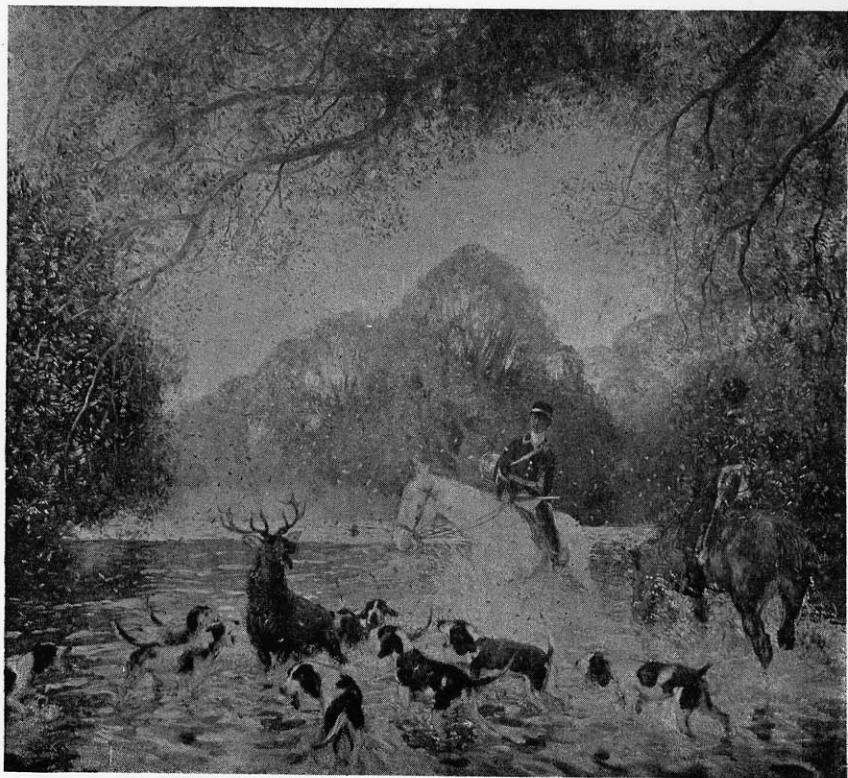


# Bulletin of The Detroit Museum of Art

Vol. XI

April and May, 1917

Nos. 7 and 8



"HALLALI"—A PAINTING BY GASTON LaTOUCHE

The Trustees Have an Option on This Splendid Hunting Scene by the Noted XIX Century French Artist. It will be Acquired for the Permanent Collection by Popular Subscription

## IMPORTANT PAINTING BY LA TOUCHE

**A**FTER considerable negotiation with Madame LaTouche and those in charge of the collection of modern French Art now on circuit in this country, the Detroit Museum of Art has secured an option on the painting "*Hallali*," a hunting scene, by Gaston La Touche, reproduced on the cover of this number of the BULLETIN.

When the picture was first shown here in October, 1916, a number of the members and friends of the Museum expressed their enthusiasm for this work by offering to contribute toward its purchase for the permanent collection. At a meeting of the Board of Trustees held recently it was decided to acquire this work by subscription if possible.

It is a splendid example of a painter who is universally recognized as one of the greatest French artists of the 19th century and whose works since his demise in 1913 are becoming increasingly scarce.

The Trustees would like to have the readers of the BULLETIN associated with them in the acquisition of this fine painting which, critics agree in the course of the next few years, will become one of the most distinguished and valuable canvases in the Museum. Subscriptions will apply toward a membership in the Museum for the current year, as per the classes and qualifications enumerated on page 79, under "Membership." Subscription blanks

are enclosed for the convenience of those who wish to share in the purchase of this fine work of art.

"*Hallali*," by Gaston LaTouche, shows a stag at bay in the middle of a shallow stream, surrounded by a pack of hounds. The stag, fatigued beyond further flight, stands with head and antlers aloft in defiance of the exhausted canines. Two brilliantly coated huntsmen, one upon a white horse and the other upon a sorrel have reached the scene of the finale. One of the huntsmen is about to sound the "hallali" calling the rest of the gay party, and the other, with drawn weapon, is in the act of dismounting to administer the "coup de grace." The scene is laid in one of nature's most magnificent settings. The thinning autumn foliage is tinged by golden sunlight; the water reflects the pale blue sky flecked here and there with white clouds, save where it images the colorful foliage of the nearby trees. In the foreground it is broken into a myriad of hues, caught up by the eddying and splashing water and mirrored in the perspiring forms of the stag and hounds and in the sleek coats of the horses. The frost bitten branches overhead are showering gold upon the participants, adding a still greater charm to the already colorful picture.

