

Bulletin of The Detroit Museum of Art

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EXHIBITION SCHEDULE.

April 4th to 30th—Drawings of Game Birds, together with two paintings, entitled "*The Fox Hunter*" and "*The Coot Shooter*," by Frank W. Benson.

4th to 30th—Paintings by a Group of Boston Women.

6th to 30th—Monoprints by H. W. Rubins.

6th to 30th—Chicago Society of Etchers.

May 4th to June 1st—Original Works by Leon Bakst, the Russian Artist.

1st to June 1st—Paintings, Drawings and Pastels, by Henry Reuter Dahl.

CONSTANTIN MEUNIER

The exhibition of sculpture by Constantin Meunier, one of the two greatest artists in the plastic world since Michelangelo, has come and gone, but it has left a very deep impression on the City of Detroit.

More than five thousand five hundred visitors a week came to see the great collection. This was, in a measure, a surprise, for so little sculpture has been shown in Detroit it was feared the exhibition might not attract attention commensurate with its importance. But no exhibition has ever aroused so much interest. The appeal of the great Belgian sculptor was so universal as to reveal itself to the most uninitiated in art matters. Men and women from all walks of life came to study it, and it will long be remembered and talked of in this community.

The enthusiasm of the people showed itself, in a substantial way, when a group of interested ladies and gentlemen contributed a sufficient sum for the purchase of number 87, "*The Hammerman*," one of the im-

portant and most highly regarded bronzes in the exhibition, and Mrs. Maurice Black gave her check for the purchase of "*The Shrimp Fisher on Horseback*." Through these generous donations two of the bronzes by Meunier will become a part of the permanent collection of the Museum. They will be received about the middle of May.

THE HAMMERMAN

"*The Hammerman*," produced in 1884, is the artist's first important work of sculpture. The monumental statue was exhibited in the Paris Salon in 1886, where it was awarded an Honorable Mention. Octave Mirbeau, the eminent critic, writing in the "*Journal*" during the annual exposition of 1886 in Paris, says:

That which held me most strongly at the Salon of Sculpture was "*The Hammerman*," by Constantin Meunier. This is a beautiful work, simple, grandioso and an art which one dreams about. And what astonished me most prodigiously is that they have given to this heroic figure of a

workman an honorable mention. There are only two conclusions, viz.: either the Jury admires this art ("*The Hammerman*" merited the medal of honor), or the Jury did not admire it, in which case, why an honorable mention? The operations

it, medals, decorations and mention are not the ideal award. These artists of grand undertakings penetrate further and higher than the ideal of a critic.

That shaven head, protected by a piece of leather, the shirt glued to



"THE SHRIMP FISHER ON HORSEBACK"

A Bronze Group by Constantin Meunier, presented by Mrs. Maurice Black

and judgments of the Jury always hold something mysterious which habituates one to argument.

I think that Mr. Constantin Meunier will remain indifferent to this award. When one practices an art like his and in the way that he prac-

the skin, the thick leather apron covering his belly and legs—the Hammerman stands. His left hand with its knotted fingers grasps the handle. His right hand holds a pair of plyers. The legs are imprisoned in huge pieces of tin. These leg-

guards of the workman have, I cannot tell how much, epic grandeur. They resemble the leg guards of a Roman Gladiator. It is impossible to delineate a more beautifully human breadth of back. The construction of the body, a relentless recapitulation of necessary accents and the relinquishment of unnecessary details is admirable.

We are not in the presence of an Academy, we are before nature itself. Mr. Constantin Meunier made this powerful and superb workman in conception just as he saw him and just as he is. The chest, upon which the shirt clings, has superb accents, which show the rude timber work of the throat. The back is a little bent, as in the case of such laborers, and the shoulder blades, soiled in a movement so exact and so co-ordinated, that they animate the whole figure with an expression of force and forbearance, of savage heroism and crude melancholy.

This is a man, a man who is alive, who acts and who suffers—to comprehend this as the artist has made it, a human body by synthetic lines only. In order to give it unforgettable accents by the process of wise simplification it is necessary to be a master in the art of drawing.

This male figure of a hammerman has truly the scent of the populace itself. But please take notice of the power of sincerity and the absolute superiority of nature. Mr. Meunier, while remaining faithful to the model, knew how to give it a grandioso aspect, a nobility, an elegance and beauty—the true beauty. It is in this verity and in this verity only that the sculpture finds its grandeur. As in a painting, it must be the reproduction of life, of an epoch, of a

social center, of a class. When one wishes to make a representation of Work, he does not have to try to make a nude woman, methodically draped, of which the profile turns toward any sort of an instrument. He tries to place on the canvas, a workman with his own special costume, his anatomy, deformed or exaggerated by violent exercise and the heavy breathing of labor.

But the time when the Governments, the Ministers, the Collectors and the Amateurs will understand these things has not yet arrived.

Gustave Geffray, writing in "La Justice," the same year, says of "The Hammerman":

It is one of the most remarkable works in the Salon. It could be relegated way off to one side far from the principal aisles and it would be discovered.

