



BULLETIN OF
THE DETROIT INSTITUTE OF ARTS
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No. 7



A PORTRAIT BY NICOLAES ELIAS, DUTCH XVII CENTURY
PRESENTED BY RALPH H. BOOTH

PAINTING BY MARY CASSATT PRESENTED

Mary Cassatt holds a unique place among the painters of the XIX Century. She is the only American artist who participated in the development of French Impressionism, which has had such a beneficial in-

painter who shared in the counsels of that group of Master Impressionists—Manet, Renoir, Monet, Degas, Pissarro—whose work, so revolutionary in its time, is now regarded as one of the most significant move-



"IN THE GARDEN," BY MARY CASSATT
CONTEMPORARY AMERICAN
ANONYMOUSLY GIVEN

fluence in heightening the palette of the present day painter throughout the western world, and which opened the eyes of our time to the understanding and appreciation of color. With Berthe Morisot, grand-daughter of Fragonard and wife of Edward Manet's brother, she has the distinction of being the only woman

ment in the field of painting. She was a social as well as an artistic unit of that elite coterie, and today her work stands artistically on a par with the aesthetic product of those now eminent painters.

Born at Pittsburgh, sister of A. J. Cassatt, President of the Pennsylvania Railroad, she received her

early training at the Pennsylvania Academy of Fine Arts. Subsequently she travelled in Italy, Spain and France, studying the works of the masters. At Paris Degas became interested in her work and gave her such artistic guidance as he could, but from the first she seemed possessed of a bent that was highly individual.

The Institute has just received an anonymous gift of one of her oil paintings, entitled, "*In the Garden*," showing a mother and her child in pleasant out-of-doors surroundings. The mother in a white dress is seated in profile at the left, on a garden bench. Leaning against her lap and facing the spectators is her young daughter, in rose-colored dress. Her blond hair falls loosely about her face, and her head is

framed by a straw hat edged with black, worn carelessly on the back of her head. Behind the felicitous group, the lawn and shrubbery is delightfully suggested, the fresh green of summer furnishing a complementary foil to the rose of the dress and the flesh tones. It is exceedingly luminous and brilliant in color.

In subject matter, like most of Miss Cassatt's works, this picture deals with maternal love in that understanding manner that has given her a place in our affections.

Through this gift the Museum's permanent collection is now adorned with two very good examples of her work, a pastel, "*Femmes et Enfant*," having been presented some years ago by the late Edward C. Walker.

C. H. B.

PAINTING BY MAX KUEHNE

Through the gift of Mrs. Harry Payne Whitney, the sculptor, the Institute has received for its permanent collection the painting, "*Marine Headland*," by Max Kuehne. This picture, presumably one of his splendid series done on the coast of Maine, is a marine picture of great beauty. A rocky headland juts out into the sea. It is a clear day with a spanking breeze driving the short choppy waves toward the shore. The sunlight plays over water and land making of it a brilliant spectacle. The clear, luminous color, the grasp of subject matter, the portrayal of the mood of the sea, indi-

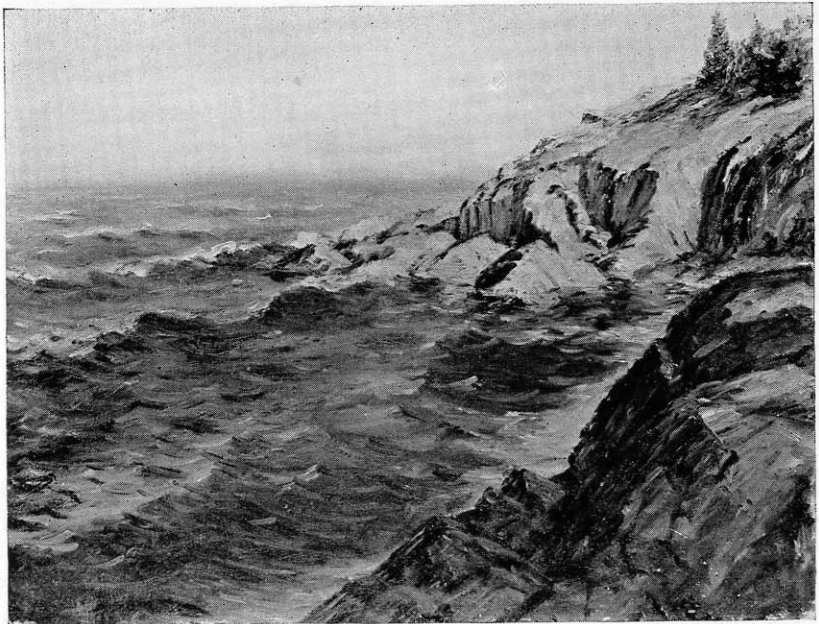
cate a comprehension that comes from broad experience.

