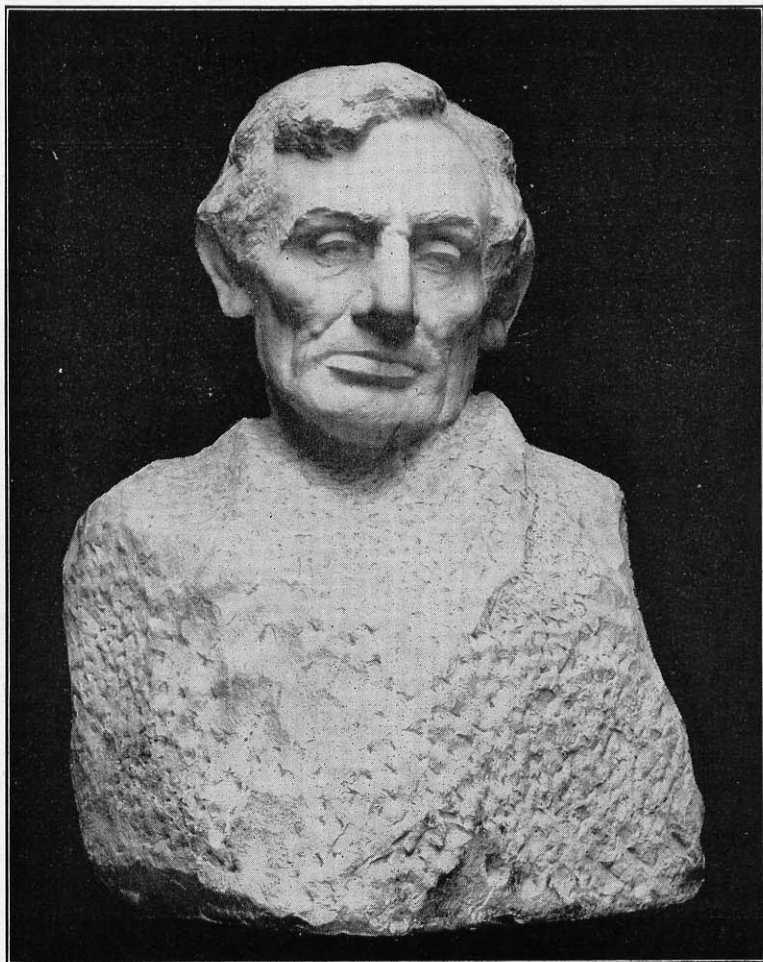


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MARBLE BUST PORTRAIT OF ABRAHAM LINCOLN
BY JOHN GUTZON BORGLUM
GIFT OF MR. RALPH H. BOOTH

SCULPTURED HEAD OF LINCOLN

It augurs well for the future of American sculpture that we have men like Gutzon Borglum. Too long have our artists looked to Europe for guidance—not only copying foreign technique but even drawing the majority of their subjects from foreign sources—while the great stories of American history go unrecorded in our public parks and galleries.

When we pause for a moment and pick out the great outstanding geniuses of the past, we realize that it is not because their work reminds us of some one else's that it has lived through the centuries. What trace, for instance, of Egyptian or Asiatic inspiration can we find in Phidias's glorious sculptures of the Parthenon? Is it not because they record the story of the religion of the Greece of that hour that they hold their great charm for us? And again with Michael Angelo. It is because he is the only sculptor of his day who caught and forcibly expressed the mighty spirit of the irresistible awakening of mankind after its centuries of slumber, that he stands out as the Giant of the Renaissance.

And so Gutzon Borglum believes that American art will only be great when American artists cease looking across the seas for inspiration and begin recording the spirit and the happenings of their own land. With a few others he has helped to blaze the way in this movement which has already found a ready response from a public that has too long been accustomed to think that a piece of sculpture to be worth while must be clothed in classic drapery or wear a helmet or Greek sandals.

Perhaps it was because he was born in the West and spent his youth and early manhood there that Borglum managed to keep free from European influence; and it is interesting to note that when he went to Paris he was accepted at once—not because he was doing work like French artists, but

because he brought with him the spirit of his own land. The first statuette accepted by the New Salon represented a dejected horse standing near its dead Indian master, and the work which he later took with him to England and which was so favorably received by critics, was a series of paintings of subjects found in the Sierra Madre Mountains.