The artist who sculptured this "Hammerman" is very near to having realized, in modern representation, the spirit of labor. The folds of the blouse are hard and sharp; the hands thin, but the leather apron, the heavy shoes which cover the feet of a pachyderm, the visored hair, the significance of the instrument, the nervous torso and the brutal and melancholic force, are indications enough of a rare value of execution.

THE SHRIMP FISHER ON HORSEBACK.

The statuette given by Mrs. Maurice Black, "*The Shrimp Fisher on Horseback*," is one of the finest of the small bronze groups. It was produced by Meunier in 1903, after he had reached the height of his power, and when his capabilities were fully matured.

"Here is one of those statuettes which, notwithstanding its reduced proportions, appears monumental. From its head pushed forward, to its shoes,

the horse stiffens himself for a forward mighty lunge, to scramble up a difficult declivity, while the fisherman sits astride between the baskets. He rests his feet on the shoulder defects of his mount, grasps its mane with his right hand, and with the left holds the pole of his nets. The fisherman has the proud bearing of a weatherbeaten sailor with the appearance of the fishmonger, without his oilskin hat."

The Trustees of the Detroit Museum of Art desire to acknowledge their indebtedness:

To the donors whose gifts will keep the art of Constantin Meunier ever before the people of Detroit and will be a constant reminder of the important exhibition of his works shown in this Museum;

To Miss Cornelia B. Sage, Director of the Albright Art Gallery, through whose untiring efforts this great European collection was brought to this country and through whose co-operation it was assigned to Detroit;

To the Alliance Francaise, of Detroit, who did much to call attention to the exhibition;

To M. Jacques-Meunier, whose presence added much to the interest of the exhibition;

To all those who gave to the wide publicity which it enjoyed while here and who brought it to the attention of the public;

It is the great things in art which will unite the interests in Detroit for better art conditions here.

EXHIBITIONS NOW ON

DRAWINGS BY FRANK W. BENSON.

The drawings of game birds by Frank W. Benson, show this distinguished painter in a new role as an enthusiastic sportsman, familiar with the habits of the waterfowl and other game birds, and reveal the artist in the eye and hand that saw so unerringly and set down so simply and characteristically, the momentary glimpse of the moving birds. It takes the greatest draughtsman to describe the variety with such precision and with so little time and material.

The sportsman to whom they carry an especial appeal, may not enthuse over the technical methods of the artist, but he will find in them the characteristics and movements with which he is familiar. The artist has experienced the vision of a Canadian Goose, for instance, as it emerges from the water, majestic in its flight, the water dripping from its feet, and its wake still discernable. He knows the way of a ruffled grouse startled into flight, he has seen the coot and ducks rise or

alight, he knows the awkward settling of the duck waterward, and he has watched the migrating flocks from some cold, uncomfortable point along the river bank, wishing their leader would but give the command to halt.

The artist has portrayed all this.

And in addition, he has not forgotten that he was laboring in the realm of art. Every essential of good art is there. Always there is good design; there is beauty of line; there is elimination of all save that which is necessary; there is a fine sense of values; the medium is a wash of ink, with beautiful gradations which give one a sense of color. He has combined in them a truth of movement and delineation, and an ever-present sense of the beautiful.

Some of the drawings in their delicacy and simplicity of workmanship suggest the Japanese, while others with their vigorous handling are by the hand of the artist we know in his paintings.

The exhibition will remain throughout April.



"THE HAMMERMAN"

This Bronze Figure was purchased from the Meunier Collection by a number of citizens and presented to the Museum.

14.2

BOSTON WOMEN PAINTERS.

During the month of April an exhibition of paintings by a group of Boston women is being shown in two of the East galleries. There are twenty-four pictures by fifteen artists, and they are of unusual merit. With the excep-

tion of two or three canvases, they are all figure subjects, and the figure is the great test of a painter's ability.

The students of Boston have the advantage of students in most other cities, for Boston is the center of the most virile group of figure painters of the

day. The conscientious work of the School of the Boston Museum of Fine Arts, together with the instruction and influence of Tarbell, Benson, DeCamp, Hale, Paxton and others, makes Boston a focal point in the fine arts from which much good may be expected to radiate.

It is quite unlikely that the fifteen women painters represented in this exhibition encompass all the talent about Boston, but this group has been carefully selected, so that there is hardly a commonplace in it. The painters represented have experienced the satisfaction of compelling the approval of juries in the cities where merit competes.

The exhibition is a good one to show in Detroit, for here we have an active "Society of Women Painters," who will be interested to view the work of a similar group of women in another city. We have also the beginning of what may be a strong and influential organization of art workers in "The Scarab Club," who will find much to strengthen their ideals in the present exhibition. The general public will also get its quota of pleasure in studying an exhibition so uniformly good.