Max Kuehne is an American, born in 1880. He studied with William M. Chase and Robert Henri, after which he travelled abroad.

The summer of 1912 spent at Gloucester marks the beginning of his development as a brilliant colorist and started him in the direction that has become his forte.

Since that time he has spent his summers at Gloucester or on the coast of Maine, painting aspects of the sea under the play of sparkling sunlight, of which this picture is a typical example.

C. H. B.



"MARINE HEADLAND," BY MAX KUEHNE
GIVEN BY MRS. HARRY PAYNE WHITNEY

SEVENTEENTH CENTURY DUTCH PORTRAIT RECENTLY ACQUIRED

Art was developing in England and Holland at the time when the Reformation was gaining ground. The countries and people who allied themselves to this new movement tended to oppose painting as it had existed. Thus religious art was abandoned as if it must necessarily be connected with the Roman church.

Holland, because of the nature of the terrain, because of her independence and Protestantism, and because of her more democratic

form of civil life, in the seventeenth century led the world in landscape and genre painting. In portraiture, Flanders alone equalled Holland. There are several reasons for this. Easel pictures, which had been introduced into Venice in the previous century, became popular in the Netherlands at this time. The Dutch are naturally frank and sincere, almost abrupt in their truthfulness. These two facts and the very existence of the guilds or corporations themselves, all gave im-

petus to the progress of portraiture. Such pictures could be enjoyed, and although this would necessitate accurate likenesses, it did not prevent pictorial treatment. It is one of the characteristics of Dutch seventeenth century painting that it was artistic in composition, color and chiaroscuro.

The greatest artists of this period are known to all, but of almost equal importance is a large group of so-called "*Little Dutch Masters.*" It is an example by one of these men that Ralph H. Booth has given to the Detroit Institute of Arts.

In restful tones of black, pearl gray and ivory, the figure of a woman is revealed beyond its frame, standing quietly and looking out nonchalantly toward us. So perfect is the technique, so definite the form, that it needs no theatrical or artificial means to convince us of its importance and beauty. The date, "ANNO 1633," signifies that it was painted in that year by Nicholas Elias. The artist was born in Amsterdam about 1590. He was a pupil of Cornelis van der Voort, also a painter of Amsterdam, who died in 1624.

There are a few important facts about Elias. Of these the most significant is that he was the master of Bartholomeus van der Helst. The latter in turn greatly influenced Franz Hals, both of the artists working in Holland and Amsterdam. In fact, as we look successively at the guild pictures of Elias, van der Helst

and Franz Hals, we see the relationship and the development which came as the result of Elias.

Critics differ as to the date of Elias' birth. Apparently it was about 1590. He lived until about 1656. Slight differences concerning this date do not prevent us from realizing that the artist was in his prime when he painted this example. E. Benezit, in his "Dictionary of Painters," records twenty-nine pictures specifically, saying that there are also others. Of this number alone, ten are single figures of men and eleven of women. Critics call his best that portraying the company of Captain Mathys, Willemsz, Riephorst, and of Lieutenant Hendrick Lauruenz, painted in 1630. These twenty-five members of the Civic Guard are grouped in two rows, one in front of the balustrade, the other behind the balustrade. It was two and seven years after that when he painted two other similar pictures of Civic Guards with their captain and lieutenant.

At the time when Elias was receiving such important commissions, he left us this superlative woman's portrait. It bears resemblance to some of the early work of Franz Hals. The three-quarters turn of the figure and face, the disposition of the hands, even the gloves held in the right hand, are similar and typical of this period in Dutch portrait painting.

The accurate delineation, the representation of anatomy and the

magical drawing of such details as the lace, the ruffle about the neck and the embroidered gold bodice, prove his genius, and recall Hals while he was still a great technician. One of our great artists recently said: "If artists today would only study the details of this picture and try to paint a semblance not of the entire picture, but an accurate copy of parts, they would then gain a foundation on which they could base their own creative work. For example, if they would only try to paint that marvelous left hand, a bit of the lace or the ruffle. How it would open their eyes!"

