

Bulletin of The Detroit Museum of Art

Published Quarterly

To be had for the asking

Vol. VIII

JANUARY, 1914

Number 1

EXHIBITION SCHEDULE.

- January. 1st to 28th—Paintings by Contemporary Spanish Artists.
4th to 31st—Paintings by Alexander Harrison and Birge Harrison.
- February. 1st to 15th—Paintings by Walter Gay.
First two weeks—Loan Exhibition.
16th to March 1st—Michigan State Federation Exhibition of American Art.
20th to March 14th—Sculpture by Constantine Meunier.
- March. 1st to 15th—A group of Modern Painters.
15th to 30th—Paintings by Aston Knight.
- April. 1st to 30th—Some Boston Women Painters.
1st to 30th—Chicago Society of Etchers.
- May. 4th to June 1st—Original works by Leon Bakst, the Russian artist.

LECTURE SCHEDULE.

- January 25. 3:00 P. M.—Lecture on the Operas, "Sampson and Delilah" and "La Gioconda," by N. J. Corry, illustrated with Victor Records by the stars who have appeared in these operas.
- February 1. 3:00 P. M.—Lectures on the Operas, "Secret of Suzanne" and "Othello," by N. J. Corry, illustrated with Victor Records of the stars who have appeared in these operas.
- February 8. 3:00 P. M.—Lecture, "The Art of the Hermitage of St. Petersburg," by Sidney Dickinson, M. A.

The Sunday lectures will be continued throughout the season. It is not possible to give a list of all the subjects and speakers at this time but they will be announced each week in the daily press.

- February 20. 8:00 P. M.—"Journeys of a Naturalist in South America" (Illustrated), by Dr. Alexander G. Ruthven, Curator of the Museum, University of Michigan, under the auspices of the Detroit Institute of Science.
- March 7. "The Art of Reading the Newspaper," by Fred N. Scott, Professor of Rhetoric, University of Michigan, under the auspices of the Collegiate Alumnae.

SOCIETY OF ARTS AND CRAFTS LECTURES.

- March 14. 8:00 P. M.—"Design in American Landscape Architecture as Shown in American Gardens," by Prof. Wilhelm Miller of the University of Illinois. (Illustrated.)
- March 23. 8:00 P. M.—"The City," by Mr. Huger Elliott of the Boston Museum of Fine Arts. (Illustrated.)
- March 24. 8:00 P. M.—"Architecture and the Allied Arts," by Mr. Huger Elliott of the Boston Museum of Fine Arts. (Illustrated.)

There will be other attractions not now definitely arranged which will be announced through the public press. All of the lectures given at the Museum are free, and the public is cordially invited to attend.

SPECIAL EXHIBITIONS.

SPANISH PAINTINGS.

**SPANISH EXHIBITION CLOSES
JANUARY 28th.**

The exhibition of Contemporary Spanish Paintings hanging in the Main Gallery and the two East Galleries is attracting a great deal of attention. That it is a certain definite manifestation of the art world is apparent immediately when one gets into the collection. In the Main Gallery there are scintillations which seem to dazzle the eyes of all visitors, chief of which is "The Two Sisters, Valencia," by Sorolla, with its wonderful momentary impression of sunlight. Enrique Simonet's "Plucking the Turkey," expressive of the sunlight of that glorious Mediterranean Peninsula, seems also to catch the eye of the visitor. It is rendered with more care, but loses in spontaneity what Sorolla gets in his impression of the moment.

A quiet picture in tone and one of the strongest and most sincere in execution is "The Hermit," by Zuloaga, kindly loaned by Mr. C. W. Kraushaar, of New York City. One feels that this picture is a typical Spanish interpretation. There is something in it which takes one back to the middle ages, untouched by the modern spirit. It somehow suggests the country. More than any other picture in the room, we feel that this is the nation's voice speaking.

An excellent painter is Eduardo Chicharro, whose four pictures are exceedingly modern in their technical methods. His canvasses show a fine sense of design, his color is brilliant, and the modeling of his figures is pre-eminently good.

There are two little sketches in this room by Roberto Domingo which for craftsmanship are hardly to be excelled by anything in the room, and I mention them, for among pictures of such magnitude they are apt to be overlooked.

For conscientious execution, Manuel Benedito's "The Baptism" is one of the strongest things in this Gallery. The artist has a keen sense of what is fine both in design and color.

The pictures do not all come from the last decade, but cover a period of the last thirty years; hence, if there are some whose tendencies and subjects do not interest us we must still remember that the collection would not be representative without these tendencies.

Landscape painting as such is noticeably lacking. The Spanish artist has not awakened to the beauties of nature, but looks to the church, the color at the bull fight or the movement and customs of the people for his subjects.

But how well they have studied the human figure and face is shown in Mezquita's "My Friends." This enormous canvas lives and breathes with a group of individuals, varied in their personalities, put there by an artist of astonishingly keen perceptions. This picture is equally interesting as an artistic performance and from a standpoint of subject.

Among the workers of the eighties is Jose Villegas, Director of the Prado Museum at Madrid, whose "Basket Makers of Seville" at once excites admiration as an accomplishment in pigment.

Stepping into the East Galleries, one is confronted by the extremely modern manifestations in Spanish art as rendered by the brothers Zubiaurre, Valentin and Ramon. Their pictures are unusual, yet wonderfully attractive. The coloring is peculiar. The modeling of the faces is quite different from that to which we are accustomed, and judging by the standards of the past, things seem to be out of drawing at times; they give a wonderful sense of texture and have a fascination for the visitor which makes him want to go back and study them over and over again.