The painters represented are Adelaide Cole Chase, A. N. A.; Mary Rosamond Coolidge, Gertrude Fiske, Lillian Wescott Hale, Mary Brewster Hazelton, Marie Danforth Page, Elizabeth Paxton, Lilla Cabot Perry, Marion Powers, Margaret F. Richardson, Gretchen W. Rogers, Alice Ruggles, Rosamond L. Smith, Margaret Fuller Tyng, and Emily B. Waite.

MONOPRINTS BY H. W. RUBINS.

Exhibitions of prints are all too rare. People who cultivate a taste for good prints add much to their pleasure in life and it will be the aim of the Detroit Museum of Art in the future to lay the foundation for a better understanding and appreciation of the various printing processes.

The H. W. Rubins collection of Monoprints, thirty in number, are being shown at an opportune time, along with the Chicago Society of Etchers, for it enables the visitor to compare the processes and the results of two widely different methods of artistic expression.

A Monoprint is produced by a combination of painting and printing.

The process is well known and widely used among artists, and consists of painting on a polished metal plate, and before the color is dry taking off a transfer or impression on a sheet of wet paper by passing it through a press; only one print can be made, hence the name.



"THE SILVER BOWL"
By Margaret Tyng

Many beautiful works of art have been produced by this process.

The Monoprints of Mr. Rubins show a sympathy for the larger essentials. The artist has found motives in the water-fronts and the busy streets. "*Departing Trains*," "*Loading Steamers*," "*Lower Broadway*," "*Curbstone Shoppers*," "*Old Barges*," "*Steel Girders*," all form themselves into very

pleasing compositions and exuding life and movement.

The medium seems to lend itself to these subjects seen under proper atmospheric conditions, and a fine sense of values is maintained throughout the entire collection.

CHICAGO SOCIETY OF ETCHERS.

The shipment of etchings by the Chicago Society of Etchers, which was to have reached us for opening April 1st, was lost in the Wabash wreck at Attica, Indiana, but through the courtesy of Mrs. Bertha Jaques, Secretary of the Society, and the co-operation of the Art Institute of Chicago, another set of prints reached us in time for opening April 7th.

In order to incite as much interest as possible in etching, a few etchings by representative etchers of the past and present were selected from our own collection and borrowed from their owners in Detroit, and formed a little group leading up to the splendid collection of etchings of the Chicago Society. Two prints of Albert Durer, three etchings by Rembrandt, a Lalanne, three by Whistler, three by Seymour Haden, a Jacque, a Millet, and a Brangwyn form this group.

In the print case in the Library, the

collection of etchings by Rembrandt, the gift of Mrs. Harriet J. Scripps, are also on view.

The services of Mr. Louis Calewaert were secured to show the process of making an etching, believing that a better understanding will beget a greater appreciation. Mr. Calewaert was present on Saturday afternoon, April 7th, at three o'clock, and after explaining the process of drawing on a coated copper plate, biting the plate with nitric acid, he made some etchings in the Gallery.

Mr. Calewaert was also present Tuesday afternoon, April 14th, Thursday evening, April 16th and Saturday afternoon, April 18th, and complying with the many requests gave an actual demonstration of the drawing and biting of the plate, as well as the printing.

The Detroit Museum of Art desires to acknowledge its indebtedness to the Chicago Society of Etchers, to Mr. Calewaert, whose work aroused much interest in the exhibition, to Mr. Charles B. King, Mr. George A. True and Mr. John A. Morse for their valuable suggestions in adding to the interest and scope of the exhibition and to those who so kindly contributed toward the group of borrowed representative etchings.

COMING EXHIBITIONS

LEON BAKST, RUSSIAN ARTIST.

As the time approaches for the exhibition of the original works of the Russian artist, Leon Bakst, added zest for it comes with every report from other cities where it is being shown, and in the enthusiastic and comprehensive reviews of it in the current numbers of the better magazines.

The work of this Russian painter, born at St. Petersburg in 1868, has, after passing through the academic courses, turned itself to the useful

fields in designing scenery and costume. The revolutionary spirit of his work has caused him to be one of the most talked of artists of recent times.

The Russian Ballet gave him his opportunity of a public hearing for his designs and decorations. Only by the constant reappearance in the eye of the public could an art so modern in its spirit become accepted and admired as has the work of Bakst.

Without doubt, he is one of the foremost colorists of our day. His inspir-

ation is in the Orient, with its warm color, its verve and its exciting design. To show how his innovations in the world of art were seized upon by the capitals of the old world, when he made a number of fantasies on modern costumes, the costumers to women of fashion immediately seized upon his harmonies of color and more brilliant hues became the cry.

Those who desire to acquaint themselves with the nature of the work of Leon Bakst may look up the following references in the public library:

Current Opinion, Nov., 1913, v. 55, p. 350-352. Leon 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 Leon Bakst's talent.)

Harper's Bazar—Jan., 1914, v. 94, p. 56-57. Leon Bakst. ("The most quoted authority of today on color and design.")

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

The Century—Vol. 87, No. 5, p. 682, March, 1914.