Whether it be the materials of the jewelry, the watered-silk design of the rich black dress or the illusive modelling of the face, always such

cleverness has been subordinated to the effect of the ensemble. It is a proof of the fact that the truly great artist is able to carry out details without detriment to the picture.

And then there is a refinement, a dignity and reserve to be desired in good portraiture. In this, it takes us back to Van Dyck, who knew so well the value of suggesting the character of the sitter, without, however, telling every bit of the truth by crude realism. Finally, there is an aloofness in the portrait as if intentionally the beholder were prevented from knowing the sitter too well. It is this very air of uncertainty that fascinates us and draws us back again and again to study the portrait, always with greater delight.

R. P.

RECENT ADDITIONS TO THE DECORATIVE ARTS DEPARTMENT

"GEORGE JENSON" WARE

With the rapid increase in mechanical devices for use in the crafts during the latter part of the XIX Century, came a corresponding decrease in the artistic quality of the goods turned out, and instead of the artistically designed furniture, china and silver of our great grandmother's day, we had a commercial product, which flooded the market and lowered the standard of popular taste.

This condition of affairs was not allowed to go on without protest, however, and here and there artists who sensed the impending danger of

the complete submergence of artistic standards, started a counter movement by striving to awaken a new appreciation of art in its relation to handicraft. In England Walter Crane and William Morris led the way. French artists took an active part, and in Denmark, too, earnest men tried to solve the problem, and several artists of note made valuable contributions to the cause. Chief among them was Th. Bindesboll, who contributed greatly to the revival of Danish art and handicraft.

But as yet no Danish artist had taken up in its entirety a handicraft



"SILVER," BY GEORG JENSEN
GIVEN BY GEORGE G. BOOTH

with the sole idea of ennobling it and through it winning a broader basis for his art. The first to take this step was the sculptor Georg Jensen.

Georg Jensen was born in the little town of Raavad in 1866. Here, surrounded by woods, lakes and meadows, he drank in from childhood impressions of beauty and gained a knowledge of nature's many forms, which in later years served as an inspiration for his art, finding frequent expression in his characteristic "vegetative" ornamentation.

At the end of his apprenticeship to a jeweler, he entered the Academy of Art in Brussels, where, in 1892, he took his final examination as sculptor. His first exhibited work, "The Harvest Boy," with its healthy power and remarkable composition, raised great hope for his artistic development. From time to time

he exhibited other works, the "Wild Boar Hunter," winning the Academy's gold medal and a large traveling stipend, which enabled him to spend some time in France and Italy. Compelled to earn a living, and coming in touch with many artists in Paris who were working as artisans, the jeweler woke again to life in him, and he began studying the cases of gold and silver articles with the same interest as the sculpture and paintings.

In the spring of 1904 he opened his first silversmith's workshop. From that moment he knew his own field of endeavor, which he has never since left.

The prestige of gold and silver-smith's work was at that time not very high. It lacked power and original style and seemed to be under the influence of German in-

dustrial art. Here was a wide field for Georg Jensen to work on and he became a pioneer in improving the standard of industrial art in Denmark.

The secret of the victory won by Georg Jensen lies in his understanding of the intimate connection between the artist and artisan; he brought with him to the silversmith's trade the experienced artist's sense of proportion and form, and his intensely beautiful moulding and picturesque handling of amber and precious stones united with silver, was an outcome of his native artist genius. The notable critic, Gabriel Monrey, writing of Jensen in "The Studio," says: "This rare artist is without doubt not alone one of the most remarkable in Denmark, but in all Europe."

Through the generosity of Mr. George G. Booth, three pieces of the work of Georg Jensen have been added to the Institute's collection during the past month—a bonbonnière, a fruit bowl, and a small ornamental receptacle which could be used for various purposes.

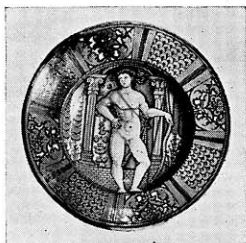
The bonbonnière stands about six and a half inches high and is in the shape of an English walnut, the cover and the bowl proper forming the two halves of the nut. The bowl is separated from its base by three leaf-like supports. The cover is surmounted by a little dragon-shaped handle. The sculptor's sense of balance and rhythm pervades the piece.