In this example of La Touche one finds all the beauty of color, the marvelous observation of nature, the enchanting decorative effect

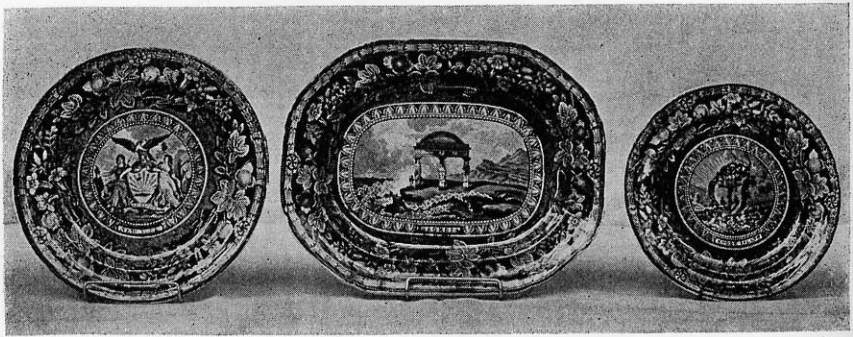
enhanced by the alternating warm and cool hues each serving as a foil to accentuate the other; and, coupled with these all sufficient qualities, one finds the romance and poetry of a not too distant past. In its portrayal of the delights of contemporary sportsmanship it is surpassingly beautiful and is preferable to LaTouche's fantasies of by-gone centuries because of its intimate insight into the charm and beauty of his own day. It admirably reflects a poetic side of the time in which he lived.

A brief sketch of the life of the artist, together with a summary of his art may be of interest.

He was born at Saint Cloud in 1848, and as he himself points out, it was as natural for him to draw as it was for anyone to eat or drink. In spite of the opposition of his parents he was continually at it to the neglect of his other studies; so much so that at the age of eleven years he was allowed by his parents to attend a drawing class at a pittance of three francs a month. He was constantly around the park and art galleries of Saint Cloud and Versailles, studying the lovely gardens and training his eye to the beauty of the art of the 17th and 18th centuries to be found in the palaces. This early education greatly influenced his subsequent work, many of his later canvases possessing the rich gay setting of these regal residences and peopled with beautiful women of the court.

At the outcome of the Franco-

Prussian war, the home was broken up and the family went to Normandy. Upon their return to Saint Cloud the boy would neither study nor go into business, so his parents allowed him to remain at home to keep house, pick vegetables, look after the garden, etc. Here he continued to paint the family kitchen, studying the beauties of the still life around him and the play of light upon these inanimate objects. In 1875 we find him represented in the Salon by a group of etchings, and about this time he met Degas, Desboutsins and Manet with whom for a period of years he rode on the wave of realism. He spent much time in the fields among the peasantry and in the mines, learning his subject first hand, often with brutal realism. His pictures exhibited in the Salon in 1882 to 1885 were not unlike those of his fellow impressionists; but gradually his style modified in the direction of the manner which was ultimately his forte. In 1890 he displayed at the Salon two canvases which emphatically proclaimed his arrival. They were gardens of flowers, with women and children full of the joyous color, poetic charm, and decorative feeling that marks his later works and which differentiates him so splendidly from his fellow Impressionists. From this time on, with their knowledge of color and his own play of imagination and feeling for the romantic, he rapidly approached a perfection and developed a personality which stands out markedly



NEW YORK

GEORGIA

RHODE ISLAND

State Arms Pieces of Staffordshire Historical China in the Mrs. Arthur W. Soper Collection  
Presented by Mrs. Gustavus D. Pope

among the painters of the 19th century, and his later years were crowned with many national and international honors.

Camille Maclair, the eminent French critic, says of his work: "Although the artist has elected to study the world today, to paint scenes outside the realms of fairy-land and of poetry, his vision has yet in no way become prosaic. On the contrary we are indebted to him for showing us how a great imaginative poet can succeed in suppressing that which is ugly and imperfect in the luxury around us while pointing out the beauties therein, the existence of which we had never even suspected. He has shown us how a poet like himself may observe and note the genuine gesture, may display his irony, may conjure up all the "intimité" of the modern home, may catch the spirit of the moment, give proof of humour, pass straight from the adornments of the dim past to the swallow-tail coat and the ball dress, while losing naught

of his charm or his transfigurative force, and preserving the true character beneath its decorative aspects."

If one were to visit his studio at Saint Cloud they would find evidence of his having been most orderly and systematic in his work. Here are thousands of little sketches carefully classified and catalogued. If his works at first impress the casual observer as being imaginative rather than realistic, he will here find that La Touche was one of the most incessant and exacting recorders of nature. All of the effects of light and color that have delighted his eye have been quickly registered and carefully filed away, and undoubtedly these color notes and documents from nature were requisitioned whenever he worked on one of his pictures. So that no matter how fanciful his nymphs and fauns, his court ladies and cavaliers, the setting from nature in which he places them always has a feeling of veracity and delightful reality.