Harper's Weekly, Nov. 29, 1913—"Bakst and the Russian Ballet," by M. Birnbaum.

Literary Digest, No. 29, 1913—"Where Bakst Leads," p. 1064.

Mrs. Sarah I. McGraw has presented to the Detroit Museum of Art a linen spinning wheel 150 years old, formerly the property of Mrs. Martha Gardner, grandmother of the donor, born 1735, died in Massachusetts in 1834. The wheel is on exhibition in the historical department.

Through the gift of Mr. George Dwight Pratt of Springfield, Mass., the Detroit Museum of Art comes into possession of a bronze medal com-

Current Opinion, Nov., 1913, p. 350—"Leon Bakst and the Renaissance of Color."



"DAY DREAMS"
By Lillian Wescott Hale

PAINTINGS BY HENRY REUTERDAHL.

As an illustrator Henry Reuterdahl is well known throughout America for his naval illustrations.

An exhibition of his paintings will be held in the Museum during May, which should be of much interest.

It will consist of landscapes, both American and foreign, and a few of his marine subjects.

ACQUISITIONS

memorating the dedication of the Municipal Buildings of the City of Springfield. On the obverse side is shown the group of buildings, on the reverse a figure of Apollo drawing his bow and pointing to the true north, while the sun, moon and stars suggest the diffusion of light through the universe.

It is the work of Mrs. Gail Sherman Corbett, a pupil of St. Gaudens.

It is installed in the Gem Room.



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"DANSE ORIENTALE"

In the collection of original works by Leon Bakst, Russian artist, to be shown during the month of May

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OFFICERS

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TRUSTEES

For the term expiring 1914
EDWARD C. WALKER FREDERICK H. HOLT
GEORGE G. BOOTH

For the term expiring 1915.
D. M. FERRY, JR. MILTON A. McRAE
WILFRED C. LELAND (City Appointee)

For the term expiring 1916
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For the term expiring 1917
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EDITORIALLY.

As the exhibitions during the season now drawing to a close are reviewed, a few of them stand out in the memory of the vast concourse of people who have visited them. In fact, the concourse of people indicates which ones do stand out clearly in the minds of the people, for during those periods when exhibitions of great importance were shown, the attendance was phenomenal. The echoes of the Inness and Wyant

collection may still be heard; the Spanish exhibition is much talked of; the people are yet discussing the relative merits of the brothers Harrison; the memory of the works of the late Constantine Meunier will long be treasured by all those who saw the exhibition by the great Belgian sculptor; the new tendencies in art, Cubism, Futurism, Post Impressionism, etc., were seen in Detroit for the first time; and the original works of Leon Bakst, the great Russian artist, which will be shown during the month of May, is equally promising in the fertility of its revelations.

There were other good exhibitions, a total of eighteen of them. They all carried a degree of excellence to make them worth while. They would pass a jury on their merits. The rest of them are not remembered because they were sprinkled in with the best to be had.

Quality is comparative; it is measured by the standards of competition. Some of the exhibitions lost their importance when hung alongside of those whose message was of a higher plane.

The attendance and interest show that the people of Detroit want the best, and the effectiveness of the great exhibitions should not be impaired by a shower of shows of passable merit, which disappoint those who know, and mislead those who do not.

* * *

To take the public into our confidence: The Meunier exhibition of sculpture cost Detroit upwards of \$800. It was arranged for but six cities in the United States, and Detroit was mentioned in the "Outlook," "Review of Reviews," "Current Literature," "The International Studio," "Arts and Progress," "Harper's" and other magazines of national repute, along with New York, Buffalo, Pittsburgh, Chicago and St. Louis.

The people came again and again and

studied it seriously. The teachers with their classes, the art students with their drawing boards, and the masses from all walks of life, a total of 21,109 visitors during the month of March.

A group of people, enthusiastic over its wholesome influence, contributed a sum of money, twice as large as the cost of the exhibition, in order that two of the bronzes, "*The Hammerman*" and "*The Shrimp Fisher on Horseback*," might remain as a part of the permanent collection, where they will be the heritage of every girl and boy, man or woman, of the City of Detroit.

Was it worth while? In actual financial return the exhibition netted 100%, to say nothing of the educational benefits.

The results were also gratifying in the Spanish exhibition; the attendance was very large, the educational value great, and two of the paintings found permanent homes in Detroit, and the purchasers' interest in behalf of art is secured. There is also a probability that one of the best pictures in the collection, "*The Baptism*," by Manuel Benedito, will be obtained for the Museum.

* * *

Let us set our ideals high and live up to them as nearly as may be. The standards of the new museum must be trained for here and now if they are to excel the standards of the past.

Let us spend our exhibition appropriation (which is all too small) for only the really great manifestations in art. Cheap exhibitions are usually the height of extravagance.

Stand for quality, not numbers.

Let the people of Detroit know that when an exhibition is announced it is *worth seeing*.

Art must be judged solely on merit.

One usually falls short of high ideals, but it is well to aim high.

