

# Bulletin of The Detroit Institute of Arts Of the City of Detroit

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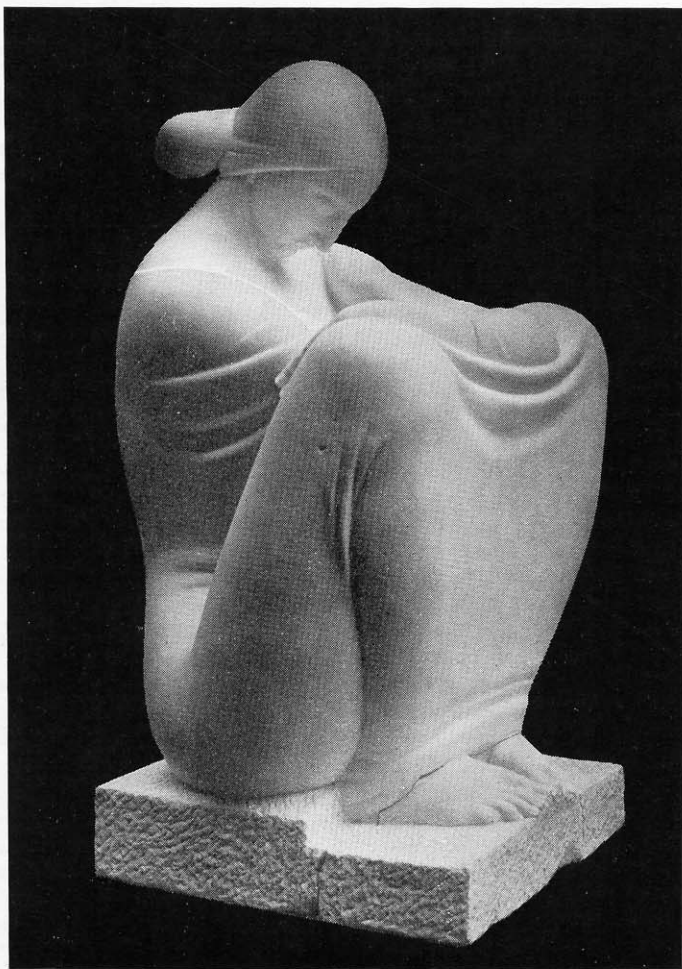
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CONTEMPLATION  
BY IVAN MESTROVIC

## MESTROVIC SCULPTURE ACQUIRED

The marble female figure called "Contemplation," by Ivan Mestrovic, whose exhibit was recently shown in this city, has been acquired for the permanent collection. Carved in the round in 1923, it represents the mature work of one of the most significant contemporary sculptors.

Mestrovic is a Yugoslav. He was born of Croatian peasant parents in 1883 and spent his youth in the village of Otavice situated in the mountains of Northern Dalmatia, Jugoslavia. His uncle imparted to him the national legends which became the source of inspiration for his art.

Mestrovic began early to carve in wood and stone. He also made a few figures of some Croatian national leaders and a Christ on the Cross. When fifteen years of age his works had begun to attract attention. He was soon sent to Vienna, where, after many trials, he received an appointment with the noted sculptor Helmer, who admitted him to the Academy of Arts there. Mestrovic was then only seventeen years old. Two years after coming to that city he had organized his first "private exhibition" and a year later, in 1902, his first public exhibition in the Sesession at Vienna. It was in Paris that he executed the series of heroes of the powerful Yugoslav national legend. These figures, parts of the National Temple of Kosovo, were exhibited for the first time in 1910 at Vienna in the Sesession and at Rome the following year in the International Art Exhibition, where they created an extraordinary sensation.

During his studies in Vienna Mestrovic met Rodin, whose friend he later became. The great French sculptor had an extremely high regard for Mestrovic's works and declared many times, "Mestrovic is the greatest phenomenon amongst the sculptors of the world."

During the war Mestrovic took part in the liberation and unification of all the Yugoslavs—Serbs, Croates and Slovenes. At the same time he was able to give the

world some seventy new statues, working in Rome, London, Geneva, Cannes and Paris.