NORTH CAROLINA

NEW JERSEY

DELAWARE

State Arms Platters of Staffordshire Historical China in the Mrs. Arthur W. Soper Collection  
Presented by Mrs. Gustavus D. Pope

## ACCESSIONS

### \*STAFFORDSHIRE HISTORICAL CHINA PRESENTED

The collection of Dark Blue Historical China assembled by the late Mrs. Arthur W. Soper, and which is now in the possession of the Detroit Museum of Art as a gift from her daughter, Mrs. Gustavus D. Pope, is one of the five or six best known collections of this kind of china in the world.

While Mrs. Soper was living in New York City, and was an active collector, I had the privilege of calling upon her frequently and became thoroughly familiar with her collection. We were both collectors, and had many things to talk about along this line. To get together a *complete* set of this historical ware is

an impossibility, nor can it be definitely stated exactly how many pieces would constitute a perfect collection. My own personal estimate is that a perfect collection would contain about three hundred distinct varieties. It is well to remember what constitutes a variety. There are some views which appear on a 5½ inch plate, and on 7, 7½, 8, 9, and 10 inch plates. There would be no objection to a collector having one of each of these sizes of plates, but in making a numerical estimate of a collection it would only be counted as one variety. If, however, the same view appears on a meat platter and a plate, these

\*The BULLETIN is fortunate in presenting to its readers an appreciation by Mr. Alexander M. Hudnut of the Mrs. Arthur W. Soper Collection of over two hundred pieces of Old Blue Staffordshire China, presented by Mrs. Gustavus D. Pope.

Mr. Hudnut is a discriminating collector of this ware, whose collection is widely known. Since the death of Dr. Edwin A. Barber, late director of the Pennsylvania Museum, Philadelphia, he is perhaps the best authority on Staffordshire in this country.

The editor gratefully acknowledges Mr. Hudnut's contribution, and refers those who are interested in Staffordshire China to an article by the same author in "American Homes and Gardens," for January, 1907.



BALTIMORE &amp; OHIO R. R.

BALTIMORE

BALTIMORE &amp; OHIO R. R.

Baltimore Historical Plates of Staffordshire China in the Mrs. Arthur W. Soper Collection Presented by Mrs. Gustavus D. Pope

two would constitute two varieties. There are some cases in which a view such as the Boston State House appears on a four inch plate, and also on a ten inch plate. In a case like this the two pieces would each constitute a distinct variety. But the intermediate measurements between four and ten inches, if they occur, would not constitute a separate variety.

Most collectors aim to secure flat pieces which can be hung upon the wall if desired. But there are many views which do not occur on either plate or platter. They only appear on soup tureens, pitchers or teapots.

So every good collection will of necessity contain a number of these irregular shaped pieces. Mrs. Soper was fortunate in securing a complete set of the Arms of the thirteen original States, one only being missing. No one has ever found a piece decorated with the Arms of New Hampshire. An explanation of why this State was overlooked by the Staffordshire Potters has never been

made. It is possible that there may somewhere exist a piece of china decorated with the Arms of New Hampshire. Collectors have been looking for it for many years. The large platter showing the Arms of Pennsylvania and the small gravy boat tray with the Arms of Connecticut on it are the rarest pieces in this group.

The set of Baltimore views is quite complete and contains many choice examples. The small Baltimore platter is one of the pieces which collectors have difficulty in securing. The views illustrative of old New York and Boston are especially valuable for their historical significance.

Artists, to whom the work of collecting these views was entrusted, used, whenever they were available, current prints. Many old Aquatints and engravings of the period from 1800 to 1825 were reproduced on this blue ware. Crude drawings and sketches were made when prints could not be obtained.

The value of a collection like this



EXCHANGE

STATE HOUSE

COURT HOUSE

Baltimore Historical Plates of Staffordshire China in the Mrs. Arthur W. Soper Collection Presented by Mrs. Gustavus D. Pope

to the student of history can be understood when we remember that many of the pictures on these plates are the only existing representation of these scenes as they appeared one hundred years ago.

Syntax pieces are not strictly "historical" but no collection of old blue Staffordshire would be complete without them.

Rowlandson's illustrations of the old Dr. Syntax poem were so popular in England from 1818 to 1835, that the Pottery of J. & R. Clews decided to use them for decorating a set of blue china. About 33 Syntax pictures were so used. Syntax plates are distinguished for their beauty of color and the artistic manner in which the Rowlandson

drawings were reproduced on china.

Mr. James Clews of the above firm was the father of Henry Clews, the Wall Street Broker and Man of Letters.

The Soper Collection contains very nearly a perfect set of Syntax views.

I might go on at great length describing the rarities of this collection. There are many pieces which required years to find—pieces which cannot be bought for money and the Detroit Museum of Art is to be congratulated upon the possession of this unique exhibit.

ALEXANDER M. HUDNUT.

New York City,

April 18, 1917.