One thing is apparent in the work during the past winter, and that is the unity of effort for the betterment of art in Detroit. The Trustees, with an interest and unparalleled zeal, under the leadership of their indefatigable President, have tried to make the Museum an influence in the lives of the people; the local artists have very freely co-operated in numerous ways; the women of Detroit have put their stamp of approval on the work being done by attending in large numbers; the School of Design is rapidly finding its place in the actual training of hand and eye of the artistically inclined; the Common Council has performed a very worthy part in the work by furnishing a sufficient maintenance, so that all events held at the Museum are open to the public free; the public press of Detroit has given wide publicity to all the features of importance; the musicians have given unsparingly of their time and talent in order to present the best of music to the people, the Detroit United Railway has disseminated a wider knowledge of the exhibitions than they have heretofore enjoyed, and last, but not least, the people of Detroit have contributed to the work by making use of the opportunities offered them in the lectures and special exhibitions. Never before has the attendance been so great.

* * *

PERMANENT COLLECTION.

Have you seen how well our permanent collection looks with the new lights and a little more spacing? Only one improvement could be made and that is the addition of other pictures of the same high character.

There ought to be individuals who will make contributions of good examples of paintings by artists who are not already represented in our permanent collection.

If anyone has in mind the gift of a

us concentrate our attention on ten.

The deceased American painters we would like represented, but which are more difficult to obtain owing to the scarcity of desirable works and the stress of prices, are:

George Fuller,
Winslow Homer,
George Inness,
Homer Martin,
James McNeill Whistler,
A. H. Wyant.

There are others, but let us concentrate on these six.

Any one of the above would be gratefully received.

Anyone who purchases at \$1,000 or more, a painting by any of the above named artists, for the permanent collection of the Museum, will become a Member of the Corporation, or as it were, a Life Member of the Detroit Museum of Art.

EXHIBITIONS REVIEWED

WALTER GAY.

From February 1st to 15th, paintings by Walter Gay were shown.

There were forty pictures in the collection, mostly interiors of the fine old mansions and palaces of Europe, both in oil and water color.

The still life objects in the Gay pictures are used as a vehicle for the rendering of a wonderful display of light and color. His interiors are very beautiful and always synthetical. It is not the desire of the artist merely to paint individual objects before him, but to paint these things seen under beautiful light effects. In doing so, Walter Gay

carries into his work the modern palette of the impressionist and, as a result, the forty pictures in the exhibition are filled with a charm and an interest seldom seen in pictures of this character.

GERMAN POSTERS.

How much of art the Germans put into so commercial a thing as a poster!

During February, an exhibition of German posters, consisting of fifty sheets, were shown in the main gallery and they attracted a great deal of attention.

The art problem in posters is quite different from that in other fields. The



"TWO GIRLS"
By Gertrude Fiske

artist in order to have his poster carry resorts to broad masses of color, rather than delicate delineation, and the marvel is how he gets so much of anatomy, so much of perspective, so much of modeling in his figures with such simple means.

In America there is seldom any art in posters and billboards. Pleasing design is not striven for here as it is abroad. Our bill posters in America are allowed to use all-out-doors for their work and they try to compel the eye by the size of their display rather than by the quality of it. Our cities and our rural landscapes alike are plastered with glaring and audacious advertising of one kind and another that utterly spoils the beauty of our cities and interferes with our pastoral views.

In Germany, as in most European countries, the size of the billboard is restricted by law, hence the advertiser has to say his things in a much smaller space. He employs the good artists and they fill the small space allotted to them so beautifully with color and design that you turn to give your eye pleasure, and then in some corner or space where it gives just the right balance, as if it were incidental, is the statement that the advertiser wishes you to see.

American billboards with rare exceptions are spaces of great linear dimensions, where the advertiser bellows at you in his most raucous voice, as it were, the wares he has for your consideration, while in Europe posters are delicate and chaste symphonies in line and color.

How long will it be before the advertising men in America awake to a realization of the waste of space and material and turn to the artists, a group of whom are to be found in almost any city, who would be glad to turn their attention to this commercial field which should combine to an admirable degree utility and beauty?

It is quite remarkable how the mass-

ing of vivid colors, with scarcely any attempt at line and all detail left out, results in so pictorial an effect when seen at the proper distance.

CAZIN SHOWN.

The Detroit Museum of Art participated in the observation of Lent by presenting to the public the religious masterpiece of Cazin entitled, "*The Repentance of Peter*."

The picture belongs to Dr. Frank W. Gunsaulus, President of the Armour Institute of Technology in Chicago, by whom it was loaned. Dr. Gunsaulus follows the wish of the artist in exhibiting this important painting in some public place during Holy Week of each year, and the Detroit Museum of Art is very grateful to the owner for this opportunity of presenting so fine a work of this master, which has to a splendid degree combined the subject interest and the pictorial quality.

The picture presents a typical landscape by Cazin in the stillness and solemnity of nightfall in which Peter appears weeping bitterly and alone, with only the stars to see his sorrow. The solitude of the evening hour is admirably suited to the retrospection of the Apostle.