This genius is certainly one of the most productive among the modern sculptors. An approximate list of his works, beginning with the year 1901, would number over 370 in cement, stone, granite, marble, bronze, silver-oak and rosewood and in plaster.

At times his work has been variously called Byzantine, Romanesque, Gothic, Rodinesque and Post-Impressionistic. Like all true artists he founded his own art on the great monuments of the past, but contributing thereto a valuable interpretation from his own master-mind.

Generally speaking, his greatest success is in the medium of carved wood, through whose fibrous, linear quality he has been dramatically expressive, rhythmic and dominating. "Christ Driving out the Money Changers," shown in the Detroit exhibit, illustrates this point.

He has been successively classic, naturalistic, Gothic and, after that, like Michelangelo or Rodin. Later still he grew more poetical and, in his interpretations, musical, finally evolving a still more abstract style wherein one senses a harmony between plasticity, allied arts and nature.

Mestrovic is at present convinced that he can best serve his country by pointing out to it the highest ideals of spiritual heroism and by unfolding before the world the finest human and spiritual aspiration of his race. This latest work, too, has usually received the highest praise.

Christian Brinton, who wrote an introduction for the comprehensive exhibition catalogue, says "The sensitive rhythm, the grace of his music fantasies and such figures as the recently completed "Contemplation," point the pathway toward freer, plastic interpretation, toward a broader, deeper spiritual vision."

The figure "Contemplation" is a fortunate purchase for many reasons. It is distinctly plastic, being designed with re-



SELF PORTRAIT OF THE ARTIST  
BY ALBERT DELMONT SMITH  
Presented Anonymously

gard not only to the two dimensions of height and width, but also to that of depth; it is interesting from whatever point of view it is seen. In its play of light and shadow and in its distinct quality of volume it has a strong tactile appeal.

In the second place, it suggests tranquillity and duration. It is harmony with nature. Compactness helps to produce this effect of permanence. The dignified and reserved attitude of the figure and the undulating contours and curves which combine in dynamic composition add both effectiveness and beauty.

The Detroit Institute of Arts has for some time owned a fine collection of

earlier significant sculptures. Figurines by Polasek, Kolbe, Epstein and Maillol, together with two decorative "Stags" by Elie Nadelman and "Fighting Cats" by Hunt Diederich, help greatly in bringing the representation of sculpture up to date.

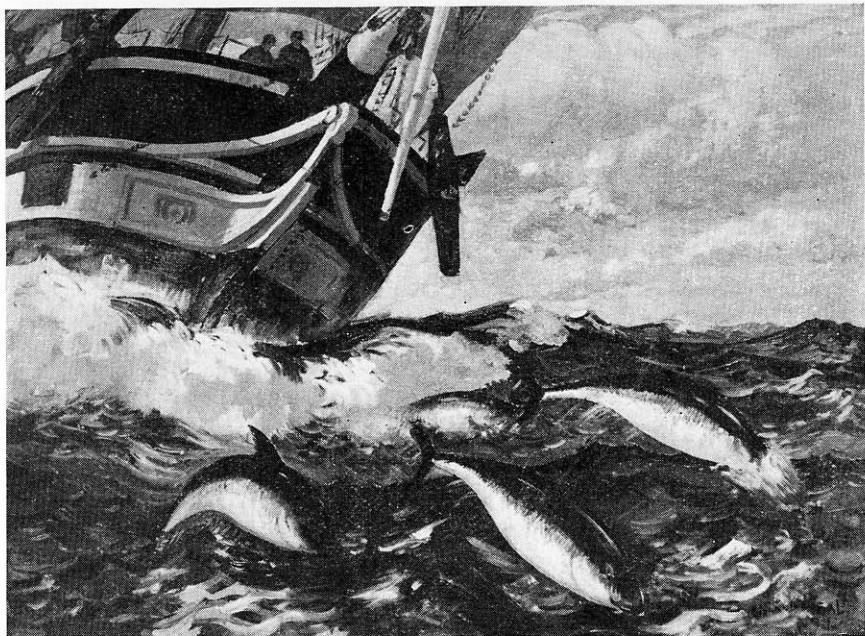
The way in which America has appreciated Ivan Mestrovic is a wholesome tendency. While many still decry "modernism," "post-impressionism" or "expressionism," practically all visitors to the sculpture of Mestrovic, whether conservative, progressive, or radical, have gone away with praise for this still comparatively young genius.