His enormous bronze War Memorial in the Newark Military Park is perhaps one of the best representations of the American spirit that has been put into execution. No other country could have a memorial like this because no other country has a record like ours—of wars for defense only. And the types Borglum chose were such purely American types and express a spirit that is so plainly American, that there is no danger of ever mistaking it for an imported work.

In the heroic marble bust of Abraham Lincoln by Borglum which Mr. Ralph H. Booth has added to his many generous gifts during the past year, we see again not only a portrait of America's great Emancipator, but a symbolical something that makes it more than that—a ruggedness, forbearance and concealed strength that is of the nature of America herself and that has made it possible for her to take the place she now holds among the nations of the world. For Lincoln felt the burden of the task America had before her and knew that, as Walt Whitman says, "In every period one nation must lead; one land must be the hope and reliance of the future." And perhaps at not so far distant a time as in our more pessimistic moods we are wont to prophesy, America may lead the world in art also. With more men becoming imbued with the spirit that Borglum shows in his work, we may yet make our artistic and spiritual supremacy felt as we do now our economic and material.

J. W.

PAINTING BY MAURICE PRENDERGAST

From the Tenth Annual Exhibition by American Artists, Maurice Prendergast's "*Landscape with Figures*" was acquired for the permanent collection through the D. M. Ferry, Jr. Fund of the Detroit Museum of Art Founders Society. Maurice Prendergast died this year just when he was beginning to reap the belated reward of his long creative career. Over a period of years he had been evoking a pictorial vision

lection for design grew stronger, his delineation of detail became less exacting and his areas of color more beautiful. To him the pursuit of beauty was a sufficient end. He seemed never to be stimulated or swayed by the spell of the exhibition, but sought to express his conviction in his own way, untrammelled by the prevailing mode. He loved life and he loved nature; that is quite clear in the joyous conceptions that



quite unique in the field of painting, and the reappearance of his patterned landscapes with figures in the important exhibitions reiterated with quiet unostentation a growth of power and a new beauty.

Born in Boston in 1861, Maurice Prendergast had the usual academic training of the period at the Academy Julian and under John Paul Laurens of Paris. It was on this solid and prosaic foundation that he has built during the intervening years an artistic structure embellished with the phantasy and imagery that was the outcropping of his own nature. As his predi-

he sought to visualize for us. In our picture there is something of music in the rhythmic grouping of women and children in the seaside park. It is more a cadence of color than of form. The interweaving of the brilliant hues, the regard for decorative essentials without detail and the softness of the effect reminds one of the needle painting of the skilled tapissier.

Seen in retrospect, Maurice Prendergast is a painter who has had no spectacular departures. His growth toward an aesthetic ideal has been consistent and purposeful. During the development of his



THE BURNING OF THE BOOKS
ONE OF A PAIR OF XVI CENTURY FLEMISH TAPESTRIES REPRESENTING SCENES FROM THE LIFE OF ST. PAUL
PRESENTED BY THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY

style he has been largely unmindful of the public, never seeking its acclaim or attention by sensational methods. As we make a summary of his artistic product encountered in various museums and exhibitions,

we are prone to the belief that here is not only a great exponent of the doctrine of beauty, but one who combines with it that all too rare quality of originality.

C. H. B.

FLEMISH TAPESTRIES

The subject of tapestry weaving is one of universal interest. Not only does it appeal to the artistic side of our nature, but to the poetic, historical, archaeological and romantic. From the days of Homer when Penelope "spread the spacious loom and mixed the various threads," we find mention of tapestry weaving in the literature of almost every nation—in Hebrew Scriptures, in the sagas of the North Countries, in the romances of mediaeval writers and in the plays of Shakespeare.

And we know that the art goes back even farther than the time of Homer and that weaving on a frame or loom was practised as long ago as the Stone Age, traces of it being found in the most ancient ruins of the Egyptians, Peruvians, Greeks, Chinese, Israelites and Romans.

But when we contrast an example of this coarse rudimentary art, such as the piece of flaxen material found in the debris of a lake dwelling in Switzerland, or even the comparatively modern Coptic pieces unearthed in Egyptian tombs, with the two magnificent tapestries presented to the Institute by The Detroit Museum of Art Founders Society, we realize anew what a long way man has come in his artistic evolution.

The tapestries which have come into the possession of the Institute are from the period which stands out as The Golden Age of Tapestry Weaving. They were made in Brussels during the middle part of the XVI Century—just following the years when the famous set of The Acts of the Apostles were made for Pope Leo X after Raphael's cartoons, at the time the change took place in tapestry weaving in Brussels: dramatic and pictorially decorative compositions taking the place of the old crowded and formal arrangements.

