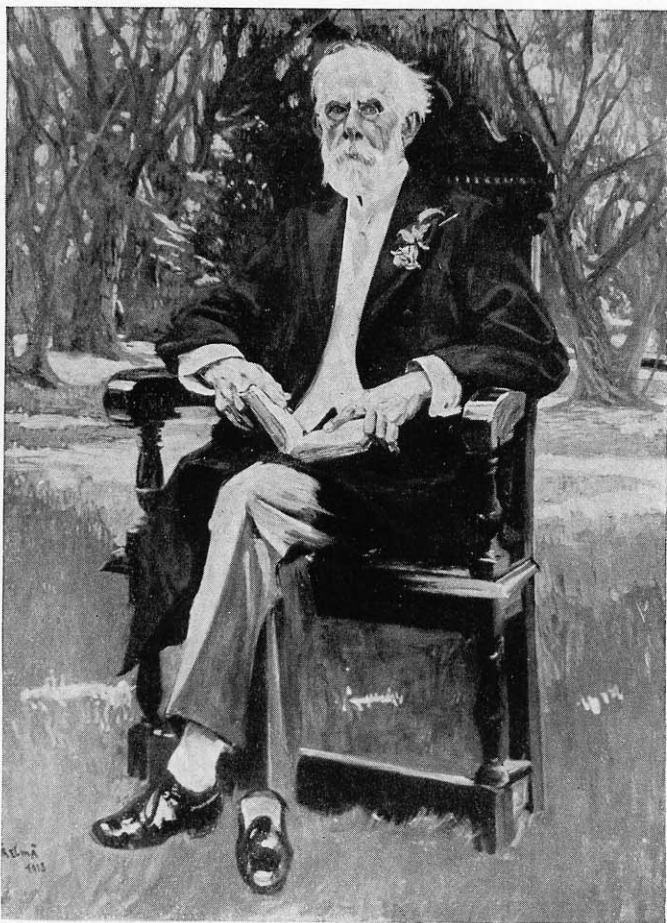


Bulletin of The Detroit Museum of Art

Vol. XIII

FEBRUARY AND MARCH, 1919

Nos. 4 and 5



PORTRAIT OF HENRY WOOD BOOTH, Esq., by OSSEP PERELMA,
contemporary Russian painter. Presented to the permanent
collection by Mr. George G. Booth and
Mr. Ralph H. Booth.

ACCESSIONS

PORTRAIT BY OSIP PERELMA
PRESENTED

The Portrait of Henry Wood Booth, Esquire, by Ossip Perelma, a contemporary Russian painter, was secured some months ago for exhibition at the Museum, and upon the invitation of the Trustees, has since been presented by Mr. Ralph H. Booth and Mr. George G. Booth as a part of the permanent collection.

The picture combines fidelity of character portrayal with a virility of style, and a summary rendering of the subject matter, which gives it distinction as a phase of modern painting.

Mr. Perelma's visit to this country for a series of portraits in Eastern cities, was brought about by the cataclysm in Europe in which his native land was to become hopelessly involved. He is a comparatively young painter of strong personality, and with undisguised and restrained enthusiasm, and this trait is apparent in his work; in the fierceness of his attack, in the vividness of his color, and in the spirited and gifted technique which he in no way attempts to conceal.

In this portrait, his sitter is portrayed out-of-doors, in a stately chair of dark hue. He has just looked up from the book he is reading, marking his place, meanwhile, with his index finger. The opportunity thus given to portray the hands seems to have been greatly

relished by the artist, who has fixed their character with unusual dexterity. The velvety lawn and the trees in the distance, with the light and shadow playing upon them, form a colorful background for the central figure.

ADDITIONS TO THE COLONIAL
ROOM

It is gratifying to know that the request which was made for the gift or loan of samplers, prints or other small art objects of handicraft of the Colonial period, met with a response on the part of those possessing such material.

Two silver shoe buckles, showing different styles, were loaned by Mrs. May Leggett-Abel. Buckles both for shoes and knee breeches played an important part in the costume of the early Colonial days. These buckles were worn by Mrs. Abel's great grandfather, Dr. Valentine Seaman, of New York City.