DETROIT PLATTER

## PERSIAN ART OBJECTS ACQUIRED

Through the gift of Mr. D. M. Ferry, Jr., the Museum has come into possession of a number of objects of antique Persian handicraft which illustrate the perfection of designing, weaving, pottery and miniature painting, of the highly developed past civilization of Persia. The objects were acquired to serve a double usefulness, viz., as Museum exhibits of the aesthetic sense of the near east, and as a storehouse of authentic historical design for the students of the Detroit School of Design and other students of art. The pieces include the following:

(1) Persian Miniature of the 17th century showing a hunting scene upon a mountain. The perfection of the figures of men, horses and animals in action is particularly noteworthy. From the foot of the mountain to the top, various forms of hunting are in progress.

(2) and (3) Sultanabad Bowls. The design and glaze are in excellent condition.

(4) Piece of Persian "Naksh." The needlework resembles a mosaic floral design in shades of rose, blue, gold and orange.

(5) Persian cloth of gold of the 16th century made at Ispahan. The design is the tree of life enclosed in gracefully posed palm leaves surrounded by figures of animals, birds, and fish, symbolic of the various forms of life.

(6) Fragment of embroidery of nightingale and rose-tree design.

(7) Persian book-cover with arabesque design intertwined with leaves and floral effects.

## PHILIPPINE LACE PURCHASED

The Textile Department of the Museum has been enriched by the addition of 13 pieces of Philippino Lace and Embroidery, which admirably show the proficiency of the natives in this handicraft. They are good pieces of the older Philipino work, probably done under the direction of Spanish or Italian nuns. The design is orderly and of an excellence far beyond one's expectations. These pieces were secured not only as Museum exhibits but are of particular interest to students of design. The collection was purchased from the General Membership and Donations Fund.

## MR. JULIUS ROLSHOVEN PRESENTS SKETCHES

The artist, Mr. Julius Rolshoven, has added to the Museum's collection of paintings five very interesting sketches, reminiscent of his student days in Munich. They admirably show the Munich influence upon certain American painters now world renowned.

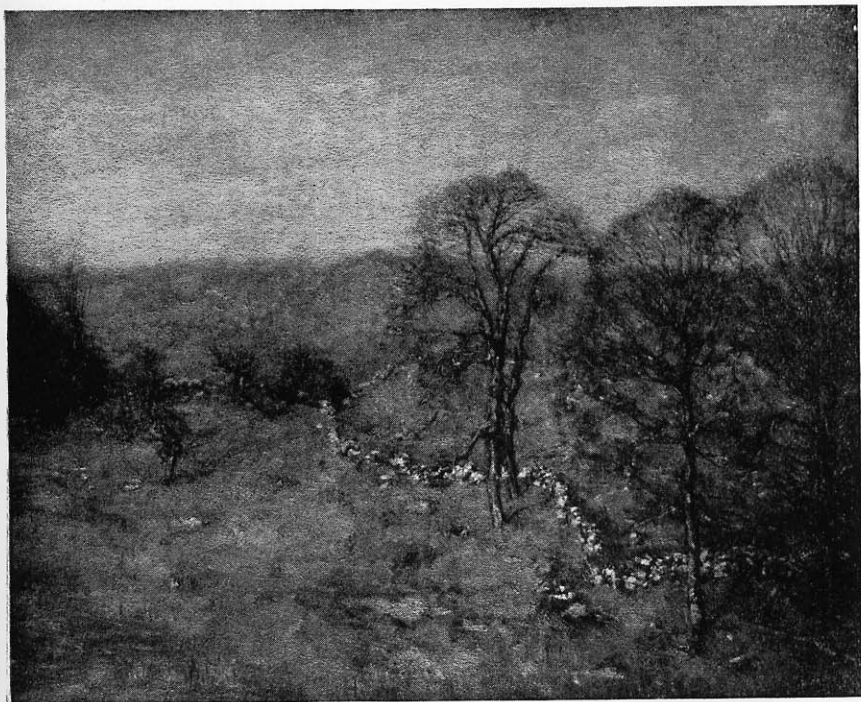
William M. Chase and Frank Duveneck were perhaps the first of a noted group of American painters to take up their studies in Munich. Chase refused a professorship in the Munich Royal



Academy and returned to America. Frank Duveneck took all of the prizes of the Royal Academy and in 1878 opened a school of his own which became very popular. Among the pupils who joined his school were John W. Alexander, J. H. Twachtman and Julius Rolshoven, all of whom have exercised a notable influence on American art.

The souvenirs which Mr. Rolshoven has permanently loaned

consist of sketches secured through exchange, during his student days in Munich and Italy about 1883. The group comprises a Portrait Sketch "Head of a Man," by Frank Duveneck; Portrait Sketch "Head of a Woman," by John Anderson; "Head of a Munich Peasant," by John W. Alexander, and two Landscape Sketches near Florence, by J. H. Twachtman.