Jean Charles Cazin was a painter of the French school, born 1841, died 1900. He occupied a very important place in the landscape art of the nineteenth century. He saw nature through a very personal temperament and the landscape element is the dominant one in his religious masterpieces, of which "*The Repentance of Peter*" is one of the most important.

The picture was the source of much contemplative study during its exhibition here.

NEW TENDENCIES IN ART.

The Cubists, Futurists and Post-Impressionists have been displayed in Detroit, for which, despite our conflicting



Class from the School of Design drawing from the Meunier Sculptures

opinions, we are all thankful. The new tendencies in art have the faculty of compelling attention, and for a year they have been the subject of many conversations here as elsewhere, and the showing of them in Detroit has at least given the people an opportunity to study at close range the things they were talking about.

The opinions in this community were as diverse as elsewhere. The exhibition had its ardent advocates, and it was excoriated by the adherents of the academic. There were some who thought it all a huge joke, and there were agnostics who in all sincerity would like to be shown; but all were agreed that it was well to have exhibited it in Detroit.

Of its kind, this exhibition was undoubtedly the best one shown in America this season. It was carefully selected by Arthur B. Davies, an American artist—whose place in art is assured, and whose sincerity is beyond question. It brought together the men of repute who have broken the bonds of formalism. Not all the pictures in the collection were beyond the pale of comprehension, and some of those which did appear most radical at the beginning found favor in the eyes of some before the close of the show.

The result of the exhibition here was most wholesome. It stirred up a great deal of healthy discussion in art mat-

ters in Detroit; it did not lead astray the workers; they are too strongly anchored to their academic training; it broadened the vision of the general public to the extent that the caressing atmosphere of Tryon, the mystic poetry of Twachtman, and the beauty of coloring of Hassam are appreciated more than ever before.

ASTON KNIGHT.

During the last two weeks in March a collection of landscapes by Aston Knight, consisting of forty-one paintings, were shown. Aston Knight, born in Paris of American parents, is the son of Ridgway Knight, and like his father, has lived most of his life in France. His quiet streams and babbling brooks and landscape motives are taken from the cultivated and pretty spots of France and England. There were also some Venetian and Holland subjects.

SUNDAY LECTURES.

The Sunday Lecture Course now drawing to a close has been very gratifying from every standpoint. The subjects of the lectures have been largely along the lines of the fine arts and the speakers have been actual workers drawn from their field of endeavor with a message taken from actual experience in their work.

This has been a rare enlightenment to the people of Detroit, whose approval is attested by the attendance which packed the Auditorium to capacity Sunday after Sunday.

Coupled with the lectures have been programmes of concert music, in which the conservatories and groups of musicians have participated and these were on an equally high plane with the lectures. On another page is given a schedule of the events during the last quarter and it is a very creditable summary to present.

The Trustees of the Detroit Museum of Art desire to acknowledge their indebtedness to Mr. William C. Weber, Chairman of the Committee on Sunday lectures, to whose zealous work the success of the Sunday programmes is attributable and to the following:

Charles K. Fiedler, William B. Straton, Judson Smith, George T. Hamilton, Professor Wilhelm Miller, Abram Ray Tyler, Francis L. York, M. A.; Marshall Pease, N. J. Corey, Arthur K. Peck, George Shortland Kempton, Henry Matheys, Mrs. J. L. Parke, Miss Arbutus Wolfe, Mrs. Estelle Reid, Signor Giuseppe Bartolotta, Miss Marion Peck, Miss Mary Thompson, Miss Catherine Miller, Miss Dorothy Kemp, Signor Angelo Villa, Madam Antona, Mrs. Howard A. Field, Miss Alice Whitbeck, Mrs. James Tyre, Miss Ruth Fraser, Miss Jeanette Fraser, Miss Marie Bising, Boris L. Ganapol, Miss Ada Lillian Gordon, Ezri Alfred Bertrand, Mrs. Susan Brownelle Rathbourne, Miss Marian Willis Tyler, Miss Elizabeth Ruhlman, Miss Louise Beaumont Snyder, Dr. Charles J. Cragg, Miss Eva Woodward Lord, Mrs. Marshall Pease and Miss Theodosia Eldridge.

It is a source of satisfaction to have this array of talent co-operate in the altruistic way they are doing in the Museum plans and it speaks

well for the success of the art centre movement if all the art interests of the city will work together for it.

ARTS AND CRAFTS LECTURES.

The Society of Arts and Crafts in their free lecture course this year presented on March 14th Professor Wilhelm Miller of the University of Illinois, who spoke on "Design in American Landscape Architecture as Shown in American Gardens." Professor Miller's lecture treated largely of the Prairie School of Landscape Gardening, in which he advocated many principles which were entirely practicable for beautifying highways and teaching the people a greater love of the country. He advocated the use of the native flora and fauna of each State as the motif of that State and in beautiful colored views he showed how the idea could be applied at no great expense.