## PAINTING BY GIFFORD BEAL PURCHASED

Gifford Beal's painting, "Horse Mackerel," which was one of the outstanding pictures in the group of more than a hundred selected paintings in the Annual Exhibition by American Artists in May, has been purchased for the permanent collection. In its fine pictorial conception, its great strength and rare beauty, it is a picture of more than passing in-

shown in the composition, but in scale and suggestiveness of power it is so handled as to magnify the bigness of the theme.

Mr. Beal has felt deeply and makes us understand the elemental strength and character of which the incident is possessed. The picture is thoughtfully designed and by the simplicity and directness of its narration suggests in a powerful



HORSE MACKEREL  
BY GIFFORD BEAL

terest. It shows a school of large fish running sportively before the prow of an old whaler, documenting an experience of navigation which is rapidly becoming only a reminiscence. To have seen at first hand a picturesque vessel of this sort, manned by sturdy and courageous seamen, pushing energetically through the turbulent sea with surf breaking about its prow and with sail bellied before a strong wind, must have been a thrilling experience. Only the bow of the vessel is

way the restless forces of the ocean and of those whose lives are shaped and moulded by close association with it.

It is men like Gifford Beal who make the term "American Art" really significant. Every theme from his brush smacks of the vitality of American life and of our own time. Born in New York City in 1879, he has spent practically all of his life in the American metropolis, receiving his training as a painter under such men as William M. Chase, Frank V. DuMond,

and Henry W. Ranger. He received recognition as early as 1904 at the St. Louis Exposition, when he was but twenty-five years of age. Since this time he has had heaped upon him such honors as the First Hallgarten Prize and the Clark Prize of the National Academy of Design, the Silver Medal of the National Arts Club, the Third Prize at the International Exhibition at Pittsburgh, the Third Prize in the Corcoran Gallery in Washington, the Gold Medal at the Panama-Pacific Exposition at San Francisco, the National Arts Club Gold Medal, and the Altman Prize in the National Academy of Design.

For many years Gifford Beal has had a propensity to seek beauty in the substantial and true experiences of life. He is never concerned with the bizarre, and the superficial prettiness of externals touches him not at all. He delves under the surface for the realities. An element that is ever present in his work and to which may be attributed his large and varied accomplishment in the field of painting, is his tremendous vitality. This vitality is evidenced in his constant quest for beauty in the manifestations of his own environment. He has experienced beauty in a puff of smoke, in a railroad yard, in the moving play-world of the circus, in geese silhouetted against a stormy sky, and in the fishing craft that sturdily invade the sea, and his glimpses into the fundamental character of these experiences are clearly and delightfully set forth in his canvases in a way that others may share them. He has opened the eyes of all of us to the possibility of finding

beauty in commonplace surroundings. He has charted new avenues that lead to a world of interesting sensations at our own back doors. Whether in the city of New York where he has always lived, in out-of-the-way places of the country, or among the heroic folk of the sea, near which he has spent his summers, he has delved below the superficial aspect of things and brought forth the essential character of his themes.

The true artist speaks in Mr. Beal in his continual response to new themes. Too often painters are content to repeat with slight variation a successful picture. They narrow their range of production to a type of picture which their patrons know and which is apt to become more or less a formula. This is not true of Mr. Beal. In the past decade of fruitful production one scarcely finds two works of close similarity. He is possessed of a youthful trait that craves new experiences with their attendant enthusiasms, and this has been a strong contributing element in the artistic growth which has attended his career. At the same time there has been a broadening and deepening of his art, which can be particularly noted in his work of the last three years. His recent landscapes with their simplified contours and the marines with their elemental force, of which ours is a fine example, reveal a new depth and strength that place Mr. Beal in the front rank of contemporary painters and it is work such as his that gives to American art its important position in the eyes of the critics of older lands.

