aesthetic lines, and it will be the aim this year to present to the people of Detroit fine exhibitions and good lectures by eminent authorities. These efforts should be met with the proper appreciation on the part of the public.

As the good exhibitions are presented this year, provision will be made for those who desire seriously to study them by giving a list of authors and references which may be read on the subject, and by establishing a better guide service.

The Museum is indebted to Mr. Adam Strohm, City Librarian, who cordially agreed to co-operate as far as possible in furnishing the bibliography of the artists represented in the forthcoming exhibitions.

It is a pleasure to announce for this Museum some of the finest exhibitions of the year.

Clique and clan had their little differences of opinion regarding sundry and diverous clauses of the Underwood Tariff Bill lately signed by President Wilson, but all agreed on one clause of that bill, namely, the removal of the tariff on art. Democrat, Republican and Bull Moose alike realize that a tax on art is a tax on education. This has been the concensus of opinion for many years, and the introduction of an obnoxious amendment in the Senate was no doubt for trading purposes only. But it is safe to say that no clause aroused so much public indignation throughout the United States. And that not a single defender, so far as can be found, came to the defense of a duty on art, is significant.

Felicitations are in order, for the organizations and individuals interested in art in this city and the State of Michigan were factors in getting the tariff on art removed.



"PURSUIT"

By Charles Walter Stetson. In the Memorial Exhibition of his Works.

SCRIPPS COLLECTION OF OLD MASTERS.

That the James E. Scripps collection of Old Masters is appreciated was evidenced by the many inquiries for them during the month when these pictures were being renovated and the appearance of the room improved by a much needed cleaning and redecorating. This collection by the Old Masters is one of the important ones in this country, and considered by many as the finest housed in the Museum. The work which was done on the pictures this summer was not an attempt at so-called "restoration," but the paintings were simply put through the sane process of cleaning, sealed up from the dust, and rehung in better relation to each other wherever it was possible. Added radiance was given to the paintings by toning down

the frames in harmony with the low and rich tones of the Old Masters.

This collection has hung in the Museum for many years, where many eminent men have come to view it, and it has received much enthusiastic praise.

In writing the introduction to the first catalog, published in 1889, one must conclude that it was a very happy inspiration that Mr. Scripps had in entering this most difficult of all the fields of the collectors. Owing to his foresight this institution was provided with examples of nearly all the early schools before other wealthy collectors had turned their attention to this field. If one were to look at it from other than the aesthetic side, it has proven the most lucrative field that a collector could have entered. Mr. Scripps was ahead of the prevailing rage for Old

Masters by thirty years, and was afforded many opportunities to buy original works which cannot be had today. He undertook his task with the full knowledge that his work would not immediately be appreciated, but in the fullest confidence that the future would recompense its wisdom and foresight. The introduction to Mr. Scripps' first catalog of this collection, in 1889, is of sufficient interest to be republished here. It follows:

As a journalist it had been my lot, on frequent occasions, to urge upon those who should have accumulated more than the average share of wealth, the duty and wisdom of employing, a part at least, of their surplus in public benefactions. As my own circumstances bettered, it was impossible with consistency to do otherwise than follow my precept by practical example.

The most promising field for a public benefaction seemed to be in the establishment of an art institute, which should at once afford elevated amusement to the people, and the means for an education in art for those who would enter upon it as a profession. This field I long since marked out for myself, believing it would prove a useful one and one that might contribute materially to the aggrandizement of our beautiful city.

The pride I naturally felt in Detroit, from a thirty years' residence in it, led me to anticipate for the city, also, some special fame in her undeveloped history. It was plain that she never could hope to win, like New York or Chicago, the prestige of a great commercial metropolis. Boston was already the literary center, and Cincinnati was asserting her claims to first place as the musical. The country was just waking up to an appreciation of the fine arts and as yet the place where their temple would be set up was an open problem. Why might not Detroit aspire to the honor

and become the Florence or Munich of this continent? A very slight impulse at the right moment might forever settle the question in our favor.