"MAY MORNING," by CHARLES H. DAVIS

Awarded Gold Medal at the Panama Pacific International Exposition, 1915  
*In the Third Annual Exhibition of Paintings by American Artists.*

## EXHIBITIONS

## THIRD ANNUAL EXHIBITION OF AMERICAN ART

The Third Annual Exhibition of Paintings by American Artists opened at the Detroit Museum of Art, Monday evening, April 9th and will continue until May 30th. The collection consisting of works selected from the 1917 exhibitions at the Corcoran Gallery

of Art, Washington, D. C., the Pennsylvania Academy of the Fine Arts, Philadelphia, the National Academy of Design, New York, from private collections and from the studios of the artists, represents the best effort of contemporary American art, during the cur-



**"PORTRAIT OF HENRY B. LEDYARD, ESQ.,"**  
by GARI MELCHERS

*In the Third Annual Exhibition of Paintings by American Artists.*

rent year. There are a number of new names in the exhibition this year; the new forces and tendencies in American art that sincerely and whole heartedly strive for honest expression have been impartially placed with the more conservative works, the aim being

Robert Henri, Jerome Myers, George Luks, Albert Sterner, W. Glackens, Randall Davey and John Sloan are seen. These men concern themselves with the commonplace subjects which they find in the great metropolis and have acquired a rare gift in depicting the



"MEMORIES," by FREDERICK C. FRIESEKE

*In the Third Annual Exhibition of Paintings by American Artists.*

to give a comprehensive idea of the present day accomplishment of American painters. Thirteen pictures in the exhibit have been honored with important awards by artist juries.

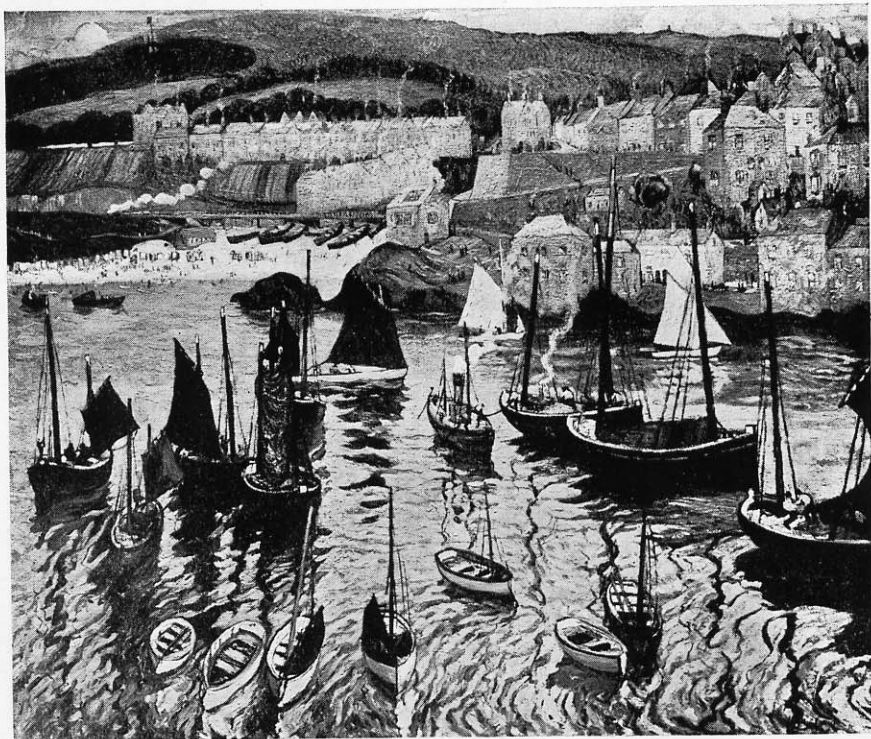
Through the courtesy of Miss Julia E. Peck who is residing in New York excellent examples of

busy everyday life of the masses of closely populated New York.

Entering the Exhibit at Gallery II the variety of the collection is apparent. Serious works abound and are always in the majority. Paul King's "*Mid-Summer Afternoon*" is a notable achievement. "*The Clearing*," by Daniel Garber,

is a typical work; gnarled and dead timber and scrub growth replace his usual beautiful vista, but in carrying out his subject he has shown unusual ability. William H. K. Yarrow's picture "*Waiting*," which might be termed a symphony

this artist's usual excellence. In "*Rocks and Sea*," Cullen Yates has caught the very substance of the rocks and with excellent color. Splendid examples of Ivan G. Olinsky, George H. Macrum, F. Usher DeVoll, Philip L. Hale, and



"MORNING IN THE HARBOR," by HAYLEY LEVER

Awarded the Jennie Sesnan Gold Medal, Pennsylvania Academy of the Fine Arts, 1917

*In the Third Annual Exhibition of Paintings by American Artists.*

in black, green and gray is one of the choice portraits in the collection; the modelling of the head and hands of the silver haired old lady is admirable and there is a fine synthesis of arrangement. Horatio Walker's "*Shepherd and Sheep Morning*" expresses pastoral beauty with

Mary Casatt are also to be found in this gallery.