THE HERMIT

In the Spanish Exhibition

Ignacio Zuloaga

The collection was brought together by Miss Ethel M. Coe, a teacher of the Art Institute of Chicago, who visited Madrid to study with the well-known Sorolla, and in making up the collection she 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 Jose Garnelo y Alda. Through the courtesy 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 Detroit Museum of Art has this year tried to bring a series of exhibi-

tions of the highest import to the people of Detroit, and it is fortunate in being able to present this collection of Contemporary European Art.

The student of art will be able through this collection to grasp the motives, the aspirations, the ideals of the art of Spain, all widely different from those of the artists of our own country. The characteristic examples of modern Spanish art here presented are the expression of a nation's voice, of its customs and habits, its poetry and its sunlight, and while it by no means exhausts the artistic expression of the Iberian Peninsula, it gives one an insight into the fundamental principals and technical development of present-day Spanish art.

The exhibition will close on January 28th, and while those who view it will not find everything to their liking, they will be convinced after a thorough review that the collection is what it was intended to be—representative of the modern art of Spain.

PAINTINGS BY MR. BIRGE HARRISON
AND MR. ALEXANDER HARRISON.

**HARRISON EXHIBITION CLOSES
JANUARY 30th.**

The collection of paintings by Birge Harrison and Alexander Harrison, which opened in the Museum on January 5th and will continue on view until January 30th, is an exhibition of the greatest interest because it is not only comparative, showing the growth of two brothers entering the same profession, whose ages differ by scarcely two years, but is also retrospective, embracing pictures from their earliest to their highest state of development.

The collections have been hung in adjoining galleries, where the aims and accomplishments of each painter may be studied.

One enters first the two galleries containing the paintings of Birge Harrison, some fifty in number, all of them American landscape views in which a variety of pleasant moods is depicted. Birge Harrison has a definite aim, which is to render the feeling, light and atmospheric changes with which the nature about him is constantly being redressed. His aim is to paint the soul of a landscape. To use his own words, taken from "Landscape Painting," published by Scribner's Sons:

"For any landscape has a soul as well as a body. Its body is our great rock-ribbed mother earth, with her endless expanse of fields and hills, of rivers and surging seas. Its soul is the spirit of light—of sunlight, of starlight—which

plays ceaselessly across the face of the landscape, veiling it at night in mystery and shadow, painting it at dawn with the colors of the pearl-shell, and bathing it at mid-day in a luminous glory. To this and to the ambient and all-enveloping atmosphere, with its clouds and its mists, its rain and its veiling haze, are due the infinite and ever lasting shifting moods of nature. He who paints the body alone may be an excellent craftsman, but the true artist is he who paints the beautiful body informed and irradiated by the still more lovely and fascinating spirit—he who renders the mood."

Detroiters have seen the work of Birge Harrison before. His "Fifth Avenue at Twilight" is one of the fine American things in the permanent collection. But this collection is more comprehensive than any heretofore seen. He has secured from the Toledo Museum of Art, the City Art Museum, St. Louis, the Pennsylvania Academy of Fine Arts, and many private collections, the incomparable examples of his work of past years.

He delights in seer winter seen under the caressing atmosphere of twilight, and his study of the snow has taken him to Quebec, where he has painted wonderfully realistic yet beautiful winter views.

The most impressive thing about Birge Harrison's landscapes is that he gives us beautiful views. He does not believe in perpetuating the ugly features of nature. He realizes that nature is not art, but that it is merely a range of subject and color from which the artist picks and chooses the notes for his interpretation.

Not the least attractive of Birge Harrison's subjects are his street scenes in the great metropolis of New York City. He has painted the "Flat Iron Building After Rain," and the "Flat Iron Building in a Blizzard," and "Fifth Avenue



CAROLINITA

In the Spanish Exhibition

Jose Maria Lopez Mezquita

at Twilight," and while few of us have been educated to the idea of there being anything beautiful in a sky-scraper, Birge Harrison has shown us that there is much. He has shown us that an all-wise Providence sets beautiful visions before the city man as well as his country cousin, if he only has the eye to see them. In his book on landscape painting he says:

"If we look always for beauty, we

shall come at last to find it in the most unexpected places and under many strange garbs."

Leaving the Birge Harrison Galleries and stepping into the large room where nearly 100 pictures of Alexander Harrison are hanging, one may see at once that the two brothers are unlike in their subject, aims and technical methods. Alexander Harrison has lived in and about Paris, and has been an ar-

dent exponent of the "plein air" school of France, which movement, established shortly after his arrival in the Parisian capital, found in him not only a follower but a leader. Instead of painting his models in the studio, with the prevailing somber palette, he took them out into the open where there was color and light in abundance.

The most imposing of his pictures is "In Arcadia," a prize canvas from the Luxembourg in Paris, showing several nude figures in a woodland through which the sunlight filters.

But if one were to choose the specialty of Alexander Harrison, they would select marine painting, for the number and excellence of the marines in this collection indicate that he has given much careful study and has a tendency toward the observation of old ocean.

Alexander, unlike Birge, has not the fixed purpose toward which he moves with precision, but has tried his hand at many things. He has experimented with a multitude of subjects, and he has had interesting hours, no doubt, working out certain color schemes, but in this scattering of his talent in several directions he has always worked conscientiously and, in most cases, convincingly. Like Birge Harrison, he subserves his technical methods to the subject in hand. In none of them does one feel that technique is setting up shop for itself.

One leaves the Harrison collection feeling that the time is just ripe for a retrospective exhibition of this character; that these two painters have brought their work to its highest period of accomplishment and the successive steps by which they have climbed is of great educational value to the student.

THE PICTURE FUND.