The sampler is the phase of decorative needlecraft which one is apt to have in mind in connection with the Colonial period. The sampler, as the name implies, embodies various kinds of stitches used on household furnishings or clothing. Some of them show a remarkable command of design and skill in lettering. So indispensable was skill in needlework considered that the sampler occupied a position similar to that of the child's copy-book in school.



HIGHBOY—Middle XVIII Century, with broken arch cornice and ball and claw feet. Loaned by Mrs. Gustavus D. Pope.

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DETROIT MUSEUM OF ART
Corner of Jefferson Ave. and Hastings St.

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Vice-President, J. J. CROWLEY

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WM. J. GRAY (City Appointee)

For the term expiring 1922:

RALPH H. BOOTH WILLIAM B. STRATTON
HORACE J. CAULKINS

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.

(Continued from Page Thirty)

Aside from the purely utilitarian end however, they were often devoted to a pictorial and strictly decorative purpose and as such were often very elaborate and extremely interesting. Two samplers loaned by Mrs. Gustavus D. Pope together with one loaned by Mrs. O'Gallagher Allen some years ago, show the characteristics of these old samplers.

ADDITIONS TO THE LIBRARY

Mr. David Gray has presented to the Museum Library the thirteenth volume of the University of Michigan Humanistic studies entitled "Studies in East Christian and Roman Art" by Charles R. Morey and Walter Dennison.

The book consists of two monographs; the first on East Christian painting, the second describing the Gold Treasure of the late Roman period, in the collection of Mr. Charles L. Freer. The book will appeal chiefly to scholars who will value the researches of two men whose work is authoritative, and the fine illustrations will be of the great help to art students and to craftsmen of our own time.

Mr. Frederick F. Blodgett has presented to the Museum Haldane McFall's "History of Painting" in eight volumes. The work contains a preface by Frank Brangwyn, and is illustrated by two hundred plates in color.

I. W.

SPECIAL EXHIBITIONS

TAPESTRIES

George Leland Hunter, author of "Tapestries, Their Origin, History and Renaissance" and "Decorative Textiles," has been engaged by the Detroit Museum of Art to form a collection of tapestries for exhibition at the Museum from April 6th to 27th.

Mr. Hunter, who is an acknowledged authority on the subject, will secure a group of wall hangings covering all the important periods of tapestry weaving. Loans for this exhibit will be made from the most important collections in the United States, with which Mr. Hunter has had long familiarity.

The Museum is desirous of securing locally owned tapestries to include in this exhibit and Mr. Hunter will spend the week of April 1st, in Detroit, with a view of examining tapestries in Detroit collections suitable for inclusion in the exhibit. The Museum will greatly appreciate it if those who own important hangings of this nature will advise the Director of their willingness to co-operate.

An important feature of Mr. Hunter's work will be his *Lecture Promenades*, similar to those which he has given in the Metropolitan Museum of Art, New York, for a number of years. He will give daily talks on the exhibition to study clubs, teachers, classes of school children, art students and any other

groups of individuals who wish to hear him. These gallery talks will be free to the public, but it will be necessary to 'phone the Director for an appointment.

ANNUAL EXHIBITION

The Fifth Annual Exhibition of Selected Paintings by American artists will open at the Museum early in April and will continue through the month of May. About seventy-five pictures never before publicly exhibited in Detroit will be shown. Works for this exhibition were selected by the Director from the Exhibition of the Pennsylvania Academy of Fine Arts, and from the studios of the artists. It will not be as large as last year owing to the more limited gallery space, but the high standard of the exhibition will be maintained.

After the close of the Exhibition in Detroit, the collection will be seen in the Toledo Museum of Art during the summer months.

WAR DRAWINGS BY VERNON HOWE
BAILEY

While the Detroit Museum of Art has shown a number of exhibits interpreting or inspired by the war, none have been as fascinating to the student of art while retaining a real graphic quality as the "Drawings and Lithographs of War Work in America" by Vernon Howe Bailey, shown in the Museum during the current month.