Both tapestries represent three scenes from the life of Saint Paul as recorded in the Acts of the Apostles—the first the burning of the books at Ephesus, the conversion of the twelve men of Ephesus, and the miracle of Eutychus; the second the defense of Paul before Pontius Festus, King Agrippa and his consort Berenice; Paul preaching before the Roman legate Felix; and the departure of the Apostle for Rome.

In both the two side scenes are subordinate to the central one but all are skilfully tied together by the grouping of the figures. The architectural features—in the first the Temple of Diana of the Ephesians, in the second the law court of Caesarea—form a telling background for the posing of the figures. There is a fine vigor and forcefulness of handling and a delicacy of modeling in the figures that is strongly suggestive of the cartoons of Barend van Orley, and the work must have been executed by one of the leading tapisseries of Brussels—in all probability by Wilhelm Pannemaker himself. Added to this is the remarkable glow and freshness of their color. In varying tones of red, blue and yellow, blended one with the other to produce light and shade, an effect is produced almost as if the entire piece were diffusing a yellow light. When we contrast these pure glowing colors, undimmed after four centuries, with the harsh and easily fading hues of so much of our modern work, we cannot help again bemoaning the apparently lost art of dyeing.

This splendid gift tops the list of the many fine things that the Founders Society has added to the Institute's collections during the past year.

J. W.



ST. PAUL BEFORE PONTIUS FESTUS, KING HEROD AGRIPPA AND HIS CONSORT BERENICE
 ONE OF A PAIR OF XVI CENTURY FLEMISH TAPESTRIES REPRESENTING SCENES FROM THE LIFE OF ST. PAUL
 PRESENTED BY THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY

APPOINTMENT OF ART DIRECTOR

Dr. Wilhelm R. Valentiner, who has for three years acted as expert and advisor to the Detroit Institute of Arts, has been appointed Art Director, to take effect October first.

Trained in the Museum at the Hague as assistant to Dr. Hofstede de Groot, with whom he published several books on Dutch art, and associated with Dr. Bode of the Kaiser Friedrich Museum at Berlin, with whom he also published many important volumes on art, Dr. Valentiner was Curator of Decorative Arts at the Metropolitan Museum of Art in New York City from 1908 to 1914. His writings on artistic

themes include books on Rembrandt, Franz Hals, Italian Sculpture, Oriental Art, and the Art of the Middle Ages. He founded the magazine "Art in America," and is still advisory editor. He has catalogued many important collections, notably the John G. Johnson collection, the P. A. B. Widener collection, the Clarence H. Mackay collection and the Henry Goldman collection. He is also the author of the catalogue of the Hudson Fulton Exhibition held in the Metropolitan Museum of Art in 1909.

As Art Director, Dr. Valentiner will bring a wide experience and a fine scholarship to the art development of Detroit.

THE PRINT CLUB

A Print Club of Detroit has been organized, bringing together a group of citizens whose particular interest lies in the furthering of graphic arts.

The object of the Print Club, as stated in its constitution is "to promote acquaintance among print lovers, to advance the knowledge and enjoyment of prints in every possible way, and to encourage the growth of the Print Department of the Institute by gift, devise, and purchase." During the year the Print Club will also arrange for special exhibitions, conferences, and lectures.

Members of the Detroit Museum of Art Founders Society may become members of the Print Club without payment of dues, a membership fee being paid by those who are not members of the Founders Society.

The following officers have been named by the Print Club:

President, Mr. Hal H. Smith

Secretary, Miss Isabel Weadock

Executive Committee: Mr. Hal H. Smith, Dr. L. E. Maire, Mr. Dean Emerson, Miss Mary Doyle, and Miss Weadock.

We have in the Print Department of the Institute, the collection of prints and drawings given by Mrs. Harriet Scripps as a memorial to her husband, the late James E. Scripps; the Charles L. Freer gift of the etchings of Charles S. van Gravesande, and a number of prints by modern men which have been acquired by purchase.

It will be within the province of the Print Club to make these collections known, and by new accessions to carry on a work well begun. A new print study room has been opened adjacent to the Print Galleries, and here the resources of the Institute may be consulted.

It is the hope of the Print Club that all who may be interested in their new undertaking will become members, and that a generous support and enthusiasm will make this organization an effective aid in promoting the graphic arts in Detroit.