The Trustees of the Detroit Museum of Art invite subscriptions to the "De-

troit Museum of Art Picture Fund" for 1914.

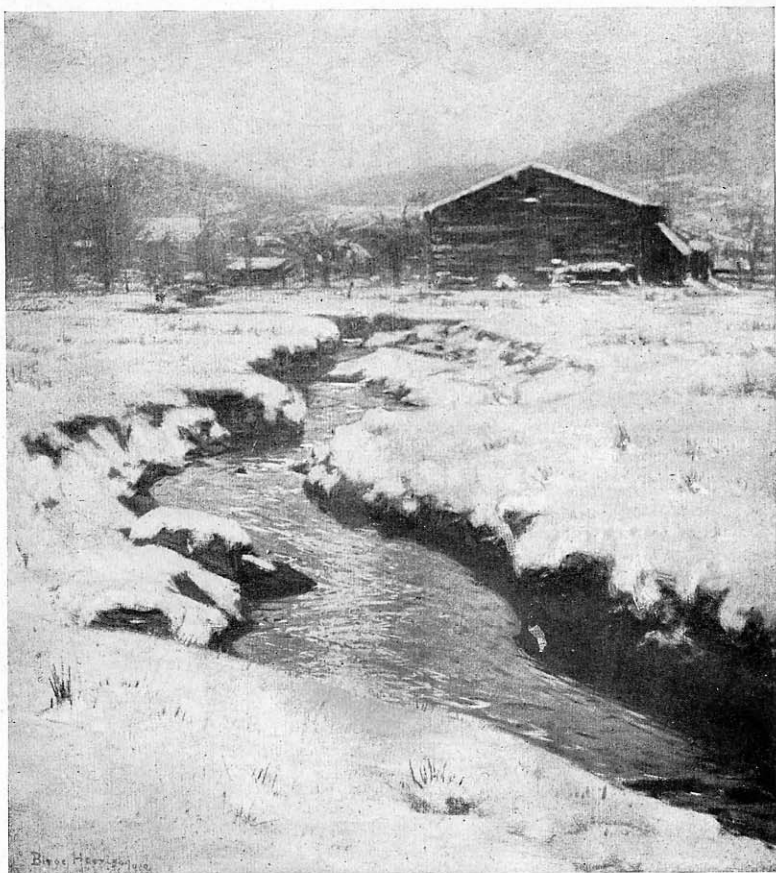
The Picture Fund is the only means the Museum has for acquiring works of art, other than by gifts and bequests.

During the past years the following splendid examples of American art have been added to the permanent collection through this fund:

"Before Sunrise, June," D. W. Tryon; "The Refectory of San Damiano, Assisi," Julius Rolshoven; "Unfolding Buds," Willard L. Metcalf; "The Recitation," Thomas W. Dewing; "Autumn," J. Francis Murphy; and this year we hope to make an equally important purchase.

Subscribers to this fund will receive gratis a copy of each catalogue, bulletin, report or other publication issued by the Museum, and will be kept in touch with the Museum's activities through mail notices of lectures, receptions, exhibitions, etc.

The "Picture Fund" should receive the support of all Detroiters who are interested in the development of the aesthetic side of this city, and the willingness with which the present subscribers have contributed without any organized effort leads one to believe that with proper organization and cooperation the list can be greatly increased. It is imperative that the Museum have a fund sufficient to buy an adequate representation of contemporary American art, in which our Museum is sadly lacking. The pictures already purchased form the nucleus of an important collection, but the crying need is for ample funds for making purchases of the good works which are now being eagerly sought for by discriminating collectors, and which this Museum will eventually have to buy at a greatly increased cost, unless it can secure funds sufficient to buy directly from the artist as he reaches the height of his power.



WOODSTOCK MEADOWS IN WINTER—BIRGE HARRISON

In the Harrison Exhibition.

(Lent by the Toledo Museum of Art)

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. The *Outlook*, *Harper's Weekly* and other important publications are heralding it 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.

LIST OF THE BEST BOOKS AND ARTICLES IN THE PUBLIC LIBRARY ON CONSTANTIN MEUNIER.

Brinton, Christian—Constantin Meunier. 1913. R730, M56B (Special exhibition catalogue of the Detroit Museum of Art.)

Champlin, J. D. ed.—Cyclopedia of Painters and Paintings, v. 3, p. 252. R703 C4, v. 3. (Brief note.)

Macfall, Haldane—History of Painting, 1911. v. 8, p. 106. R750 M16hv. 8. (Brief note.)

Muther, Richard—History of Modern Painting. 1907. v. 4, p. 50-53. R750 M9b v. 4.

MAGAZINE ARTICLES.

Century, April, 1906.—v. 49, p. 845-855. Sculptor of the Laborer, by Christian Brinton.

Craftsman, Julr, 1905.—v. 8, p. 441-445. Constantin Meunier, a Sculptor of the People, by Samuel Howe.

Craftsman, Jan., 1914.—v. 25, p. 315-323. Constantin Meunier; the Belgian sculptor who has immortalized modern labor conditions in his art.

Current Literature, Sept., 1905.—v. 39, p. 271-274. Proletarian art of Constantin Meunier.

Current Literature, Sept., 1906.—v. 41, p. 283-285. Heroic side of Meunier's art.

International Studio, August, 1897.—v. 2, p. 75-86. Constantin Meunier: the Artist of the Flemish Collieries, by W. S. Sparrow.

International Studio, March, 1903.—v. 19, p. 58-59. (Notes on an exhibit of the Artists' Club of Brussels.)

International Studio, July, 1905.—v. 26, p. 3-12. A Great Belgian Sculptor: Constantin Meunier, by Fernand Khnoff.