The fruit bowl is ten inches in diameter and is on a standard seven and a half inches high. The beautifully moulded bowl has a naturalistically treated ornamentation of grape clusters around its under side, near the fluted columnar standard which connects it with the base. There is a beauty and grace of line and a harmony of proportion that at once stamps it as the work of a true art-handicraftsman.

The third piece, four inches high, has an open-work pattern of grapes and grape leaves. It rests on a detached base three inches in diameter. The nature motifs found in all three pieces bring to mind the work of the Gothic period, when artist and artisan, turning from the artificial patterns of the day, embodied in their work motifs drawn from the fields and woods surrounding their dwellings. These pieces of "Georg Jensen" ware make a significant addition to the Booth collection, which already contains examples of many of the leading artist-craftsmen of both America and Europe.

MAJOLICA

Most notable of the three majolica plates included in the purchases made by President



Ralph H. Booth in Europe during

the past summer, is a XVI Century Deruta plaque, $16\frac{1}{4}$ inches in diameter. Across the center of the bowl is a full length nude figure of Apollo as an archer, with his long bow in his hand and a quiver full of arrows slung over his left shoulder. The border is decorated with a conventionalized design of scrolls, scales, and dots, showing the strong Persian and Moorish influence found in so much of this ware. The whole is covered with that inimitable lustre for which the ware is so justly famous, of a color resembling a very transparent amber, bearing a delicate nacreous film of the most exquisite iridescence.

It is a XVI Century piece, of the period of the art's greatest development, both in potting and painting. We are told that the secret of tin glaze, which is the essential feature of Italian majolica, was known in Italy as early as the XIII Century, though the art did not reach its height until the Quattrocento.

The word *majolica* is erroneously applied to nearly all varieties of glazed earthenware of Italian origin. It was originally used only in connection with the tin-enameled and lusted ware of the XV and XVI Centuries, of which this is an example.

TURKISH PLATE

An important loan to the Institute is the Turkish or Rhodian plate from Mrs. Ralph H. Booth.



This beautiful and striking ware, formerly called Persian and till lately Rhodian, because Rhodes was a known center of manufacture, seems to have been made in all the countries overrun by the Ottoman Turks in the XIII Century. It has a fine white body of sandy texture, covered by a pure white slip. The plate loaned by Mrs. Booth is decorated with typically Turkish motifs, tulips and carnations, in strong Turkish colors, blue, turquoise, green and red, the red pigment being heaped up in palpable relief. It is glazed with an alkaline glaze of great depth, which softens the brilliant colors and makes this ware one of the most attractive of all Oriental porcelains. It is distinguished from Persian ware by a breadth and boldness in the decorative motifs which are in keeping with the brilliant coloring.

J. W.

THE EIGHTH ANNUAL EXHIBITION

The opening view of the Eighth Annual Exhibition of Paintings by American Artists will be held on Tuesday evening, April eleventh. This exhibit will comprise the best available examples of the works of one hundred American painters selected from important exhibitions, notably those at the Corcoran Gallery of Art and the Pennsylvania Academy of Fine Arts, supplemented by many fine things from the studios of the artists. This exhibit aims to put before Detroiters a comprehensive display of the product of our more renowned American artists.

Through the courtesy of Sir Joseph Duveen, John Singer Sargent's "*Portrait of the Duchess of Sutherland*," recently imported from England, will have its first American showing in this exhibit.

The work of local painters will be given a proportionate representation with the product of painters throughout the United States.

We would like to make of the opening of this exhibition an annual event of real significance. Every individual of this city should regard it as a duty to himself to visit this

exhibit at least once. He is sure to find in the wide range of subjects something that he will like and that will repay him for his visit, and he will gain a general impression of the trend of American art, whether he bring to the exhibit a highly specialized knowledge of the subject or not.

In organizing this exhibit the Arts Commission are only the agents of the people. It is really their exhibition and they should take advantage of the unusual opportunity provided for them.

Inclosed in this issue of THE BULLETIN is a strip of tickets. Will the reader make use of as many of them as he desires and distribute the others among friends, purely for the purpose of stimulating an interest in this exhibition? We should especially like everyone to come to the opening view on Tuesday evening, April eleventh. Those who cannot do this will have an opportunity to see the exhibition up to May 30th, the Museum being open daily from 9 A. M. to 5 P. M., Sunday from 2 to 6 P. M., and Friday from 7:30 to 9:30 P. M.

