

**Catalogue of Exhibitions of
Paintings by Jules Guerin
Portrait Impressions by Robert Reid
Paintings by the New Hope Group
Paintings by Adolphe Monticelli**

DETROIT MUSEUM OF ART

JANUARY, 1917

THE DETROIT MUSEUM OF
ART IS OPEN TO THE
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FROM 9 A. M. TO 5 P. M.; ON
SUNDAYS FROM 2 TO 6 P. M.;
ON HOLIDAYS FROM 2 TO 5
P. M. IT IS ALSO OPEN FRI-
DAY EVENINGS DURING JAN-
UARY FOR THE DISPLAY
OF THESE SPECIAL EXHIBI-
TIONS. THE MUSEUM IS
FREE TO THE PUBLIC
ON ALL OCCASIONS.

PAINTINGS BY JULES GUERIN

GALLERY II.

JULES GUERIN was born at St. Louis, 1866. He studied in Paris under Constant and Laurenz.

Member: American Water Colour Society; New York Water Colour Club; National Institute of Arts and Letters; The Players; The Architectural League; Mural Painters and Society of Illustrators.

Awards: First Yerkes Medal, Chicago; honorable mention Paris Exposition, 1900; honorable mention Pan-American Exposition, Buffalo, 1901; Silver Medal St. Louis Exposition, 1904; Beck Prize, Philadelphia Water Colour Club, 1913; Gold Medal Panama-Pacific International Exposition, San Francisco, 1915.

Specialty: Architectural Subjects and Decoration.

Director of Colour at Panama-Pacific Exposition, San Francisco, 1915.

LIST OF PICTURES:

- 1 Moonlight. (Italy).
- 2 By the Sea.
- 3 The Bridge.
- 4 The Encore.
- 5 The Bathers.
- 6 Moonlight on the Bosphorous.
- 7 A Bazaar in Constantinople.
- 8 Entrance to the Seraglio.
- 9 The Aqueduct, Night.
- 10 Eyub on the Golden Horn.
- 11 The Ballet. (Moonlight.)
- 12 Temple of Sunium.
- 13 The Market Place. (Siena.)
- 14 The Women's Mosque.
- 15 The Porta Romano.
- 16 On the Baroda River.
- 17 The Deserted Mosque.
- 18 The Prayer of the East.
- 19 The Temple of Sunium.
- 20 The Old Wine Shop.
- 21 Landscape Near Siena.

PORTRAIT IMPRESSIONS BY ROBERT REID

GALLERY III.

ROBERT REID was born at Stockbridge, Mass., July 29, 1862. He was a pupil of the Boston Museum School, the Art Students League, N. Y., and of Boulanger and Lefebvre in Paris.

He was made an Associate of the National Academy of Design 1902, and a National Academician in 1906. He is a member of the Ten American Painters and of the National Institute of Arts and Letters.

Awards: Medal, Columbian Exposition, Chicago, 1893; Clarke Prize, National Academy of Design, 1897; first Hallgarten prize National Academy of Design, 1897; silver medal for painting and gold medal for mural decoration, Paris Exposition, 1900; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, St. Louis Exposition, 1904; third W. A. Clark prize (\$1,000) Corcoran Gallery of Art, 1909; Panama Pacific Exposition, gold medal, 1915.

He is represented in the permanent collections of the Corcoran Gallery at Washington, the Albright Art Gallery at Buffalo, the Brooklyn Institute Museum, the Metropolitan Museum of Art, New York, the Indianapolis Art Association, the National Gallery of Art, Washington, D. C., the Nebraska Art Association, the Art Association of Richmond, Ind., the Cincinnati Museum, the Omaha Museum, the Detroit Museum of Art, and the Minneapolis Institute of Arts.

Mural Decorations: Massachusetts State House, Boston, Library of Congress, Appellate Court, New York, Paulus Church, N. Y., the Central High School, Springfield, Mass., the H. H. Rogers Memorial Church, Fair Haven, Mass., (stained glass windows), and Panama-Pacific International Exposition.

His portrait impressions which may be described as portraits with all non-essentials left out but with all the character of the sitter retained is one of his best achievements. With an economy of means never before attempted, he is enabled to catch his sitters quickly with all of the vitality which is difficult of accomplishment in a long pose.

- 22 Emily Merriman of Providence, R. I.
- 23 Dorothy Merriman of Providence, R. I.
- 24 Whitney Warren, Jr.
- 25 Mrs. George Peabody Wetmore of Newport.
- 26 Mrs. Sconard Thomas of Newport.
- 27 George Faucett.
- 28 Portrait.

ADOLPHE MONTICELLI (1824-1886)

GALLERY IV.