International Studio, August, 1906.—v. 29, p. 83-84. (Notes on a Meunier exhibition in Berlin.)

International Studio, Jan., 1914.—v. 51, p. CXLIX-CLVII. Constantin Meunier's Message to America, by Christian Brinton.

Magazine of Art, 1909, v. 26, p. 496-503. Constantine Meunier, Painter and Sculptor, by Emilie Verhaeren.

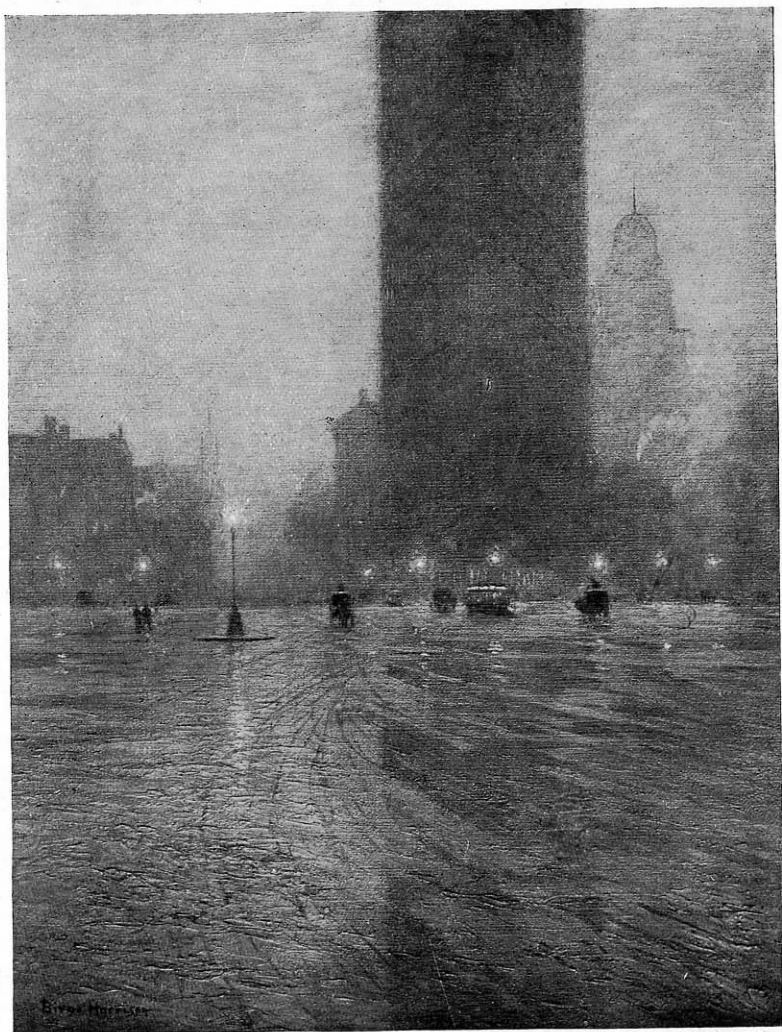
Outlook, Jan. 3, 1914.—v. 106, p. 10. (Editorial.)

Review of Reviews, April, 1906.—v. 33, p. 499-500. The artist who exalts labor.

LEON BAKST.

From May 4th to June 1st will be shown in the Main Gallery over 150 works by Leon Bakst, the noted Russian artist.

This collection brought over from Europe by Mr. Martin Birnbaum of New York, and through whose co-operation it is secured, is one of the most important collections that has been imported this year. It has created a great deal of interest in New York and other places where it has been shown so far, and those wishing to acquaint themselves with the nature of the collection may look up the following references in the Public Library:



THE FLAT-IRON AFTER RAIN—BIRGE HARRISON

In the Harrison Exhibition.

(Lent by the City Art Museum, St. Louis)

LIST OF THE BEST BOOKS AND ARTICLES IN THE PUBLIC LIBRARY ON LEON BAKST.

- Current Opinion—Nov., 1913, v. 55, p. 350-352. Léon Bakst and the Renaissance of Color.
- Fortnightly Review—Dec., 1912, v. 98, p. 1083-1091. Stage Decoration, by C. Ricketts. (Part of this article is on

Léon Bakst's talent.)

Harper's Bazar—Jan., 1914, v. 49, p. 56-57. Léon Bakst. ("The most quoted authority of today on color and design.")

International Studio—Nov., 1913, v. 51, p. 3-6. Léon Bakst's Designs for Scenery and Costume, by G. C. Siordet.



NINON AND LEONELLA

In the Spanish Exhibition

Anselmo Miguel Nieto

BULLETIN OF THE
DETROIT MUSEUM OF ART

PUBLISHED QUARTERLY BY THE
DETROIT MUSEUM OF ART

Incorporated February 16th, 1885

Edited by CLYDE H. BURROUGHS

OFFICERS

President, D. M. FERRY, JR.

Vice-President, MILTON A. McRAE

Treasurer, RICHARD H. WEBBER

Secretary and Acting Director,

CLYDE H. BURROUGHS

TRUSTEES.

For the term expiring 1914

EDWARD C. WALKERFREDERICK H. HOLT
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

HENRY G. STEVENSGUSTAVUS D. POPE
RICHARD H. WEBBER (City Appointee)

For the term expiring 1917

H. J. M. GRYLLSWILLIAM P. STEVENS
WILLIAM C. WEBER (City Appointee)

REVIEW OF RECENT
EXHIBITIONS.

PAINTINGS BY GEORGE INNESS.