In Gallery III, "*The Boys*," by Daniel Garber, is perhaps the most impressive canvas. Its portrayal of three musicians in a lamp lighted interior, enveloped in light and luminous shadow which adds tremen-

dously to the interesting pattern, is a splendid accomplishment. The landscape works of Charles H. Davis, Allen D. Cochran, Carroll S. Tyson, Leonard Ochtman and Frederick Ballard Williams, play an important part in making this room attractive. F. Luis Mora's "*Jeanne*

*cisco, 1915*," in all the beauty of its setting and illumination.

More vigorous concepts are to be found in Gallery IV. Here are ideas conveyed with rigor and verity and with unbounded enthusiasm for new experiences and emotions. Leon Kroll, Jonas Lie, John Sloan, Ran-



"SUMMER," by HELEN M. TURNER

Awarded Honorable Mention, Art Institute, Chicago, 1913

Awarded Julia A. Shaw Memorial Prize, National Academy of Design, 1913

*In the Third Annual Exhibition of Paintings by American Artists.*

*Cartier*" is cleverly handled and expresses the life, movement and character of the Spanish dancer. Roy Gamble has an attractive decorative canvas called "*The Morning Wash*." Colin Campbell Cooper has admirably preserved to posterity "*The Temple of Art, San Fran-*

dall Davey and Henry Reuterdaahl have taken metropolitan aspects and have endowed them with the spirit of the present day. Hugh H. Breckenridge has employed still life as the vehicle of a most interesting and vigorous color pattern. Eugene E. Speicher has used jars of "*Jap-*

anese Anemones" and "Geraniums" to develop a new note in his art. The static representation of this painter's former palette is giving way to a dynamic portrayal in which his aim for movement of color and design are crowned with much success. John Sloan is seen at his best in the "*Town Steps.*" Randall Davey has two strong and uncompromising figure studies—an Irish hod-carrier and a German cobbler. Reynolds Beal's forceful landscape, "*Rondout Creek,*" is a consistent and satisfactory performance.

In Gallery V one encounters many fine works. The late William M. Chase is represented by a "*Still Life, Striped Bass*" and with it hangs the "*Writing Master,*" by Thomas Eakins,—works which emphasize the impress of these lately deceased American painters. The adjacent "*Woman and Macaws,*" by George Luks, is quite in contrast with the past era to which their works belong. Leopold Seyffert is well represented by a partly nude figure of a girl with red hair draped by a Spanish shawl. A number of small pictures are to be found in the exhibit this year which if examined individually are quite equal in merit to their neighbors of larger dimensions. Among these are Albert Sterner's "*Dancer*" and Elizabeth Paxton's "*In the Morning,*" Lester D. Boronda's "*Toward Mystic Island*" and James R. Hopkin's "*Summer Sunshine.*"

"*The Visit,*" by Francis P. Paulus,

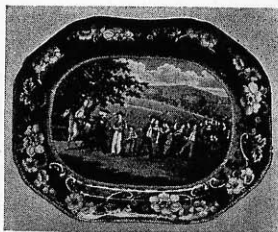
is quite a compelling canvas showing two women and a little girl in a dimly lighted Belgian interior. The objects in the room are rendered with relation to the light with which they are surrounded, and the whole work is most sympathetically carried out.

Gari Melchers' "*Open Door,*" occupying the place of honor on the south wall of Gallery VI, is one of the best Melchers the Museum has exhibited. It shows a cheerful sunlit room with an open window looking out upon a garden. A mother is preparing her babe for the morning airing and in the hallway outside the open door a nurse with bonnet and cloak is waiting for her infant charge. In point of execution it is a work which at once exacts admiration. Mr. Melchers' "*Portrait of Henry B. Ledyard*" is in quality equal if not superior to anything he has done in this field. It is not only regarded as a splendid characterization of the sitter but is a technical achievement. "*Paresse,*" by Pawton Parker, the celebrated nude which has won him a number of awards both in Europe and America, is faultless in its rendering. The reclining figure of a very beautiful woman with filmy garments and hangings both in direct and reflex light, offers an ambitious and exacting subject. The artist has carried it out splendidly. Notable prize pictures by Ben Foster, Hayley Lever, George Bellows, Robert Henri and Helen M. Turner, all occupy other important spots in

this gallery. George Bellows' "*A Day in June*," awarded a gold medal at the Pennsylvania Academy of Fine Arts in Philadelphia recently is one of the most satisfactory works of this artist. It depicts smartly clothed groups of people in the park in the late afternoon, against the dense green foliage of distant trees, while in the background rises the skyscraper lighted by the last rays of the afternoon sun. Hayley Lever exhibits his Jennie Sesnan gold medal picture from the Pennsylvania Academy of Fine Arts. Dominant personality, accompanied by sincerity of purpose has finally brought this painter richly deserved recognition. His pictures are always forceful in their viewpoint and well executed. Ben Foster has never been seen here to better advantage than in his landscape "*October*." Ernest Lawson's two landscapes are worthy of special study. Here one finds pure color richly glazed and modelled, with great carrying power, and sympathetically portraying nature. Edward W. Redfield has struck a new note in his "*May-Delaware Valley*." It is