C. H. B.

## PAINTING BY ALBERT D. SMITH PRESENTED

The promising work of Albert Delmont Smith has made its appearance during the past few years in the larger American exhibitions and the people of this city will remember pleasantly his "Portrait of Childe Hassam" shown by invitation in our Annual Exhibition two years ago, and

his "Portrait of Lionel Atwill as Deburau" in the Annual Exhibition last spring.

Through the gift of an anonymous donor the museum now comes into the possession of a spirited "Self Portrait of the Artist" for the permanent collection.

Born in 1886, Mr. Smith received his

training in New York at the Art Students League under such competent instructors as William M. Chase, and Frank V. DuMond, later living for a time in London. Taking up figure and portrait painting, he has followed, with such modification as his own personality dictated, the tradition bequeathed by the late John Singer Sargent. He catches the character of his sitters in a very clever and spontaneous manner. To the fluent brush and studied ease derived from his admiration of Sargent, he adds the heritage of his teacher, Chase, whose soundness of technique and ability to catch surface textures has hardly been excelled in American painting.

His smart portrait of himself in morning coat and high hat is a good picture to

have about in order that people may see with what proficiency paint can be used in the hands of the clever brushman. The modeling of head and hands are carried with astonishing assurance, each stroke of the brush pregnant with suggestion. It is a performance so brilliant as to be almost flippant, yet the unrestraint is excusable when one considers that it is a self portrait, in which the painter could have his fling. The fact that it is done in the spirit of a schoolboy on a holiday gives it a piquancy that might not be indulged in a commissioned work. Mr. Smith has shown in the "Portrait of Childe Hassam" and other works of more serious mood, that he can curb his effervescent style in the interests of sound painting.

C. H. B.

## PAINTING BY ENGELBRECHTSEN

The master of Lucas van Leyden, Cornelis Engelbrechtsen (1468-1533), is not so well known as his great pupil, but is of no less importance in the development of Dutch art. Anyone seeing his two large altarpieces in the museum at Leyden, hanging at either side of the *Last Judgment* of Lucas van Leyden, will be convinced that his art is not inferior to that of his pupil and that these altars form a splendid approach to the Dutch painting of the Renaissance, standing as they do at the entrance into the XVI century. Engelbrechtsen is an extremely fine colorist, and the warm brown tones of his pictures, against which glow the rich local colors, anticipate the style of Dutch XVII century art of the period of Rembrandt. His imagination is most vivid, as the originality of composition in nearly all his paintings (we know about twenty-five) proves. His drawing, although not free from the eccentricity of this transition period between the late Gothic and the early Renaissance, is very exact and sensitive.

The painting which the Art Institute has recently acquired happens to have

the same subject as the one which Lucas van Leyden chose for his picture in the Louvre, and it is most likely not a mere chance that Rembrandt, who was born at Leyden and developed from this school, selected as the subject of one of his early pictures the same quaint motive—Lot and his two Daughters.

To a greater extent than in the pictures of Lucas van Leyden, we feel in our work that we are in the period when landscape art freed itself from the religious art of the Middle Ages. The figures are scarcely more than mere staffage, almost disappearing in the vast detail of scenery which represents mountains, lakes, rivers, castles, rocks, trees and animals—all the panoramic scenery so characteristic of the first landscape artists, who, in their joy of discovery, were often carried away by their enthusiasm to an excess in the elaboration of details. In the distance we see the burning city of Sodom and at a corner of the road leading from it the pillar of salt which was once Lot's wife. Further on in the same road is Lot's family with their herd of animals before them, laden with household possessions.



Typically Dutch in its feeling is the secluded arrangement of the group at the left of the painting, giving almost the effect of a Dutch interior, the women dressed as they would be in a home, with household objects lying about near by. The Gothic feeling still prevails in the curved lines with which the figures are drawn and the richly broken folds of the costumes, reminding us of the late Gothic woodcarvings of the Netherlandish schools of the period.

Another feature of the picture, characteristic of the beginning of the XVI century, is the use of the lighter color tones. The strong primary colors of the early period are now broken up by the light into a great variety of paler shades, giving greater plasticity to the figures—a

hint of the strong Italian influence which came into Dutch painting at this time.