During the month of November, the people of Detroit had an opportunity to study adequately, one of the foremost "geniuses" of American art, George Inness, through the kindness of Mr. George H. Ainslie, who loaned for exhibition here, a collection of thirty-two oils and forty water colors, practically all that the artist ever painted in the latter medium. And again they had it clearly demonstrated to them that "genius" is largely made up of hard work. George Inness had a normal beginning, and he climbed to the heights marked by his ambition after painstaking and often painful application.

The individual Inness canvasses shown here were not equally desirable as works of art, but they all performed their function in giving people an idea of the artist's accomplishment through the period of years in which he lived. As a chronological representation it was an excellent collection.

In the early examples, the artist's photographic fidelity to the landscape before him shows him to have been a conscientious student, copying as clearly as he could that which came under his scrutiny. An artist in his early student days must pass through this period of close fidelity to facts in order to develop a technical ability and a knowledge of anatomy, before he can allow himself freedom to investigate the realms of his individual leanings; otherwise he might be a man of splendid vision but would be unable to render the things which he saw.

So not unlike other mortals, we find George Inness' early renderings very orderly, in which he tries to give a true statement of the trees, rocks and minutia of landscape. But following down through the years, we see an ever broadening vision until in his later period he has grasped the essential mood of the landscape; he sees more and more the beauty of the changing mantles in which it is clothed; in a word, he has grasped and wrested from the landscape before him the very soul of Nature, and placed it on his canvasses—sometimes by the most tortuous labor as some of his pictures show.

Not all the pictures in the Ainslie collection found equal favor in the eye of the picture lover, but as an epitome of the man's work they could not have been chosen to better advantage. Some of them with their complicated technique show the artist in the midst of an interesting experiment in which he falls short of the desired attainment, but sprinkled in with these were others

showing great spontaneity, in which the artist's eye and hand worked in splendid harmony, and these finished performances must have repaid the artist in the coin of satisfaction.

George Inness' greatness lies in the fact that he blazed the way for our present day landscape school. He stopped painting nature anatomically correct in all its details, and investigated the ever changing light and atmospheric envelope which come over it and clothe it in beauty. He had absolute confidence in the material at hand, and instead of following the trail marked out by his predecessors he cut for himself a new path, studying constantly, and endeavoring to give his impressions of Nature in his own way. Incidentally he solved by instinct in which he had an abiding faith, some of the same problems which a later group of painters were to solve by scientific investigation.

Mr. Ainslie did the Detroit Museum of Art and the people of the City of Detroit a real service in loaning his collection of Inness',—the only one now available,—and the people of this city showed their appreciation in the attendance during the month of November, which numbered nearly sixteen thousand visitors.

PAINTINGS BY A. H. WYANT.

One American painter who is usually associated in our mind with George Inness is A. H. Wyant, and in sending his collection Mr. Ainslie had the goodness to include ten examples by the latter painter for comparative study, and these were enjoyed as much in their way as were the Innesses.

Wyant was not the enthusiastic student of nature that Inness was, but he was a lyric poet painter, in which there is a fine comprehension of natural forms, conveying to a large degree the artist's own feelings or mood. There is

often a suggestion of the spiritual in the lovable landscapes by this artist, painted as they are in a minor key.

At an early age Wyant had the misfortune to be partially paralyzed, from which time he was always in bodily discomfort, and from that time on he painted with his left hand. In spite of the physical deficiency, however, he is one of our foremost painters of landscape, passing through the same experience as did Inness from the minute rendering in his early canvasses to the broader and simpler and more moody compositions of his later life.

PAINTINGS BY MISS WILCOX.

A small exhibition of paintings by Miss Lois Wilcox was held during the month of November. They were landscape views in and around Tryon, N. C.

Keyed to the joyous height of the modern landscape school, her pictures give the essential mood of a country with hills, valleys, babbling brooks and stretches of landscape, which one instinctively feels she interprets in an exceedingly intimate way.

The exhibition was enjoyed very much in Detroit, particularly by those who have visited Tryon.

THE HOPKIN CLUB.

During the month of December the Main Gallery of the Detroit Museum of Art was reserved for the Third Annual Exhibition of paintings of the Hopkin Club. The arrangements for the exhibition were left entirely in the hands of a Committee chosen by the artists represented in the exhibition. There was a greater organized effort toward securing the pictures, and an out-of-town Jury was selected to pass upon the collection submitted. The Committee worked also along broader lines than heretofore, opening the exhibition to any painter of the State who cared to submit pictures.



THE SIBYL OF THE ALPUJARRAS

In the Spanish Exhibition.

Julio Remero DeTorres

The result was a happy one. The Jury admitted 104 canvasses out of a total of 180. In comparison with former exhibitions there were fewer pictures this year, but a great many artists were represented, and this broadening tendency is a commendable one. The response of Myron Barlow, Julius Rolshoven, Leon Dabo, J. H. Gardner-Soper, A. B. Wenzel and Edwin H. Keifer to the invitation to exhibit with the local men did much to raise the standard of the show and give it im-

portance. There were a number of painters of the State outside of Detroit, among whom were Ernest Harrison Barnes of Ann Arbor, E. F. Beckwith of Ionia, L. C. Earle of Grand Rapids, H. M. Kurtzworth of Muskegon, and Ivan Swift of Harbor Springs, but the bulk of the exhibition was contributed by the painters of the City of Detroit, among whom were many new names of younger men as well as the well known men who have shown heretofore.

ETCHINGS BY LOUIS CALEWAERT.

Louis Calewaert, a pupil of the School of Fine Arts, with a natural bent toward the art of etching, had a collection of prints, 60 in number, in the print room of the Museum during the month of December, where they attracted considerable attention.

There were views of the Detroit River, landscapes, heads not unlike Rembrandt, motives made in the factory districts, and tumble down houses with picturesque roof lines, in all of which Mr. Calewaert shows a predilection for good composition.

