

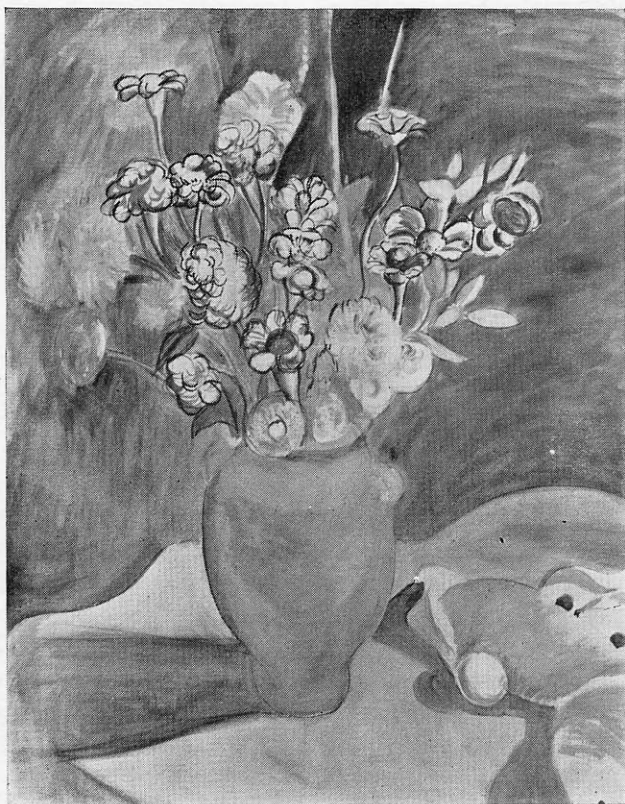


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STILL LIFE, BY ANDRÉ DERAIN
GIFT OF DETROIT MUSEUM OF ART FOUNDERS SOCIETY

A STILL LIFE BY DERRAIN GIVEN

The Detroit Museum of Art Founders Society recently purchased for the Detroit Institute of Arts a significant and attractive still life by André Derain, a contemporary French artist much in the public eye. It adds to the French collection of the Institute and illustrates the spirit of a phase of post-impressionism subordinated however to Derain's idea of expression and beauty. Although a student and early follower of the primitives and cubists, Derain has completed his scientific evolution and is now doing forceful creative work.

The picture has a pleasing color scheme. A cream-colored vase rests upon a white table cover against a translucent wash of burnt orange amber. The blossoms of zinnias, asters and daisies range from ivory tones through the oranges, in harmony with the background, to French blues. The picture, as a whole, has an illusive subtlety because of these pastel colors, like the perfume coming to us from some unseen flower-garden as we wander through the country.

Derain, born in Chatou near Paris, began painting in the open, without master. His first admiration was for Carrière. He was then associated with Vlaminck, a post-impressionist. In 1904, he studied Van Gogh's pictures and after 1906, the theories and experiments of Matisse. These two artists are rep-

resented in the permanent collection of the Detroit Institute of Arts.

He has been Jack-of-many-trades, if not of all. In works of pottery, carved wood, and even of tin, he makes everything that he touches beautiful. About 1908, for a time, he came under the spell of Cézanne, the greatest of moderns. A cubistic tendency, in which he built up his landscapes and still-lives in a very solid way, became obvious.

Then occurred the war. For five years, Art was replaced by aviation. He served heroically, and returned to painting in 1919 with an assimilated knowledge and mastery of technique to do more subtle and spontaneous work.

Derain's significance is being increasingly realized. He came into prominence about 1909 at the Exhibits of the New Artist Federation of Munich. Since that time, the amount of his work shown in important art centers or acquired for equally significant collections, indicates his present position. He has been called the greatest power among young French painters. He is never too abstract. In this he is like his countrymen who love art that interprets and contributes to the pleasure of everyday life.

Derain passed from Fauvism to negroism, as his sculpture suggests, and on to cubism. But he was too big to stop there. His work today shows the spark of genius. He is

reserved in the use of his powers, knowing that suggestion and quiet beauty is quite as enduring and pleasingly effective as the "hammer and tongs" method of painting.

Derain has worked in many media and chooses as subject matter still-life, landscape and the figure. A drawing of a girl's head by the same artist, very primitive and pure in quality, has been in the permanent collection of the Detroit Institute of Arts for some time.

The objects in the still-life are convincing and appealing in their plastic reality; the composition is decorative; the still life subject gives opportunity for a pure form of beauty such as Derain liked. And finally, the color scheme in its gently graded and carefully balanced tones, is like a lyric composition of music. For last, but not least, Derain plays the organ!