instinct with feeling for the greens of spring, and the artist has shown splendid comprehension in handling his subject. Jonas Lie's "*Bowl of Chrysanthemums*" is one of the choice works of this artist, full of color, and arranged charmingly as to pattern. Gertrude Fiske's "*Portrait of Charles H. Woodbury*," destined to represent him in the collection of the National Academy of Design, is one of the best bits of portraiture that the Museum has had. Willard L. Metcalf is charmingly represented in "*May Morning*" and "*The White Trail*." Important canvases by William Ritschel, Emil Carlsen, Gardner Symons, Frederick C. Frieseke, Howard R. Butler, Childe Hassam, J. Alden Weir, Max Bohm, John F. Carlson, Cecilia Beaux and Martha Walter are also to be found in this gallery.

The collection was assembled to serve jointly the Detroit Museum of Art and the Toledo Museum of Art. It will remain at the Detroit galleries through the month of May after which it will be on display in Toledo during the summer months.



HARVEST HOME  
A rare Platter of the Dr. Syntax series

## COLLECTION OF RARE MANUSCRIPTS

It would be difficult to excel in quality and comprehensiveness the collection of Manuscripts from the X to the XVI centuries, with their rarely beautiful paintings on parchment, together with specimens of early printed books including Shakespeareana Americana, exhibited during a fortnight in April through the courtesy of Mr. Wilfrid M. de Voynich. The works were of that rare type found only in Royal and Na-

tional libraries. They afforded an opportunity to study the precious manuscripts which preceded printing, and their miniature paintings in rich and beautiful color and naive craftsmanship open one's eyes to an intimate side of Renaissance art which equals and in some cases excels its public expression.

The Trustees of the Detroit Museum of Art are grateful to Mr. de Voynich for the privilege of exhibiting this fine collection.



"A DAY IN JUNE," by GEORGE BELLOWES

Awarded the Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1917

*In the Third Annual Exhibition of Paintings by American Artists.*



## SCHEDULE OF EXHIBITIONS

### APRIL AND MAY:

Third Annual Exhibition of Selected Paintings by American Artists.

### JUNE:

Water color paintings by Charles Duvent made at the French front showing the destroyed towns of Rheims, Arras, Soissons, Ypres and other scenes of war.

The W. H. Porterfield Collection of Pictorial Photographs under the auspices of the Detroit Camera Club.

## ACCESSIONS

Mrs. G. D. Pope has presented the Mrs. Arthur W. Soper Collection of Staffordshire China of over 200 pieces, consisting of the Syntax Series and Historical Subjects.

Mr. D. M. Ferry Jr. has presented a Persian Miniature, two Sultanabad Bowls, three pieces of Persian Textiles, and a Persian Book-cover.

Mr. Henry G. Stevens has presented ten Plaster Reproductions of Medieval Carvings, fifth to seventeenth centuries.

Through purchase from the Membership and Donations Fund thirteen pieces of Philippino Lace and Embroidery have been acquired by the Museum.

Mrs. Frances G. Boynton has presented a reduced copy in marble of the "Capitoline Venus."

Mr. Maurice Black has presented to the Library of the Museum two volumes on "Old Italian Lace," by Elisa Ricci.

Mr. Arthur Jaeger has presented "A Record of the Black Prince," by Henry Noel Humphreys, an interesting volume printed in 1849.

Mr. Julius Rolshoven has permanently loaned to the Museum two Landscape Sketches near Florence by John H. Twachtman, Portrait Sketch "Head of a Man," by John Anderson; Portrait Sketch "Head of a Woman," by Frank Duveneck, and "Head of a Munich Peasant," by John W. Alexander.



SANCHO PANZA AND THE LADY

PENNSYLVANIA ARMS PLATTER

*In the Mrs. Arthur W. Soper Collection of Staffordshire Historical China.*

## MEMBERSHIP

The contributions of the Museum Members for the year 1917 will be used toward the purchase of the rarely beautiful painting "*Hallali*," a hunting scene by Gaston LaTouche reproduced on the cover of this number, and described on page 2. The current membership dues are insufficient to meet the purchase price. Readers of the BULLETIN are requested to contribute toward the cost of this important work of art by becoming members, and those who are already on the membership list are asked to enlist the interest and support of at least one new member in order that the cost may be met.

Members will receive the monthly BULLETINS, notices of all exhibitions, lectures and other events, and their contributions will be recorded permanently on the Donor's Roll. The benefactions of members are cumulative. When the gifts of a member reach a total of \$1,000 in money or works of art, the donor becomes a Life Member of the Corporation with all privileges and is eligible to election as a Trustee.