Such were my aspirations for our good city when, in 1885, through the energy and liberality of others, the Detroit Museum of Art came into existence. The grounds and building being provided for by a popular subscription, the opportunity appeared for carrying out my long cherished plans, and I at once set about forming for it the nucleus of a collection of pictures. My attention was directed to the field of the old masters for the following reasons:

1. From having for some years been a collector of the etched and engraved work of the old masters, I possessed some slight acquaintance with the field.

2. It was a field which, in the prevailing rage for modern pictures, would not be likely to be taken up by any other beneficiaries of the Museum.

3. It was not difficult to see that it was the cities which possessed the choicest collections of the works of the great masters of the past that were the favored resorts of artists and art students. It was largely by the study of these old masters that great modern painters were developed; a collection of their works, therefore, seemed almost indispensable if Detroit would become a center of art education.

4. No public gallery in this country had as yet made any considerable start in acquiring a collection of old masters. A field for preeminence was, therefore, open to the Detroit Museum in that direction, which in the line of modern pictures could only have been attained at the cost of a large fortune.

5. There appeared to me to be an element of permanent value in old masters which modern pictures might not possess, an opinion which was strengthened by a private letter received in

1885 from Mr. Charles B. Curtis of New York, in which the following passage occurred:

"I am glad to be assured that there are some men in this new country who are capable of appreciating the works of the old masters and who buy them in preference to the productions of the modern school. At present the fashion sets toward the style of Diaz and Bouguereau. How long this may last we cannot tell. He would be a bold man who should undertake to prophesy what will be the status of these men a hundred years hence. But Murillo and Claude have lasted two centuries with increasing fame. We may safely trust,

therefore, that they will continue to shine far into the future."

6. Every year old pictures are becoming scarcer in the market, and every year that the beginning of our collection was postponed made it more difficult of accomplishment.

With these convictions I began work on this nucleus for a collection (for it can really only be considered a beginning of what Detroit in a few years may possess), and for the past two years have made it almost my sole occupation. I have in that time visited and studied over forty of the principal picture galleries of Europe, have probed the various markets and have expended



PORTRAIT

By Charles Walter Stetson. * In the Memorial Exhibition of his Works.

between \$75,000 and \$80,000 in purchases.

This labor and expenditure has been undertaken with the full knowledge that my work will probably not immediately be appreciated, but in the fullest confidence that the future will recognize its wisdom and foresight.

In forming this collection the usual collectors' plan has been pursued, of securing first the more readily attainable works, instead of seeking for masterpieces and rarities. Such will naturally come in time. Meanwhile I have sought mainly for good examples of the works of masters of the second rank, and such as are comparatively plentiful in the market. Of this class are many of the Dutch masters of the 17th century, pictures by whom constitute nearly half this collection. But these I have happily been able to supplement by a few truly great works.

My earlier purchases were turned over to the Museum of Art as fast as secured, but for reasons which the trustees approved, the remainder have been imported in my own name. In one or two instances there are works in the collection hardly worthy of a place in a public gallery. The verdict of critics may enlarge the number. I should be sorry to be the means of foisting a single worthless picture on the Museum, and to guard against this I submitted recently the following letter to the acting president of the institution: "HON. JAMES McMILLAN, Vice-President Detroit Museum of Art.

"Dear Sir:

"As you are aware, I have spent the principal portion of my time for two years past, and some \$75,000 or \$80,000 in cash, in forming a collection of pictures by the old masters for presentation to the city of Detroit as represented by the Museum of Art. The works are now on their way to this city. They number about 80 pieces in

all, some very valuable, others of trifling worth. From the whole I think as many as fifty works could be selected which would be of permanent value to the Museum.