R. P.

CHILDREN'S DEPARTMENT

Important additions have been made to the permanent collections of the Children's Museum. Among these may be mentioned a group of cotton, linen and silk textiles from the William Morris shop in London; various types of peasant weaving; and an early Italian 14th century brocade. While this textile is worn in places, it is beautiful in color and design. The museum has also acquired some wood and ivory carvings, including a Nuremburg goblet of the early 16th century. This goblet is carved from oak with an interesting cover and handle. It has five panels with scroll backgrounds. In the center of each, and between each pair, is a grotesque head in relief. No two panels are

alike and yet they make a harmonious whole. The goblet has acquired from age a rich dark tone. The Curator has purchased during the past year some French 16th and 17th century wood carvings, some modern Swiss and Russian peasant work, and a group of unusual carvings, the work of the native tribes of the Congo region. The museum has added much to its collection of peasant work. This collection includes costumes, pottery, inlaid work, wood-carvings and various other articles. It is felt that such a collection is a valuable educational addition to the museum and of great interest to children.

G. A. G.

THE PRINT DEPARTMENT



LIBERTY OF THE PRESS, BY DAUMIER

The Print Department of the Institute received its first great impetus in 1909, when Mrs. Harriet J. Scripps made a gift of the etchings and engravings which her husband, James E. Scripps, had collected during his life time, and which was presented as a memorial to his memory.

A print student, Mr. Scripps aimed to build up a collection which should adequately record the rise and progress of the graphic arts. It covers therefore a wide range, and those interested may follow the history of prints from the beginning of engraving in the fifteenth century, to the work produced by men of our own time.

Engraving in the modern sense, that is impressions on paper from metal plates, was unknown until the middle of the fifteenth century, when first in Germany, and a little later in Italy, engraving took its rise.

The earliest German represented in the Print department is Martin Schongauer, a painter, goldsmith and etcher, and one of the great figures in German art. We have in his early plates, all religious in subject, the close adherence to Gothic tradition, then the middle period, and his last work, which was free, and of such technical excellence, that his power was undisputed until Durer's time.



ANGEL OF ANNUNCIATION
BY SCHONGAUER

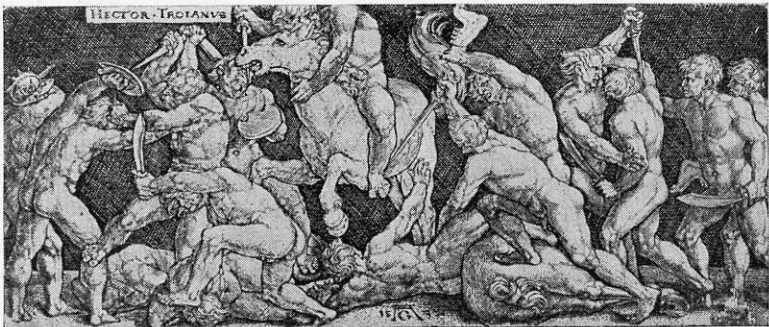
The great German master of the sixteenth century was Durer, the head of the Nuremberg school. His was an age disquieted within itself, racked by religious dissensions, and in all of his work we see the spirit of his time. In the Durers possessed by the Institute we may follow the full development of the art of this master. We have the early plates, like Adam and Eve, the Virgin with the Monkey, and others, in which we see him plainly influenced by the Italians, or hampered by Gothic



THE SUDARIUM
BY A. DURER

limitations, and then those great series like the Life of the Virgin, The Little Passion and his portraits, in all of which we see Durer at the height of his creative genius. These plates are all the work of maturity, full of a deep mysticism, careful, conscientious, and national in character, leaving him unsurpassed as a line engraver, and an artist to whom wood engraving owes an immense debt.

The followers of Durer are also here. We have Cranach, the Be-



HECTOR OF TROY, BY ALDEGRAVER

hams, Penc, and Altdorfer, all men of Nuremberg, called the Little Masters because of the smallness of their plates. Though they lack the greatness of their master, they were all good technicians, giving particular attention to ornament and classical themes, producing work of great charm.

The early Italians, all with the feeling for beauty, are well represented, and Mantegna, one of the first to advance the art of engraving in Italy, is seen in two of his eight authentic plates. The school of the great Mantegna, many of the engravings of Marcantonio, and some of the lesser Italians are to be found in the collection of the Institute.

Among the Flemish masters we find Lucas van Leyden, Rubens, and van Dyck, his most brilliant pupil.

Dutch etching is dominated by the compelling personality of Rembrandt, perhaps the greatest of etchers. He gives us landscapes, portraits, and those great etchings in which the stirring scenes of the scriptures live again. One of the greatest of these, Christ healing the Sick, with its power and pathos, is in the Scripps collection, while the Goldweiger's Field, one of Rembrandt's finest landscape etchings, is the gift of Mr. Ralph H. Booth.