The names of members who have already sent in their annual dues for 1917 are given herewith:

### ANNUAL CONTRIBUTING MEMBERS

ALGER, RUSSELL A.	FERRY, D. M. JR.
BOOTH, GEORGE G.	HECKER, FRANK J.
BOOTH, RALPH H.	McMILLAN, PHILIP H.
CALVERT LITHOGRAPHING COMPANY	SCHLOTMAN, MRS. J. B.
CROWLEY, J. J.	SCRIPPS, W. E.
DODGE, MRS. H. E.	

### ANNUAL MEMBERS

ARMSTRONG, PHILIP McC.	CAMPBELL, MRS. HENRY MONROE
BILLINGTON, CECIL	CARRITTE, J. P.
BISSELL, JOHN H.	CHAMPE, MISS ELIZABETH
BLAIN, DR. ALEXANDER W.	CHESEBROUGH, CAROLINE R.
BORNMAN, CHARLES F.	CHURCH, AUSTIN
BORNMAN, JOHN	CLARK, EMORY W.
BUESSER, WILLIAM	CLARK, MRS. EMORY W.
BURNETT, HARRY	CLIFF, VINCENT D.
BUSH, CHARLES T.	CONKLING, S. P.
BUTZEL, HENRY M.	*COPLAND, MRS. A. W.
CAMPAU, MRS. GEORGE T.	CRAPO, S. T.

## ANNUAL MEMBERS—Continued

DAVOCK, MRS. SARAH	MANTON, DR. W. P.
DETROIT SOCIETY OF WOMEN	MASON, ROBERT S.
PAINTERS	*MCGRAW, ARTHUR
DOUGLAS, S. T.	MCGRAW, MRS. ESTHER
ELLIOTT, MRS. WILLIAM H.	MCGRAW, MRS. THOMAS S.
FARRAND, J. S.	MC MATH, FRANCIS C.
FISCHER, DR. OSCAR E.	MOORE, MRS. GEORGE WHITNEY
FISHER, REYNOLDS	MURPHY, C. HAYWARD
FOSTER, MISS FRANCES	O'BRIEN, MRS. M. HUBERT
FOX, MRS. EMMA	PRESTON, MARVIN
GOAN, ORRIN S.	ROGERS, JAMES S.
GODFROY, MISS CAROLINE	ROLSHOVEN, HERMAN
GREEN, MRS. HEATLEY	ROLSHOVEN, MRS. THERESE
GRINDLEY, ROBERT MCB.	RUMNEY, JOHN G.
HAASS, JULIUS	RUSSEL, WALTER S.
HALL, MRS. J. M.	SIBLEY, MRS. FREDERICK T.
HARRIS, WILLIAM P.	SMITH, MRS. MARY S.
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DETROIT MUSEUM OF ART

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HOURS

The Museum is open daily from 9:00 a. m. to 5:00 p. m.; Sundays from 2:00 p. m. to 6:00 p. m.; holidays from 2:00 p. m. to 5:00 p. m. Admission is always free.

DETROIT SCHOOL OF DESIGN

GEORGE T. HAMILTON, Director.

During the Museum's recent exhibitions of Persian Art and the Luxembourg Collection of Modern French Masters, student conferences have been held and walk-talks given on Wednesday mornings by the Director of the School. Analysis and comparative studies were made, and later students continued these analyses with brushes and colors with the definite purpose in view of working out in the materials at hand the system of thought which animated the artist in the building of his art.

The regular Art History Lecture Course of the School, by Miss Grace Guest, given on Monday and Wednesday afternoons during the entire school year, has been greatly strengthened by these Museum Exhibitions. Their historic as well as aesthetic interest, without which no intimate knowledge of the growth and promptings of Art in modern times can be learned, offered students a valuable experience and background of the deepest and richest character.

Wednesday evening, April 25th, an after dinner talk on "Design, an Art and a Science," was given at the Griswold Hotel before eighty members of the Michigan Society of Architects, by George T. Hamilton.

Diagrams and student sketches in tone and color were used to illustrate the order of unfoldment of the principles of design and the application of these principles in solving problems of style and proportion.

April 5th, the ending of the second term of the present school year, showed the largest student attendance for any two terms. In all, 216 students enrolled, 102 of whom attended day classes and 114 evening classes. Of the total number 95 were girls and 121 boys.

The enrollment for the same period last year was 122, showing an increase in the school attendance, in one year, of 94 students or 77 per cent.

This increase is further augmented by the fact that 29 of these students attended both day and evening classes as compared with 7 of the previous year. Also the average of time elected by students of the day classes is larger than any previous year and amounts to more than 20 hours per week.

Acknowledgement is made of a gift of a number of Art Magazines from Mrs. George S. Hosmer.