ADOLPHE MONTICELLI was a Marseillaise. An Italian by descent, but French by training, he was born in that town on October 24th, 1824. His father intended to make him a musician, but his uncle who was to give him lessons was an amateur in painting and the charms of the latter art were more alluring to Monticelli than those of the language of tones.

He was a pupil of Professor Aubert in Marseilles and learned to draw with accuracy and skill. He received medals at Nimes, Montpellier and at Marseilles. After residing a short time in Paris he went to live at Montparnasse. Here he painted the larger number of his most beautiful works. After the Franco-German war he returned to his native town where he died on July 4th, 1886. He was of a timid, sensitive nature which rather grew on him as he advanced in age. The uncertain character of his temperament was emphasized by his habits of life. One distinctive trait was an unwavering belief in the high quality of his work and the universal recognition which would sooner or later be accorded to it. Monticelli was emphatically an original and consummate colorist. Herein lies his great claim to our gratitude.

He had a rare quality of color in almost all his work. To approve the least significant Monticelli is in very deed to enter an enchanted garden, to rest in the shade of far-reaching trees, to breathe the air blown as from heavy laden flowers or the robes of some exquisite woman. Charms and surprise dwell with him. Caprice is his very own. His rocky ravines are peopled with dreaming lovers and his magical landscapes with enticing fair ones.

It is indeed into the most joyous company he takes us; into a world sparkling as a jewel, languorous as a love song and satisfying as the end of a fairy tale. He was a dreamer—an eccentric. He was a painter of gorgeous mysteries. Raphael and Ingres were the idols of his youth, Millet the hero of his mature years.

In his finer efforts he has a witchery, a mastery, a glow, which belong to few other painters of his time. Schopenhauer once said that "you must treat a work of art as you do a great man; stand before it and wait patiently until it deigns to speak," and he who finds Monticelli's pictures in a measure unintelligible, upon a superficial glance, will change his opinion when his first casual inspection has been succeeded by a careful study. From the indications which at first appeared so difficult to seize there will

emerge those figures of grace, distinction and abandon to which Monticelli was so partial, while the scheme of color which seemed to be merely an intrepid or tentative innovation, ultimately resolves itself into a successful combination of tender and joyous tone relations. Monticelli lived absolutely in a world of his own. He dreamed only of Louis XV. marquises, Watteau shepherdesses, gallant cavaliers.

His pictures of the early and middle period are much sought after and bring large prices in London and Scotland and are of great beauty and delicacy of finish; the faces on his figures being worked up to an almost miniature finish.

However, American eyes and purses have been to the fore in appreciating Monticelli's works as they have in recent years in the instances of Millet, Corot and a number of other great artists. History repeats itself in art as well as elsewhere and the story of Monticelli's pictures is a further proof that other countries, even including this artist's compatriots must give way before Americans in swift and unhesitating understanding of a new and felicitous pictorial interpretation of Nature's facts.

The Trustees of the Detroit Museum of Art gratefully acknowledge their indebtedness to R. C. and N. M. Vose, of Boston, for the loan of the paintings in this collection.

PAINTINGS BY ADOLPHE MONTICELLI

GALLERY V.

- 29 A Woodland Dance.
- 30 The Lark.
- 31 On the River Bank.
- 32 The Star of Bethlehem.
- 33 The Peacock Garden.
- 34 The Pet Dove.
- 35 The Bohemians.
- 36 The River—Twilight.
- 37 Fete Champetre.
- 38 Un Concert Sylvestre.
- 39 The Christening Party.
- 40 The Burning of Sodom.
- 41 A Garden Party.
- 42 Feeding the Chickens.

A Friendly Word on the New Hope Group of Painters

If we are to have an *Art* in America that will last as long as the Art of Greece and Rome, it is going to come out of the Earth that we know and love.

The Classical Art dealt with men and women, heroes and gods. There had not then entered into the hearts of men the love of the land. Landscape is a very recent form of art. It was ignored by the ancients because the kind of emotion it kindles was not then awakened. The tender and quiet impulses, touched by the sweetness of pastoral life are ours. They belong to us as the heroic and civic belonged to Rome. It is a very precious possession that we must cherish and cultivate. It is the native language of our instincts for beauty—the beauty that reaches to our threshold and caresses our spirits with its gentle and intimate comradeship. We must, if we would get the essence of true living from the earth, go along with it as with a loving companion and find its sympathies a revelation in wisdom and in fellowship.

The painter of landscapes is the interpreter of these sentiments. He strives to awaken in us the feelings that the beautiful earth has for him. He would touch vibrating chords were he French or English, but when he is our very own he appeals to us in so tender, so sensitive a spot that, unless we are dead to love of country and of the serene beauty of the earth, we should feel a thrill of recognition and a desire to help him to pursue his ideals.