Looking at the collection as a whole,

and then seeing Mr. Calewaert, a young man not out of his 'teens, one is impressed with the spark of genius which he shows. He seems to have the material with which he works absolutely under control. He handles the tools of the etcher as one born to the calling.

Later in the season when the exhibition of the Chicago Society of Etchers is held Mr. Calewaert has consented to give a demonstration of the process of etching and printing in the Museum Galleries, in the hope that this will create a greater interest in prints, among which are numbered some of the finest works of art that have been produced.

SUNDAY PROGRAMS.

LECTURES.

The course of Sunday lectures have been of the highest order. Through the courtesy of the University of Michigan, Extension Lectures have been presented by eminent scholars who are authorities in their particular field. A list of the attractions are given elsewhere in schedule form. Lectures are becoming more and more a public need and the University of Michigan has grasped the opportunity to bring the State Institution of learning into closer relation with the people of the State.

In addition to the speakers from the University several scholarly men of the City of Detroit have accepted the invitation of the Committee, and meeting upon the common platform of our auditorium have widened their uplifting influence in the community in which they labor.

In planning the course of lectures this year it has been the aim to adhere more closely to art subjects and it is gratifying to note the popularity of the course. From the standpoint of attendance it has been the greatest success in the history of the Institution, the hall being

packed every Sunday to the doors and an overflow of six or eight hundred finding their way to the picture galleries.

MUSIC.

The Sunday programs at the Detroit Museum of Art have been a great success from every angle. The Committee appointed to arrange for them thought it advisable to secure not only the best speakers available but to introduce as well, programs of concert-music, to be given by accomplished musicians residing in the city.

The introduction of music as a factor in the Sunday program necessitated the purchase of a piano. Mr. Sebastian S. Kresge, who was approached by the Chairman of the Committee and advised of the aesthetic movement on foot, expressed his approval of the plan by giving \$1,000.00 for the purchase of a grand piano to be used in connection with the work. With this munificent gift the Museum has been able to secure a fine Weber Grand Piano, which is par excellence in its action and tone qualities.



CASTILLIAN PEASANT

In the Spanish Exhibition.

Eduardo Chicharro

The musical programs which have been given by the Michigan Conservatory of Music, The Detroit Conservatory of Music, The Detroit College of Music, The McDonald School of Music, The Ganapol School of Musical Art, and other groups of accomplished musicians, is a logical innovation, as the new art center plans contemplate the fostering and production of the highest and best expressions in music, and include in their scope a Music Hall of sufficient size, elegance and seating capacity to take care of the finer productions of musical art brought to the City of Detroit.

In the splendid gift of Mr. Kresge and the hearty co-operation of the musicians of Detroit is shown an ever widening circle of interest in our Art Museum, which will in time encompass the entire community, and this institution will become an important influence in the lives of the people of this city.

The Detroit Museum of Art acknowledges its indebtedness to the following musicians who have participated in the Sunday programs: Mrs. R. A. Littlefield, Miss Margaret Mannebach, Mr. A. Edison Laing, Mr. Guy Bevier Williams, Mrs. May Leggett-Abel, Mr. Frederic L. Abel, Miss Oleane Doty,

"Homeric Poems and Mediterranean Civilization," by Prof. John G. Winter. "Roman Forum in the Light of History," by Prof. Albert L. Crittenden. "Saint Peter and St. Paul in Rome," by Prof. Francis W. Kelsey.

The Art Guild of Detroit, whose membership is largely drawn from the teachers of Art in the city, included in their activity this year, a lecture given in the Auditorium on the evening of December 5th, by Prof. Herbert Richard Cross of the University of Michigan, who used as his topic "Art in Spain." The attendance was a large and representative one and Prof. Cross' lecture was greatly enjoyed.

An enjoyable lecture was that of Mr. John C. Freund, Editor of "Musical America," who came to Detroit under the auspices of the Twentieth Century Club and delivered his lecture on "American Musical Uplift," in the Auditorium of the Museum on the evening of December 11th. There was a large attendance, and the remarks of the speaker being along the development of musical talent at home was greatly appreciated by the audience.

On Sunday afternoon, December 28th, just previous to the opening of the Spanish exhibition, Mr. William Keen Naulty gave a lecture on "Sunny Spain," illustrating it with both colored stereopticon views and motion pictures. The speaker's material was well chosen, giving a very good idea of the country, its habits and customs, its beauty of color and architecture, and he presented it in an intimate way very much enjoyed by his audience.

Mr. A. C. Jackson, Miss Frieda Gage, Mr. Andrew Davis, Mr. Wm. G. King, Miss Myrtle Miller, Miss Gertrude Quay, Miss Eva Lord, Miss Elizabeth Rublman, Miss Bernice Wright, Miss Sara Scheilberg, Dr. Charles J. Cragg, Miss Louise B. Snyder, Mrs. Louise Unsworth Cragg, Miss Elizabeth Emery, Miss Emma McDonald, Miss Bernice Mae Torrey, Mrs. Boris L. Ganapol, Mr. Hugh Riddout, Miss Norma Meyer, Miss Olive Raynor, Mr. Harry T. Morgan, Mr. Henri Mathews, Mr. Jacob Holskin, Mrs. Charles Sheldon, Mrs. Benjamin F. Mulford, Mrs. Helen Burr-Brand, Mrs. Victor E. Duncan, Mr. J. M. Wiest, Mrs. Martha Hohly-Wiest, Miss Louise Davison, Mrs. Clara Koehler-Heberlein, Mrs. Emily McIntosh Kirkpatrick, Mrs. Julius Parks, Miss Patrice Fisher, and Miss Marion Peck.