Having had, wrongly, the signature of Lucas van Leyden, the picture has hitherto not been published in the lists of the works of Engelbrechtsen. The style of the artist is, however, so characteristic in every detail that there can be no doubt about the attribution nor about the date of the picture, which must have been executed in the later period of the artist—about 1525. There is a close similarity existing between this painting and *The Expulsion of Hagar* by this artist in a private collection in Vienna and from the arrangement of the composition it is not impossible that it is a companion piece to this picture.

W. R. V.

## ROMANESQUE CAPITALS ACQUIRED

After the millenium had passed and people found they were still living in the same world as before, they took a new lease on life and enjoyed sharing their Christianity with others. The Crusades, the feudal system, the rapidly increasing monasteries and the rediscovery of artistic expression were some of the factors contributing towards the evolution of Romanesque art at this time. A sincere, individual, symbolic and didactic spirit have placed this style highest in the esteem of some connoisseurs.

Three Romanesque columns with sculptured capitals have been given to the permanent collection of the Detroit Institute of Arts by Mrs. Julius H. Haass. They come from southern France and are similarly carved in basalt. The first is 6' 10½" high with a foliate motif and griffin on the capital. The other two columns, 6' 4" and 6' 3" in height also have capitals with interlaced foliate motives.

Romanesque art has been called a Teutonic language, reacting against the classic. At times it appeared Byzantine, Oriental or Merovingian, with its primitive western and Celtic spirit. Alexandrian art of Coptic creation, through an Hellenistic medium, also affected this Medieval sculpture of southern France.

Its Eastern elements are interesting. The Byzantine descendent of the Greek Corinthian capital is of basket-form, produced by interlaced vines. Syria may have contributed to such an effect. This form and interlace are found again in Mesopotamia and in Salonike, in later VI Century Byzantine Ravenna and in Coptic Art, where similar coloristic relief, channeling and acanthus are also in evidence.

Mesopotamian art, reappearing much later in the Persian revival from the III to the VII Century B. C., reveals an absence of background, a linear quality, effects of light and shade without modeling and figures in a decorative pattern. All this appears on these capitals, together

with the vine which is a peculiarly Oriental feature. The griffin is derived from the East. One finds it in Hittite and Assyrian Art and similar types in Syria, Phoenicia



and Greece. Like a great deal in art it came to northeastern Italy and southern France. These vine and band motives may be traced back through Celtic manuscripts and north Italian or German sculpture to Oriental sources.





The flat symmetrical design of animals and foliage on the three newly acquired capitals is a Spanish-Moorish characteristic. At this time, the XII Century, sculptured relief was lower in the south than in the north; these capitals "run true to form."

Reference to the East reminds one that religious groups came from Syria to Auvergne, in the early Christian centuries, bringing their architecture and its decoration. Auvergne sculpture and these columns also have suggestions of the Romanized Corinthian capitals. The drill hole for the eye, the interlaced bands and this type of griffin are typical of this same southern central province. Notre Dame du Port, the great Auvergne example, at Clermont-Ferrand, furnishes a parallel as does Le Puy, nearby, in the treatment of foliate forms. The columns are in basalt which is found chiefly in this province. Comparison with work in Charente-Inférieure, Saintonge, reveals similarities in the bossed abacus of the capital, which is not surprising, owing to the influence of that region on Auvergne.

The three columns given by Mrs. Julius H. Haass are thus typical of the XII Century sculpture in the province of Auvergne. The Romanesque has been called the earliest original French art; its sculpture finds a very representative expression in Auvergne.

Two other French capitals dating about

1100 have also been added to the collection. They came from the peristyle of the convent of Loches sur la Claise (Department Indre et Loire), somewhat northeast of Poitou. One has human and grotesque heads with blossoming vines. The other has the story of "Jonah and the Whale" and a somewhat similar vine motif. The high relief, the simple decoration, the geometric lozenge and "dog-tooth" motives are characteristic of the region north of the Loire. In Poitou there was great freedom of carving, partly because of the facility of working softer stone like this white sandstone.