This is what the New Hope Group of Painters are doing for us all. They have gone to live in a country that holds the simple picturesqueness of river and hill and meadow and they are fixing the charm of them on canvas to be a lasting source of emotion for the spectator, a sort of storage battery of gentle beauty that can be turned on whenever your spirit is receptive and wants to mingle with the essence of land and sky.

The New Hope Painters followed the footsteps of the earliest of them, W. L. Lathrop, to the Delaware Valley at New Hope, Pennsylvania. This is a quiet village by a big, slow river with country stores and country mills, white and gray; a little wayside inn; a bridge and a main street that echoes to an occasional trolley and to flowing country gossip. The homes of the painters lie beside the river here and there, and they make the old miller's house which Lathrop took, their rendezvous. They are as intimate as leaves on a tree but they are just as individual. They

all paint the vistas from their front doors, or the mills in the town, or the hills behind them, but each finds in these objects the language of his own temperament and each produces his own interpretation.

Some of the men paint figures, as Garber does with knowledge and power, and as Spencer does with great feeling for the pathos of labor and country toil, but they are a group that loves landscape and knows its meaning and its poetry, and when they use figures you will find them an attribute of landscape, or you will note that landscape is a part of the composition.

I don't know a mind more at one with the loveliness of nature than Lathrop's. In his best pictures he is an idyllist who gives you the feeling that a fine morning in June gives you, with a country lane running before you as a temptation to your feet.

Colt has taken a more decorative point of view. He sees the beauty of form in the fields and streams.

Rosen is saturated with the sentiment of Pennsylvania and paints it with mastery; and if Bredin is the late comer in the group, he is worthy of its ideals.

Out of such circles of our own artists must mature, soon or late, that self-revelation of our race which is the most precious heritage left by a people to the world.

HARRISON S. MORRIS.

August, 1916.



PAINTINGS BY THE NEW HOPE GROUP

GALLERY VI.

R. SLOAN BREDIN.

Born, Butler, Pennsylvania, 1881. Studied in New York under W. M. Chase, Carroll Beckwith and F. V. DuMond. Represented in the Minneapolis Museum of Fine Arts.

- 43 The Garden of the Lake, Villa Falconieri.
- 44 The Lawn.
- 45 Lilacs.
- 46 In Spring.
- 47 The Farm.

MORGAN COLT.

Born, Summit, New Jersey, 1876. Studied in various American Schools.

- 48 Summer.
- 49 Old York Road.
- 50 Pennsylvania Farmhouse.
- 51 Sudden Thaw.
- 52 Sweet Briar Roses.

DANIEL GARBER.

Born, North Manchester, Indiana, 1880. Studied in the Art Academy of Cincinnati and the Pennsylvania Academy of Fine Arts. Member of the National Academy of Design, New York City. Represented in the Cincinnati Museum, St. Louis Art Museum, Corcoran Gallery, Washington; University of Missouri, Columbia, Missouri; Mary Ann Brown Memorial, Providence, R. I.; Art Institute, Chicago; Carnegie Institute, Pittsburgh; National Arts Club, New York City; and St. Paul Institute of Art, St. Paul, Minnesota.

- 53 Cherry Blossoms.
- 54 Little Village, Winter.
- 55 Hill Over Yonder.
- 56 Over in Jersey.

W. L. LATHROP.

Born, Warren, Illinois. Self-taught. Member of the National Academy of Design, New York City. Represented in the Carnegie Institute, Pittsburgh; National Gallery, Washington; Memorial Art Gallery, Rochester; Minneapolis Art Museum; St. Louis Art Museum; Metropolitan Art Museum, New York City, and Waterbury Art Museum.

- 57 Summer Afternoon.
- 58 Summer Morning.
- 59 The Lime Kiln.
- 60 Little Will's Quarry.
- 61 Evening Near the Coast.
- 62 Neglected Farm.
- 63 The Stubble Field.

CHARLES ROSEN.

Born, Westmoreland County, Pennsylvania, 1878. Studied in the National Academy of Design School and the New York School of Art. Associate Member National Academy of Design. Represented in the Minneapolis Art Museum; Delgado Museum, New Orleans, and Duluth Fine Arts Association, Duluth, Minnesota.

- 64 Winter Sunlight.
- 65 Floating Ice, Winter Morning.
- 66 The Hill in the Mist.
- 67 June Morning.
- 68 The Green Bough.

ROBERT SPENCER.

Born, Harvard, Nebraska, 1879. Studied in the National Academy of Design School and New York School of Applied Art. Associate Member National Academy of Design. Represented in the Metropolitan Museum of Art, New York City; Boston Art Club, Boston; Detroit Museum of Art; Art Institute of Chicago.

- 69 The White Tenement.
- 70 Rabbit Run Farm.
- 71 Red Shale Road.
- 72 May Breezes.
- 73 In Spring.

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