I propose that the trustees give me the use of the gallery for the exhibition of the collection, during the course of which exhibition the trustees, through any committee or other agency they may determine upon, shall with care and deliberation proceed to select the best fifty—if they shall find so many that are desirable—when I will make formal conveyance of the same to the institution.

My purpose in limiting the number is to guard against the walls of the Museum being cumbered with anything which later on may become undesirable property, and as I am importing the pictures in my own name, in order that the cullings, or those that may be regarded as of little or no value, may be left on my hands, without embarrassment to any one.

JAMES E. SCRIPPS.

My proposal was accepted by the trustees, the pictures have been hung, and the catalog is herewith submitted. In so small a collection classification by schools appeared inadvisable, so something like a chronological arrangement has been adopted, as well in the hanging as in the cataloging, but for the convenience of visitors and students an alphabetical index of artists is appended to the catalogue.

When the selections shall have been made and the pictures formally turned over, it is my hope that some one will come forward and take up the work where I leave it, and pursue it with all the interest, devotion and confidence that I have been able to bring into its inception.

J. E. S.

Detroit, October, 1889.

LIBRARY NOTES.

The Library on the third floor contains many good working volumes along the lines of art endeavor. A Librarian is in constant attendance to make these books available to the visitors who care to read or for the members of the study clubs who care to make any research along special lines. No books are permitted to be withdrawn as the library contains but one copy of each publication, but a reading room is provided for those who wish to read or make notes. In addition to the many books on art the following current publications are on file for the use of readers:

The International Studio.
Arts and Progress.
American Art News.
Art In America.
National Geographic Magazine.
The Print Collectors' Quarterly.
Fine Arts Journal.
Lotus Magazine.
Aesthetics.
Academy Notes.
American Journal of Archaeology.

Bulletins of:

Boston Museum of Fine Arts.
Chicago Art Institute.
Metropolitan Museum.
Pennsylvania Museum.
Rhode Island School of Design.
Toledo Museum News.
Worcester Art Museum.

IMPORTANT VOLUMES GIVEN.

The Metropolitan Museum of Art has presented to our Library a catalogue DeLuxe of a loan exhibition of Paintings by Old Dutch Masters, held at the Metropolitan Museum of Art in connection with the Hudson-Fulton celebration in 1909. The author is Wilhelm R. Valentiner, Curator of Decorative Arts.

The book is a masterpiece of the printers' and binders' art. It is profusely illustrated with plates par excellence of the paintings which were shown at that time, and the Detroit Museum of Art acknowledges its indebtedness to the Metropolitan Museum of Art for this handsome gift.

Mr. R. C. Wilby recently presented to the Museum, "The Etcher's Handbook," by P. G. Hammerton; "Etching and Etchers," by P. G. Hammerton, and "A Treatise on Etching," by Lalanne, all of which are very valuable reference works on a subject which is destined to become more important as the years go by.

SUNDAY LECTURES.

The Sunday lectures of the Detroit Museum of Art will be continued during the coming season in some form, but owing to the absence from the city of a number of members of the Lecture Committee, the schedule has not been fully determined. A course of lectures by men of authority on art subjects is under consideration by the Board of Trustees, which contemplates lectures on Music, Painting, Sculpture, Architecture, the Arts of Illustration, Landscape Gardening and City Planning, by workers in these professions. They will begin in November and those interested should watch the daily press for an announcement of them. The courses will include University Extension lectures by Professors of the University of Michigan, among them Prof. Francis W. Kelsey of the Department of Latin Language and Literature; Theodore W. Koch, Librarian of the University, and Prof. J. R. Allan, who has just returned from Turkey, where he spent two years directing the work of the Engineering Department of Roberts College. He was present in Constantinople during the entire Turkish-Bulgarian trouble.

There will also be a course of University Extension lectures given under the auspices of the Detroit Society of the Archaeological Institute of America the first three Friday evenings in November. These lectures will be illustrated with stereopticon views, and will be by interesting and authoritative speakers.