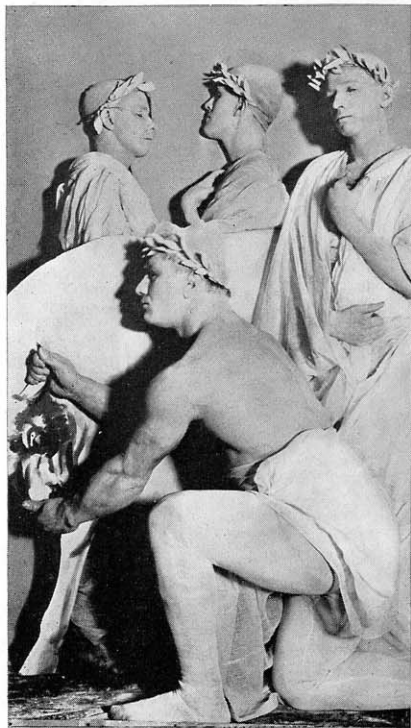
Two lectures were given by Professor Huger Elliott, Supervisor of Education and Director of the School of Design at the Museum of Fine Arts, Boston. On March 23rd Mr. Elliott took up the subject of the "American City and Its Village Dress—Can the Necessary Be Made Beautiful?" In it he said many things directly applicable to the beautifying of Detroit and if the various subjects advocated by him in the beautifying of a city were applied as the city grows beyond the village stage it would be greatly improved in appearance.

On the 24th Mr. Elliott dwelt on Architecture and the Allied Arts, speaking particularly on the function of buildings and taking up in conjunction with them mural painting, sculpture and stained glass windows. His point was well taken that these allied arts should be in keeping with the scheme of building in order to make the building a unity.

DEPARTMENT OF THE SCHOOL OF DESIGN

BY GEORGE T. HAMILTON, DIRECTOR.

The exhibition of Meunier Sculpture, Modern Art, the Benson drawings of game birds, lectures, music and



ROMAN PEACE ALTAR FRIEZE

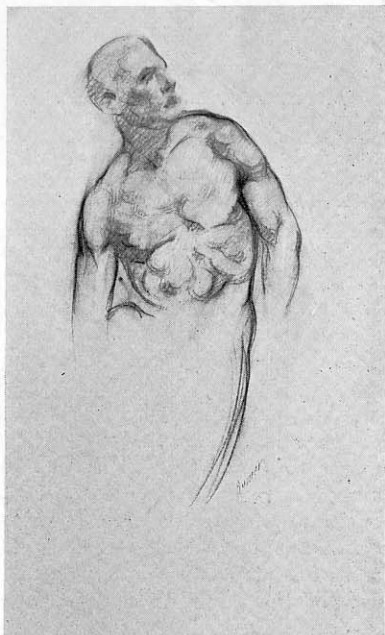
In the foreground, Anthony Massino, artist model; in the rear, Harold Young, Harold Wynne and Harry Lipsky, Students at the Detroit School of Design.

the general enlargement and higher quality of the Museum's activities, besides benefiting the Detroit public has stimulated students of art beyond any possible means of measurement.

To have the opportunity to see, study and draw from some 150 examples of one of the world's masters of sculpture may mean more to the student whose interests are specialized than a visit to the art centers of Eu-

rope would mean to the unspecialized layman. Contact with masters stimulates. Repeated exhibitions of a high order lift the student beyond the commonplace, invigorate his thought and technic and make fewer and more effective the hours of lonely experiment in his human endeavor to express individuality. By such means he arrives at his destination in a shorter time more vitally prepared to achieve that hoped for union of the useful and the beautiful.

To know and feel intimately the vigorous strength, honesty and directness of a mind like that of Constantin Meunier has a value in itself beyond calculation. Were one to construct a City Hall, an automobile, a sun-dial, door knob or jewel box with the power and practical honesty of Meunier's



Drawing by a Student of the Detroit School of Design, from one of the Meunier Bronzes

"Sower," the world would not only be more beautiful, but incalculable sums might be saved through the elimination of vague and undefined



"AT THE WATERING PLACE"

A Bronze Group in the Meunier Collection, was the model for this drawing by a Student of the Detroit School of Design.

civic and private expenditures. Contact with masters begets economy of effort as well as an art of noble proportions.

The students of the School of Design, always encouraged in uncompromising sincerity, have drawn more profoundly than otherwise would have been possible had not Meunier been brought to Detroit through the Museum of Art and the wisdom of the City in providing the means. Most notable has been the intensified interest of students in the working out plans for the three dimensional arts, such as interior decoration, garden pottery design and decorative sculpture.

Since the Museum has been open

once a week evenings, and on one occasion Sunday morning it has been possible for evening students recruited from the business life of Detroit—in many cases students are engaged in architects' offices during the day—to obtain the same benefits that accrue to day students of the School of Design.