There are 80 pictures in the group and while they concern themselves with the busy activities of the navy yards, the seething caldron of the great gun shops at Bethlehem, the efficient fleet at sea, the transports and munitions ships, and the aeroplane construction, one sees in them first of all that remarkably expressive pencil which knows no limitations, whose every line of just the right value summarily fixes the soul of the subject matter without superfluity or ostentation. It is such a joy to encounter a draughtsman who shows fidelity to essential facts and yet is not a slave to mechanical precision—one who knows the fluidity and revels in the full expressiveness of line drawing! Such a draughtsman is Mr. Bailey, whose life specialty has been in this field.

Mr. Bailey's exhibit is locally interesting because of the inclusion of drawings of the Ford Eagle Plant, loaned by Mr. Henry Ford, and a set of lithographs of work at the Great Lakes Engineering Company, which Mr. John Russell has presented to the permanent collection of the Museum.

It was perhaps his ability to report accurately, rather than the subtlety and skill in his drawings, which enabled him to secure from Secretary of the Navy Daniels, the letter which gave him the open sesame to the dry-docks, navy yards, and fleet activities. His drawings have the prestige of being the first authorized by the United

States government, and most of them bear the stamp of the censor on public information.

One finds in this series of drawings of the greatest industries, facts graphically presented, but always with an intuitive sense of the pictorial and with a facile pencil that makes them a real delight. C.H.B.

MEMORIAL EXHIBITION OF
PAINTINGS BY
HENRY GOLDEN DEARTH

The Memorial Exhibition of Paintings by Henry Golden Dearth showing a retrospective collection of ninety of his works furnishes an unusual opportunity to become familiar with an American artist of real distinction and individuality.

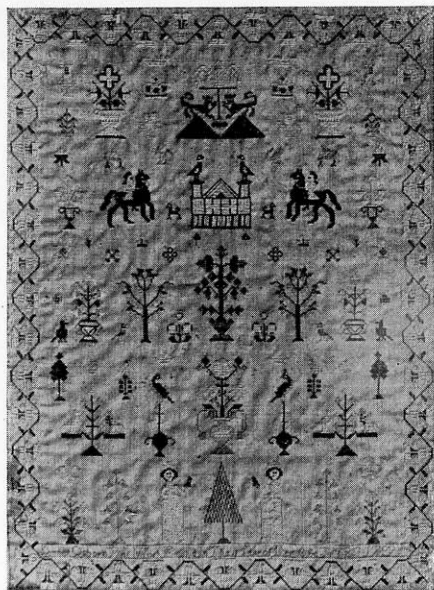
In his transition from his earlier tonal works to his middle period which embraces the sparkling pools and marines, and from this phase to his later arrangements of rare and beautiful art objects—the rich heritage of a past age—one may discern a consistent growth in the artist's individuality, until in his later works, the full impress of his personality upon his work is realized.

With a background of classic tradition and a broad equipment based on a thorough knowledge and long and careful training, Mr. Dearth possessed a keen aesthetic impulse and a love for the beautiful things bequeathed by the early Renaissance, the Gothic period, and the far and near East. His philosophy as a painter is simple and easily understood. He attempts to create



SAMPLER—"ON FRIENDSHIP"
 Made by Elizabeth Rodenhurst, 1802.
 Loaned by Mrs. G. D. Pope.

a beautiful surface in which pattern and color are emphasized. The jewel like quality of color combined with preciosity of surface is sufficient to give one a real thrill of pleasure. With this superfine quality, however, he portrays in his works, particularly of his later period, the rare objects from a past that was replete with the highest forms of art, such as rich textiles, polychrome sculpture, rare paintings and prints and fine pottery. If visitors are content with an exquisite quality of color, a surface quality, every inch of which is as precious as a beautifully woven textile, art objects of approved standard and rare quality, used as subject matter for beautiful ar-



SAMPLER
 Loaned by Mrs. O'Gallagher Allen.

rangement and design, and a superior quality of craftsmanship, they will have four very sufficient reasons for enjoying the collection.

C. H. B.

OIL SKETCH BY DUVENECK

Through the courtesy of Mr. Rolshoven the Museum has on exhibition a sketch by Frank Duveneck, made in Munich in the early eighties when he had about him so many talented fellow artists, among them besides Mr. Rolshoven, J. H. Twachtman, John W. Alexander, and William M. Chase.