In the seventeenth century we have, too, in Holland a number of good etchers, some the followers of Rembrandt, and all of them particularly interested in landscape and

genre, among the most celebrated of this group being Bol, Ostade, Everdingen, Cuypp, and Paul Potter.

The earliest French engraver in the collection is Jean Duvet. Of his most famous work, the set of illustrations of the Apocalypse, we have one, the St. John.

In the seventeenth century we have Robert Nanteuil, the head of the French school of portraiture. Nanteuil was the official engraver to Louis XIV, and he has left us beautiful, formal portraits of this monarch, and of other great figures.

Lithography was one of the arts perfected during the nineteenth century and the French artists did much to carry this perfection forward. Of these, Daumier may be studied at the Institute in three of his most famous works. For forty years Daumier lashed the political and social shams of his generation with such power that Balzac called him the Michelangelo of satirical art.

Many additions have been made to the collection since Mrs. Scripps' Memorial Gift was received. Every year sees some important accessions through gift and purchase.

Modern masters are also found in the collection, and the changing exhibitions in the Print Galleries are bringing to the knowledge of the people of Detroit, the resources offered by their Institute to the student of prints.



The exhibition of decorative arts, loaned by P. W. French and Company and Parish-Watson Company, of New York opened at the Institute, November 11th and continued through to December 7th. The collection comprised tapestries, antique furniture and fabrics, Chinese porcelains and bronzes, Persian potteries and miniatures and Oriental rugs, and is one of the most significant exhibitions of decorative arts that has ever been shown in Detroit.

The tapestries include examples of all the finest periods of tapestry weaving—Flemish Gothic, Flemish XVI and XVII Century, Royal Gobelin, Beauvais and Aubusson.

The Chinese porcelains—each one a masterpiece of the potter's art, in the country where porcelain making reached its greatest perfection—follow the history of the art from the XI to XVII Centuries. There are exquisite peach blooms, sang-de-boeufs, famille vertes, Chun yaos, apple greens, and Ting yaos, and in the Persian group rare pieces of Rakka and Rhages pottery of the XII and XIII Centuries, forming altogether a unique showing of Oriental porcelain and pottery that besides its strong esthetic appeal has been invaluable from an educational standpoint.

MUSEUM NOTES

MR. HAL H. SMITH has presented to the library a copy of the celebrated treatise on painting by Leonardo da Vinci, to which are added a life of the artist written by Raffelle du Fresne, and a notice by Leon Battista Alberti, the great architect.

The book is printed in Italian, is bound in vellum, and is illustrated with fine engravings. This copy has a particular interest because of the fact that it once belonged to Sir Joshua Reynolds, and contains his

signature and collector's mark.

"A LAUGHING BOY," BY WILLIAM M. CHASE, loaned to the Detroit Institute of Arts by Julius H. Haass, hangs as a balancing note for the Duvneck. It shows decidedly the artist's delightful manner.

FRIDAY EVENINGS the Museum is open to visitors from 7:30 to 9:30.

At this time a free sketch class is conducted by the Recreation Commission.

SCHEDULE OF LECTURES

THE AUDITORIUM OF THE DETROIT INSTITUTE OF ARTS AT 3:30 P. M.

- Dec. 2* Mrs. Neville Walker, "Pictures and Their Appreciation."
Dec. 9 Prof. John G. Winter, "Rome" Extension Lecture of University of Michigan.
Dec. 16 Mrs. George T. Courtney, "The Virgin in Picture and Legend."
Dec. 23 Chamber Music Society. "The Madonna and Christ Child in Art," Living Pictures and Carols, under the direction of Alice V. Guysi, Supervisor of Art, Detroit Public High Schools.
Dec. 30 New Year's Music By Chamber Music Society, Moving Picture, "Jerusalem."
Jan. 6 Mr. L. O. Armstrong, "The Lure of the North."

IN THE GALLERIES OF THE DETROIT INSTITUTE OF ARTS AT 4:30 P. M.

- Dec. 2* Miss Isabel Weadock, "Great French Engravers."
Dec. 9 Reginald Poland, "Georgian Art and our Art Heritage."
Dec. 16 Josephine Walther "The Art of the Changing XIX Century. Part I."
Dec. 23 Reginald Poland, "The Christmas Theme in The Museum Collection."
Dec. 30 Josephine Walther, "The Art of the Changing XIX Century. Part II."
Jan. 6 Reginald Poland, "The National Spirit in Early American Art."

EXHIBIT

- Dec. 11-31* Third Annual Architectural Exhibition of Thumb Tack Club.