Recently an organization of architectural draftsmen, known as the Detroit Atelier, was formed to train the younger men in their profession during spare time outside the routine of



Drawing from Meunier's "Dockhand"

By a Student from the Detroit School of Design

office work. Professor Emil Lorch, head of the Department of Architecture, University of Michigan, has given his talent to this worthy enterprise. The School of Design, through its Evening School Department and a course of lectures by the Director, has been able to make itself of value. The advantage from the standpoint of trained architectural draftsmen, and in the future a better Detroit is obvious.

In Detroit, on all sides, it is found that the new generation is struggling for a chance to obtain specialized training beyond that of the regular public school and is willing to give up its legitimate leisure after the day's work in exchange for such training. The School of Design, so far as its financial resources permit, is endeavoring to meet effectively this cry for professional training of a high and specialized order.

In general the School presents the appearance of a large workshop rather than that of an Academy. Teachers and students work together with a common practical purpose, which can-

not but result in much good to the City and its institutions.

On the evening of March 25th last, the Detroit Society of the Archaeological Institute of America held its seventh meeting and lecture at the School of Design. Professor Gordon J. Laing of the University of Chicago talked interestingly on "Roman Africa," showing many slides of unusual beauty and significance.

The guests, numbering about seventy, were waited upon by students. A feature of the programme was the living representation of two fragments from a Roman Peace Altar by Anthony Massino, an Italian artist model, and three of the students, Harold Wynne, Harold Young and Harry Lipsky.

Owing to his residence in California Mr. C. A. Black sent a letter of resignation as Trustee of the Detroit Museum of Art, which was presented and accepted at the quarterly meeting held on the 3rd. Mr. George G. Booth was elected as Trustee for the unexpired term.



REVIEW OF MUSEUM ACTIVITIES.

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

- Jan. 25—Lecture, "Operas of Samson and Deliah and LaGioconda," by N. J. Corey, Director of the Orchestral Association.
 28—Lecture, "Sunny Spain," by William K. Nulty.
- Feb. 1—Lecture, Opera "Othello," by N. J. Corey, Director of the Orchestral Association.
 2—Lecture, "Luther Burbank," by Prof. H. T. A. Huss, of the University of Michigan, under the auspices of the Northwestern Women's Club.
 8—Lecture, "St. Petersburg and the Gallery of the Hermitage Palace," by Sidney Dickinson, M. A.
 8—Concert Music, by members of the Ganapol School of Musical Art.
 15—Lecture, "Hospital Architecture," by William B. Stratton.
 15—Concert Music, arranged by Signor Bartolotta.
 20—Lecture, "Journeys of a Naturalist in South America," by Prof. A. G. Ruthven, Curator of the University of Michigan, under the auspices of Detroit Institute of Science.
 22—Lecture, "Masterpieces of the Florentine Galleries," by Arthur K. Peck, of Boston.
 28—Lecture, "Italian Immigration," by Reverend Pasquale De Carlo, under the auspices of the Colonial Dames of Michigan.
 28—Concert Music, arranged by Signor Bartolotta.
- Mar. 1—Lecture, "Landscape Architecture," by Charles Kern Fiedler.
 1—Concert Music, by Detroit Conservatory of Music.
 7—Lecture, "The Art of Reading the Newspaper," by Prof. Fred N. Scott, of the University of Michigan, before the Detroit Branch of the Association of Collegiate Alumnae.
 8—Lecture, "Decoration," by Judson Smith.
 8—Concert Music, arranged by Prof. William Yunck.
 14—Lecture, "Design in Landscape Architecture as Shown in American Gardens," by Prof. Wilhelm Miller, Ph. D., of the University of Illinois, under the auspices of the Society of Arts and Crafts.
 15—Lecture, "Neighborhood Planting—Suggestions for Improving the Value of Your Property," by Prof. Wilhelm Miller, Ph. D., of the University of Illinois.
 15—Concert Music, arranged by members of the Michigan Conservatory of Music.
 22—Lecture, "American Composers," by Francis L. York, M. A.
 22—Concert Music, by members of the Bertrand-Tyler Studios.
 23—Lecture, "The American City and Its Village Dress: Can the Necessary be Made Beautiful?" by Professor Huger Elliott, Supervisor of Education and Director of the School of Design at the Museum of Fine Arts, Boston, under the auspices of the Society of Arts and Crafts.
 24—Lecture, "Architecture and the Allied Arts," by Prof. Huger Elliott, Supervisor of Education and Director of the School of Design at the Museum of Fine Arts, Boston, under the auspices of the Society of Arts and Crafts.
 29—Lecture, "How the Artist Works," by Mr. George T. Hamilton, Director of the Detroit School of Design.
 29—Concert Music, arranged by Prof. William Yunck.
- April 5—Lecture, "Folk Songs and Art Songs," by Mr. Marshall Pease.
 5—Concert Music, arranged by Mr. and Mrs. Marshall Pease.
 12—Lecture, "Popular Music," by Boris L. Ganapol, Director of the Ganapol School of Musical Art.
 12—Concert Music, by members of the faculty of the Ganapol School of Musical Art.