This sketch, while being quite fragmentary, gives one an idea of the artist's keen observation of essentials and his method of attack.



OIL SKETCH by FRANK DUVENECK
Loaned by Julius Rolshoven

The crisp modeling and the surety of handling ever fires the imagination of the student. The interest of the International Jury of Award at the Panama Pacific International Exposition in his work brought Mr. Duveneck the Special Medal of Honor.

IN MEMORIAM

FRANK DUVENECK

America of all the world has lost yet another of its greatest painters. Frank Duveneck was born in Covington, Kentucky, 1848, and died in Cincinnati, Ohio, January 3, 1919.

If ever a master lived who believed in work speaking for itself, it was Frank Duveneck. The work was done and is as a shrine to which the eager may go. All amateurs may on their journey wander to Eden Park, where in the restful

quiet of the Cincinnati Museum they will find a spirit emanating from canvases which thrill the heart with awe inspiring emotion. Museum rooms, dedicated to the memory, hold within their space the esprit of an art not uttered by a soul since the great preached their sermon in color and with the brush.

Tenderly guarding over its treasures in Cincinnati, is Mr. Gest, Director of the Museum, who will welcome you. Rest assured you will go away greater than when you came, nearer comprehension of the divine—the art of painting.

—JULIUS ROLSHOVEN.

FRENCH WAR POSTERS

The collection of French War Posters belonging to Mr. Abner E. Larned and Mr. Edward T. Fitzgerald, which the Museum had the privilege of showing in October, seems to have created a very wide interest. The Museum received a number of inquiries regarding them and the owners had many requests for their loan in other cities. Owing to this wide-spread interest, Mr. Larned and Mr. Fitzgerald have consented to loan the posters for exhibition in Michigan cities and towns, where there are proper facilities for showing them.

Requests for the loan of the collection addressed to the Director of the Museum will be referred to the owners.

EGYPTIAN ART COLLECTIONS OPENED

During the months in which the Egyptian Collection at the Museum of Art has been closed to the public, such questions as "Where are the mummies?" and "Why can't we see them?" have given ample proof of the interest taken by the general public of today in the manners and customs of one of the most ancient of civilizations. In order that the Collection might be exhibited to the best advantage and in as attractive a way as possible it has been installed in the newly decorated room west of the main court, and will be opened to the public about March 10th.

During the summer of 1918, Mrs. Caroline Ransom Williams, an expert Egyptologist, and formerly assistant curator of the Egyptian Department of the Metropolitan Museum of Art, examined the Collec-

tion and advised with the Director regarding the selection of material and classification, and we are greatly indebted to her for translation of inscriptions, chronological data, and other information, which makes the objects of much more vital interest to the casual visitor and to the student.

The Collection, which includes principally objects of Egyptian art and Archaeology, was made for the most part by Mr. Frederick Stearns of Detroit, supplemented by a number of objects secured through the Egyptian Exploration Society under whose auspices expeditions for the purpose of research have been made extensively in Egypt. Among the private donors are Mr. H. Kirke

White, Mrs. E. W. Watson, and Mrs. Russell A. Alger.

The chief objects of interest, as



LIMESTONE FRAGMENT OF A
TOMB RELIEF

At the bottom are the heads of a man and his wife and above them is a funerary text in hieroglyphs. In the last line on the left is the name of the dedicator, "the Guardian of the Treasury of the Lord of the two Lands (= the King), Kha-Ptah.

XVIII or XIX Dynasty.
Frederick Stearns' Collection.

the questions which have been asked show, are the mummies, with the sarcophagi in which they were placed and which were usually elaborately decorated with magical formulae and pictures. A great deal of the handicrafts and decoration in Egypt centered about the mummies, or the burial customs, and it has been so grouped.

An exhibit of characteristic types of Egyptian pottery jars, most of them of the predynastic period, shows an interesting development in the potter's art. It was all made by hand, the use of the wheel not being known to the Egyptians until later.