DRAWINGS BY ROSENTHAL

Mr. Albert Rosenthal, painter and etcher, has recently presented to the Institute 17 of his etched portraits, as well as 16 portraits engraved by his father, Max Rosenthal.

Max Rosenthal was one of the pioneer engravers and lithographers of America. Coming to Philadelphia in 1849, he there developed the art of chromo lithography. During the Civil War, Max Rosenthal was made the official illustrator of the Union armies, but his best works are his portraits.

These portraits, all of men distinguished

in public life, number nearly 800, one of the most notable being that of Washington, after Stuart.

Albert Rosenthal, the son, seems to have preferred the freedom of the etched line, and he, too, has made a series of portraits of the well known men of our time.

American portraiture and American history were faithfully served by father and son in their engravings, lithographs, and etchings, all of which were made with conscientious care.

I. W.

CHILDREN'S EDUCATIONAL MUSEUM TO MOVE

The Children's Museum, which has been conducted in two basement rooms of the Institute of Arts for a number of years by the Board of Education, is shortly to move to the David Whitney residence on Woodward Avenue, where it will have an opportunity to keep pace with the growing demands of the public schools for objects of visual instruction.

This department, begun in 1917, was unique among the Art Museums of the country and its success points the way for a closer co-operation between museum and school. In 1917, Secretary Burroughs, believing that the accumulation of objects of lesser quality in the storerooms should be put to a useful purpose, conceived the idea of offering these collections to the public schools as circulating exhibits. The Board

of Education was offered the use of this student material, together with two rooms for assembling and displaying the collections. The offer was accepted and Miss Gertrude Gillmore, a supervising teacher of the Martindale Normal school, was appointed in charge of this work. The rapid growth of the department shows the absorbing need of visual education. The student material belonging to the museum has been largely supplemented by the Board of Education in response to the variety of demands from the teachers.

With the move to larger quarters, the Children's Museum becomes wholly an activity of the Board of Education. The Institute of Arts, however, will continue to loan such student collections as are available for school work.

GUIDE SERVICE

The Art Institute welcomes visitors at all times and especially those desiring to become intimate with the collections. To such persons or groups it is ready and happy to render any service within its power. Conferences or lectures by members of the staff may be scheduled, for which there is no charge.

The wealth of material in the Children's Museum, Print Department and Library, such as originals, reproductions in color, books and stereoptican slides, are available for study and loan.

Feel free to make requests. The Museum is yours; its staff is here at your call.

R. P.

LETTER TO MEMBERS

TO THE MEMBERS OF THE
DETROIT MUSEUM OF ART FOUNDERS SOCIETY:

If you attended the annual meeting of the Detroit Museum of Art Founders Society held on Tuesday evening, October seventh, you were well repaid in the coin of satisfaction over the optimistic reports of the Trustees and the Treasurer. The individual membership contributions in themselves are small. Yet when they are taken in the aggregate they possess a purchase power which should give every member, no matter what the size of his contribution, much gratification and a real possessive interest in the museum collections.

From the summary of the Trustees' report, it was pointed out that our Society (1) through its membership funds (2) through its endowment funds (3) through the individual gifts of its members, has added to the material wealth of the Institute more than \$87,000 during the past year, and the numerous art objects acquired were marked so that the members and their families could see the substantial result of their support and interest.

With the new building nearing completion, the members of the Founders Society are charged with an added responsibility, namely, the task of holding aloft the high ideals to which we have dedicated our new museum, of seeing the rich traditions of its past maintained on a scale proportionate to the city's growth and of securing and depositing in this beautiful new edifice the high achievements of enduring art that bring spiritual refreshment and stimulate the desire for a higher standard of living.

Robert B. Harshe, Director of the Art Institute of Chicago, gave an illuminating address on the power and influence of a Society such as ours, in which he outlined the achievements of the similar neighboring museum membership of Chicago.

Of no less interest was the social gathering in the galleries immediately after the program to greet the new Art Director, Dr. W. R. Valentiner, and to partake of the refreshments provided by the Program Committee.

The Year Book of the Detroit Museum of Art Founders Society, which will be distributed shortly to members, will contain a resume of the progress of the past two years, including an introduction by the Secretary, the Treasurer's summary of funds, and a list of the members.

We hope the members will derive some pleasure in being included in the pages of this little volume, which memorializes their association in the recent achievements of our Society.

Respectfully,

CLYDE H. BURROUGHS,

Secretary.