Beaulieu and Poitiers had churches in which a similarly free and fanciful carving testify to the colloquialism of this region. "Jonah and the Whale" was a great favorite after the time of the Catacomb pictures, both in Hellenistic art and in its descendants that appear on southern French Gallo-Roman Sarcophagi. Its story suggested the Salvation of Christ.

In Poitou one finds turned-over vines, bordered drapes and grotesques. Burgundy probably exerted some influence, being a leader in the Proto-Gothic style and also one source for the art of Poitou. Any similarities to the art of Provence and Languedoc in this case are probably due to the fact that Burgundy influenced all these regions.

The Spanish-Moorish balance, which we noticed in the three capitals earlier

discussed, is manifest again here, but in a different way. Byzantine monuments from Terragona and Saqqara reveal a similar form of capital and the knotted band which in these Loches capitals may be connected with illuminated manuscripts. As we said, Celtic and allied motives, in turn, find their prototypes in the East. And so this Romanesque sculpture also has an Eastern tang.

These newly acquired groups of capitals, therefore, furnish contrasting examples of early Medieval art in France. They are significant for an understanding of its materials, technique, subject-matter, motives, designs and of its didactic and symbolic spirit; a valuable addition to the Medieval Department which will be emphasized still more in the new Art Institute building. R. P.

## THE SEASON'S EDUCATIONAL PROGRAM

The attendance of visitors and the number of special events at the Detroit Institute of Arts have increased annually for a number of years. European galleries, noticing the progress which America has made in this respect, have come to follow the younger country. Instead of a gloomy vault containing treasures almost too precious to be even looked upon, the museum has become an interested, living friend, anxious to share its possessions with all. It now knows that the greatest joy comes in sharing beauty with others.

It is to be hoped that the people of Detroit will enjoy the important programs arranged for the coming season.

Each Sunday afternoon there will be a lecture by invited speakers or a special musical program furnished by the Chamber Music Society of Detroit, especially at the time of fete days. This organization has done much to contribute to the Art Institute events, furnishing musical programs at the receptions and opening views of special exhibitions. Following the Sunday programs in the auditorium a member of the educational staff will conduct the public through the Institute for a general survey of some of its many sided collections.

Monday afternoons, beginning September 28th, a series of lectures on French Art by Reginald Poland has been arranged as a course for the Teachers College in cooperation with the Board of Education.

The Print Club will hold its meetings on the second Monday evening of each month. Mr. Hal H. Smith, President of this Club and Miss Isabel Weadock, Secretary and Curator of the Print Department of the Detroit Institute of Arts, are arranging interesting meetings for this season, including an evening with Albert Sterner, Lithographer.

A series of lectures by important lecturers will be given on Tuesday evenings during the season. Frank Alvah Parsons will be the first speaker, on November 10th, and Lorado Taft the second, on December 8th. Dr. W. R. Valentiner, Walter Pach, Homer Saint-Gaudens, Professor Herbert Cescinsky and others will also appear on this program. These speakers have been especially selected because they are acknowledged authorities on their subjects and are exceptionally able in their presentation.

Friday evenings the Recreation Commission continues its sketch classes, open to anyone over sixteen years of age. There is no tuition, the expenses being defrayed by the City of Detroit. Miss Jessie Talmadge and Miss Hoyt Hill are in charge of this work, which has steadily increased in importance.

Two Saturday mornings each month will be given over to programs for school children. The collaboration of Miss Alice V. Guysi and Miss Mabel Arbuckle, supervisors of art in the public schools, brought success to the initiation of such programs last year and warranted their

continuance. At these events assembly singing, musical programs, illustrated talks on masterpieces of art, and motion pictures, give the children an unusual and attractive entertainment.

A children's scholarship sketch class started last year, through the generosity of Mrs. A. D. Wilkinson, is being continued. The sessions begin October 3rd, taking place each Saturday morning from 9:30 to 11:30 A. M. The members of the class have been chosen because of special talent by art teachers and art supervisors of the Board of Education. Mrs. William N. Miller has conducted the class since its inception and will continue her criticisms this fall.

After the beginning of the new year a series of lectures is planned by Reginald

Poland for Friday nights, extending into February. The course will be devoted to painting. It will discuss the topics "What is in a Good Painting," "The Italian High Renaissance," "Primitive and XVII Century Flanders," "English Portraiture," "Progressive France" and "America's Contribution".