EXHIBITION OF WAR PORTRAITS

The Exhibition of War Portraits by American artists, including a painting of the "*Signing of the Peace Treaty in 1919*," and portraits of distinguished leaders of America and of the allied nations, will be shown

in Gallery VI from April fifth to April 30th. This exhibit, circulated by the American Federation of Arts, comprises portraits of Admiral Beatty, Premier Clemenceau and Cardinal Mercier, by Cecilia Beaux,

Premier Borden and General Currie by Joseph De Camp, Field-Marshal Haig, Marshal Joffre, General Diaz, Premier Orlando and the group "Signing of the Peace Treaty, 1919" by John C. Johansen, Elizabeth, Queen of the Belgians, Premier Hughes, Premier Venizelos, by Jean McLane, President Wilson, Herbert Hoover, Marshal Foch, and General Lemay by Edmund C. Tarbell, Albert, King of the Belgians, Premier Lloyd George and General Pershing by Douglas Volk, and Admiral Sims by Irving U. Wiles.

In the spring of 1919 the National

Art Committee was formed for the purpose of getting together this pictorial record of the world war for final presentation to the National Gallery of Fine Arts of the Smithsonian Institution at Washington. Under the plan worked out by the Committee, cities throughout the United States may purchase and present groups of these portraits to the National Gallery. Chicago, Cincinnati, Cleveland, New York and San Francisco have reserved and presented such groups. There are still available the paintings by De Camp and Jean McLane. C.H.B.

THE CHILDREN'S MUSEUM

The Children's Museum is to have an exhibit of Penelli prints, illustrating Volland's History of Rome, in the Children's Museum Room during April. There will also be an exhibit of hand work made by the children in the lower grades of the city schools, under the direction of the teachers in the Night School Hand Work Class, Teachers College. This exhibit includes freehand cutting, crayon work, and simple construction of articles of interest to children as: Toy furniture, dolls, booklets, and various articles associated with Indian life and such holidays as Christmas, Washington's Birthday, Easter, and others. To give a touch of life characteristic of the season, specimens of birds,

flowers, and butterflies, which may be found out-of-doors, will be shown in the Children's Room.

Boy Scouts, Camp Fire Girls, and those interested in out-of-doors, will find this material of special interest.

During May an exhibit of stage settings, in miniature, made by the boys and girls of the city, will be on exhibition in the Children's Museum Room. Since this exhibit is open to young people of all ages, it is hoped that many models may be submitted for exhibition. All those who wish to have a part in this exhibit are requested to telephone Miss Guysi, Yost Building, Cadillac 1180, or Miss Gillmore, Main 8630.

G. A. G.

SCHEDULE OF LECTURES AND SPECIAL EVENTS

The Museum is open to the public every Friday evening from 7:30 to 9:30

April

- 1st, 10:00 A. M.* Special program for children. Singing conducted by the Chamber Music Society, followed by talk: "Detroit Painters Who Should Be Known," by R. Poland.
- 2nd, 2:45 P. M.* Musical program by Chamber Music Society, followed by talk: "Figures of Bronze," by R. Poland.
- 7th, 7:30 P. M.* Free Sketch Class conducted by the Recreation Commission.
- 8th, 10:00 A. M.* Special program for children. Singing conducted by the Chamber Music Society, followed by talk: "Comparing Good and Bad Art," by R. Poland.
- 9th, 2:45 P. M.* Musical program by Chamber Music Society, followed by talk: "Peasantry in France," by R. Poland.
- 11th, 8:30 P. M.* Opening view of Eighth Annual Exhibition.
- 14th, 7:30 P. M.* Free Sketch Class conducted by the Recreation Commission.
- 15th, 10:00 A. M.* Special program for children. Singing conducted by the Chamber Music Society, followed by talk: "Early American Painters—Photographic Art," by R. Poland.
- 16th, 2:45 P. M.* Musical program by Chamber Music Society, followed by talk: "The Fascinating Life of France in Degas' Work," by R. Poland.
- 21st, 7:30 P. M.* Free Sketch Class conducted by the Recreation Commission.
- 28th, 7:30 P. M.* Free Sketch Class conducted by the Recreation Commission.

SCHEDULE OF EXHIBITIONS

- April 5—April 26.* Exhibition of War Portraits.
- April 11—May 30.* Eighth Annual Exhibition of Paintings by American Artists.