It is a source of satisfaction to the Trustees to have this array of talent representing the musical interests of Detroit co-operate in the altruistic way they are doing, in the Museum plans and it speaks well for the success of the Art Center movement, if all the interests of the city will work together for it.

ARCHAEOLOGICAL.

A series of three University Extension lectures on Archaeology and Art was given under the auspices of the Detroit Society of the Archaeological Institute of America and the University of Michigan during the month of November. The first two lectures were given in the Main Gallery on the Second Floor but the increasing attendance necessitated using the auditorium for the last one. The topics and speakers were as follows:

 OBITUARY.

Word has reached us that the artist, Ellen K. Baker (Mrs. Harry Thompson), died at her home, The Croft, Chalfant, St. Giles, England, at the age of 74 years.

The Detroit Museum of Art has in its permanent collection two paintings by this painter, one "*The Young Artist*," exhibited in the Paris Salon of 1885 and presented to the Detroit Museum of Art by a number of ladies and gentlemen in 1888, shortly after the establishment of the Institution; the other a portrait study, presented by the late Mrs. Sara M. Skinner.

ADDITIONS TO LIBRARY.

The following volumes have been acquired and may be found in our Library:

"Handbook of Modern French Sculpture," by D. Cady Eaton, B. A., M. A.

"The New Tendency in Art-Post Impressionism-Cubism-Futurism," by H. R. Poore, N. A.

"Art and Common Sense," by Royal Cortissoz.

"Art in Spain and Portugal," by Marcel Dieulofoy.

In addition to the many books on art the following current publications are also 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.

 THE DETROIT SCHOOL OF DESIGN.

By a resolution of the Common Council, adopted December 9th, and signed by the Mayor, December 16th, all of the property and effects of the Detroit School of Design were turned over to the Detroit Museum of Art in the name of the City of Detroit, and will henceforth be under the management of the Detroit Museum of Art, altho the location and conduct of the School will not be changed.

The assets of the School are valued at \$4,000, and as the act under which the Museum is organized provides that persons who shall contribute \$1,000 in money or property, shall become members thereof, four of the former Trustees of the School namely, Messrs. Frederick H. Holt, Henry G. Stevens, Gustavus D. Pope and H. J. M. Grylls were nominated by the School of Design Board to become Incorporators of the Detroit Museum of Art by virtue of the gift.

Four existing vacancies in the Board of Trustees of the Detroit Museum of Art were filled by electing the above named Incorporators as Trustees, and President Ferry immediately appointed the newly elected Trustees a Committee on School, hence the direction of the Detroit School of Design will be practically the same as heretofore.

The amalgamation is an aid to the Museum inasmuch as it carries out the provision for the establishment and maintenance of a School in accordance with the original Act of Incorporation. It will also strengthen the standing of the School to have it allied with the Museum.

The following number of students registered in the four departments of the School during the first School year:

Drawing	88
Modeling	29
Elementary Design	28
Advanced Design	17
Total	162
Duplications	62
Total Students	100

Students attending this School have made known their desired vocational aims. Out of ninety-one older students seventy-nine have registered in writing their preferences. Of which

- 24 desire Illustration;
- 4 desire Cartooning;
- 12 desire Commercial Design;
- 6 desire Fashion Design;
- 9 desire Interior Decoration;
- 8 desire Painting;
- 1 desires Mural Painting;
- 7 desire Architecture;
- 4 desire Sculpture;
- 4 desire Teaching.

79

The student work of the first two years was exhibited last June in four of the galleries of the Detroit Museum of Art. One hundred students were represented in this exhibition by seven hundred exhibits which were numbered and catalogued for the convenience of the public. Approximately 8,000 visitors saw this exhibition. Later, in October, a part of the same exhibition was put on view at Ann Arbor for the Michigan State Teachers' Association. Between six and seven thousand teachers attended this exhibition. It was expected that many would carry back to their schools and students impressions of the work and aims of the School of Design. Many references have been made to this exhibition and no doubt it carried the

name of the Detroit School of Design through the State of Michigan and beyond its borders.

DEPARTMENT OF THE SCHOOL OF DESIGN.

BY GEORGE T. HAMILTON, DIRECTOR.

The Detroit School of Design was organized in 1910 to prove the need and use of such an institution to Detroit. November 10, 1911, the School opened its doors to forty students.

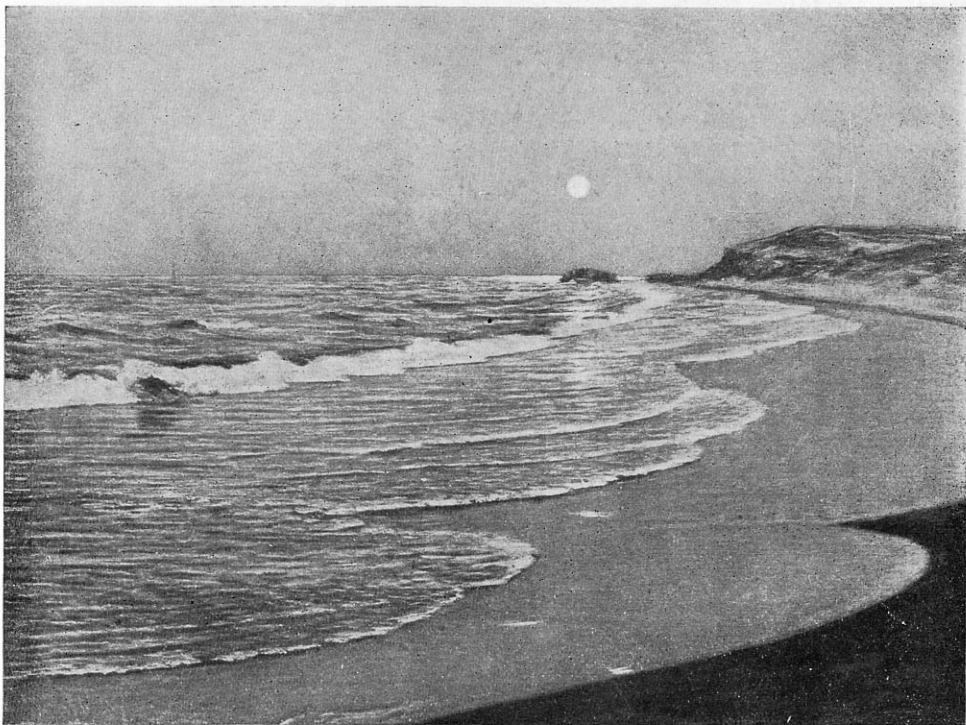
As it was impossible, for financial reasons, to include in its scope all the needed lines of Art activity, the School was developed along selected lines:

- I. Commercial Design.
- II. Interior Decoration.
- III. Illustration.
- IV. Cartooning.
- V. Plastic Art.
- VI. Teaching.

The registration and attendance of students during the two and one-third years of the School's existence has been as follows:

	1912		1913		1914
	Ja. 10	Jun. 10	Ja. 10	Jun. 6	Ja. 10
No. of students in all classes	77	123	86	133	100
Full day students'		6		17	36
Average hrs. per week (of study)		15		18	23

Full day students attend six hours per day for five days per week, or in other words thirty hours per week. The increase in full time pupils is gratifying in showing the serious work being done. The figures indicate a welding together of interested students and an increase of confidence placed in the School by students, parents and the public. Short term pupils in many cases are those employed in some vocation or trade.



In the Harrison Exhibition.

SUNSET—ALEXANDER HARRISON

(Property of the Quimper Museum, France)

REVIEW OF MUSEUM ACTIVITIES.

The following is a schedule of events given during the last quarter :

- Nov. 7. "Homeric Poems and Mediterranean Civilization," by Prof. John G. Winter of the University of Michigan, under the auspices of the Detroit Archaeological Society.
- Nov. 9. Lecture—"Fifty Minutes in the Roman Catacombs," by Prof. Francis W. Kelsey of the University of Michigan, under the auspices of the Extension Department.
- Nov. 9. Concert Program by members of the faculty of the Michigan Conservatory of Music.
- Nov. 14. Lecture—"The Roman Forum in the Light of History," by Prof. Albert R. Crittenden of the University of Michigan, under the auspices of the Detroit Archaeological Society.
- Nov. 16. Lecture—"The Ideal Detroit," by Rev. Eugene R. Shippen.
- Nov. 16. Concert Music—By the members of the Faculty of the Detroit Conservatory of Music.
- Nov. 21. Lecture—"The Lost World," by Prof. E. C. Case of the University of Michigan, under the auspices of the Detroit Institute of Science.
- Nov. 22. Lecture—"St. Peter and St. Paul in Rome," by Prof. Francis W. Kelsey of the University of Michigan, under the auspices of the Detroit Archaeological Society.
- Nov. 23. Lecture—"The Beautiful and the Good," by Rev. E. H. Pence.
- Nov. 23. Concert Music—By members of the Faculty of the Detroit College of Music.
- Nov. 30. Lecture—"Turkey and Its People," by Prof. John R. Allen of the University of Michigan.
- Nov. 30. Concert Music—By members of the Faculty of the McDonald School of Music.
- Dec. 5. Lecture—"Art in Spain," by Prof. Herbert Richard Cross of the University of Michigan, under the auspices of the Arts Guild.
- Dec. 7. Lecture—"The Arts of Illustration," by Mr. Theodore W. Koch, Librarian of the University of Michigan.
- Dec. 7. Concert Music—By members of the Faculty of the Ganapol School of Music.
- Dec. 11. Lecture—"American Musical Uplift," by Mr. John C. Freund, Editor of *Musical America*, under the auspices of the Twentieth Century Club.
- Dec. 14. Lecture—"Features of a Printed Book," by Mr. Theodore W. Koch, Librarian of the University of Michigan.
- Dec. 21. Lecture—"The Broad Meaning of Christmas," by Dr. John Britton Clark.
- Dec. 21. Concert Music—Arranged by Mrs. Martha Hobly-Wiest.
- Dec. 20. Lecture and Concert for the Italians of the City of Detroit, under the auspices of the Colonial Dames of Michigan.
- Dec. 28. Lecture—"Sunny Spain," by Mr. William Keen Naulty.
- Jan. 4. Lecture—"Achievements of Modern Art," by Thomas Shrewsbury Parkhurst.
- Jan. 4. Concert Music—Arranged by Mrs. Clara Koehler Heberlein.
- Jan. 11. Lecture—"Art Appreciation," by George T. Hamilton, Director of the School of Design.
- Jan. 11. Concert Music—By members of the Faculty of the Detroit Conservatory of Music.
- Jan. 12. Lecture—"American Landscape Painting," by the Acting Director of the Museum, for the Weekly Study Club.
- Jan. 16. Lecture—"The New Heredity," by Prof. Otto C. Glaser of the University of Michigan, under the auspices of the Detroit Institute of Science.
- Jan. 18. Dedication of the new concert grand piano presented by Mr. Sebastian S. Kresge, in which the Detroit Conservatory of Music, Michigan Conservatory of Music, Detroit College of Music and Ganapol School of Musical Art took part.