It is also planned to have an afternoon class for art school students on "Proper Use of Old Art."

This summarizes a few of the more important educational activities at the Detroit Institute of Arts, to say nothing of the many classes from the schools, clubs, churches and the like, who come for a general survey of the collections or to study one particular phase of art under special guidance. R. P.

## EXHIBITIONS

While the crowded condition of our present building makes it necessary to forego special exhibitions to a great degree, it will be our aim to keep up the continuity of those annual events which have been carried on for a number of years.

"The Annual Architectural Exhibition," held under the auspices of the Thumb Tack Club, will be held from November 11 to 26. Late in November or early in December there will be a "Loan Exhibition of Great English Masterpieces of the XVIII Century." This exhibition, which will be the most significant of the entire year, will be borrowed from important private collections throughout the United

States. The dates of the "Michigan Artists Exhibition" under the auspices of the Scarab Club have been changed to January, instead of February, in order that a selected group of the fifty best pictures may later be sent for exhibition to other cities of the state. There will also be a "Loan Exhibition from Detroit Homes," which contemplates showing the works of art purchased by private collectors in the city of Detroit during the past three years. "The Twelfth Annual Exhibition of American Art" will be held from April 15 to May 30, as heretofore, and this year sculpture will be shown as well as painting.

## OCTOBER EVENTS

Exhibit of Recent Accessions and Loans—Gallery III

### LECTURES AND MEETINGS

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| October 2, Friday, 7:30 P. M.-9:30 P. M.     | Sketch class. Auspices Recreation Commission.  |
| October 3, Saturday, 9:30 A. M.-11:30 A. M.  | Children's Scholarship Sketch Class. Mrs. William N. Miller, Instructor.   |
| October 5, Monday, 4 P. M.-6 P. M.           | Second Lecture, Teachers College Course, "French Romanesque Art," by R. Poland.                                  |
| October 9, Friday, 7:30 P. M.-9:30 P. M.     | Sketch Class. Auspices Recreation Commission.  |
| October 10, Saturday, 9:30 A. M.-11:30 A. M. | Children's Scholarship Sketch Class. Mrs. William N. Miller, Instructor.   |
| October 12, Monday, 4 P. M.-6 P. M.          | Third Lecture, Teachers College Course, "The Evolution of French Gothic Art" by R. Poland.                       |
| October 12, Monday, 8 P. M.                  | Meeting of Print Club of Detroit. Subject, "Standards of Judging Prints." (Illustrated by Rembrandt and Meryon.) |
| October 13, Tuesday, 8 P. M.                 | Annual Reception of the Founders Society.  |
| October 16, Friday, 7:30 P. M.-9:30 P. M.    | Sketch Class. Auspices Recreation Commission.  |
| October 17, Saturday, 9:30 A. M.-11:30 A. M. | Children's Scholarship Sketch Class. Mrs. William N. Miller, Instructor.   |
| October 19, Monday, 4 P. M.-6 P. M.          | Fourth Lecture, Teachers College Course, "The Flower of Gothic; the Classicist Appears in France," By R. Poland. |
| October 23, Friday, 7:30 P. M.-9:30 P. M.    | Sketch Class. Auspices Recreation Commission.  |
| October 24, Saturday, 9:30 A. M.-11:30 A. M. | Children's Scholarship Sketch Class. Mrs. William N. Miller, Instructor.   |
| October 26, Monday, 4 P. M.-6 P. M.          | Fifth Lecture, Detroit Teachers College Course, "Louis XIV Art," by R. Poland.                                   |
| October 30, Friday, 7:30 P. M.-9:30 P. M.    | Sketch Class. Auspices Recreation Commission.  |
| October 31, Saturday, 9:30 A. M.-11:30 A. M. | Children's Scholarship Sketch Class. Mrs. William N. Miller, Instructor.   |

The galleries are open daily from 9 A. M. to 5 P. M., Sundays 2 to 6 P. M., and Friday Evenings from 7:30 to 9:30 P. M.