There are also utensils of stone and alabaster, and slate palettes on which the eye and face paints were ground. These are carved in unusual bird and fish forms. The use of glazed ware or faience, for dishes, vases, etc., as well as ornaments, beads and other objects was developed at an early period. The Egyptians understood the art of glazing pottery as well as stone, and they attained a skill in this art which has hardly been surpassed since.

With the Egyptians, as well as with all primitive peoples, the use of flint for implements and weapons preceded that of metal. The most cunningly wrought spear-heads, knives, and other objects show how skillful they were in fashioning necessary articles.

Of special interest are the tiny mummiform figures known as

ushebtis or respondents, which were placed with the deceased to perform any tasks which they might be called upon to do—tasks which the deceased, if a person of rank especially, did not perform on earth and consequently did not desire to perform in the hereafter.

Among the interesting small objects are the amulets and closely allied with the amulets were the scarabs. Small scarabs and scarab seals were inscribed with hieroglyphs, standing for the names of the different kings, with animals, or with purely decorative designs.

Objects of wood, clay, or pottery took the form of the gods and goddesses and the animals sacred to them, and these, together with the very interesting bronze statuettes of the gods, show the Egyptian conception of their divinities and the attributes associated with them.

The tombs in which the deceased were buried contained from earliest days not only the burial chamber but a chamber to which the relatives and friends could go and make sacrifices. The walls of these chambers were covered with painted scenes and sculptured relief, representing both events in the daily life of the deceased and scenes in the hereafter, with hieroglyphic inscriptions. The relief shows remarkable workmanship in the delicacy and fineness of the modeling. These fragments of relief sculpture from the tombs are by no means the least interesting objects in the Egyptian Collection.

C. C.

EXHIBITIONS

- February 17 to
March 17* Memorial Exhibition of Paintings by Henry Golden Dearth.
- February 28 to
March 10* Greek Homeland Exhibition under the auspices of the Recreation Commission.
- March 1 to March 31* Exhibition of Drawings and Lithographs of War Work in America by Vernon Howe Bailey.
- March 1 to March 31* Exhibition of Mussulman Art under the direction of Mr. Moustapha Avigdor.
- April 11 to May 30* Annual Exhibition of Selected Paintings by American Artists.
- April 1 to May 15* Exhibition of Paintings by Jonas Lie.

LECTURES AND SPECIAL EVENTS

- Sunday, February 2,
3:00 p. m.* Musical Program furnished through the courtesy of The Tuesday Musicale.
- Saturday, February 8,
2:30 p. m.* Entertainment for the children by Dugald Stewart Walker.
- Sunday, February 9,
3:00 p. m.* Musical Program furnished by The Chamber Music Society.
- Friday, February 14,
8:00 p. m.* Lecture: "Drawing the Birthright of the Masses," by Dudley Crafts Watson, Director, Milwaukee Art Institute under the joint auspices of the Society of Arts and Crafts and the Museum.
- Sunday, February 16,
3:00 p. m.* Lecture: "Drawing, a Natural Asset," by Dudley Crafts Watson, Director, Milwaukee Art Institute. Musical program through the courtesy of Tuesday Musicale.
- Sunday, February 23,
3:00 p. m.* Lecture: "Books and Manuscripts of the Fifteenth Century," by Mr. William W. Bishop, Librarian, University of Michigan.
- Tuesday, February 25,
3:00 p. m.* Lecture: "Old Houses in Michigan and Their Classic Ancestry," by Professor Fiske Kimball, of the University of Michigan, under the auspices of the Archaeological Society.
- Friday, February 28,
8:00 p. m.* Opening of the Greek Homeland Exhibition under the auspices of the Recreation Commission.
- Saturday, March 1,
2:00 p. m.* Meeting of the Young Authors Club under the auspices of the Detroit News.
- Sunday, March 2,
3:00 p. m.* Lecture: "Tapestries, Their History, Origin and Renaissance," by George Leland Hunter. Musical program furnished through the courtesy of The Tuesday Musicale.

- Monday, March 3,*
8:00 p. m. Meeting of Greeks under the auspices of the Recreation Commission to view the Greek Homeland Exhibition.
- Wednesday, March 5,*
8:00 p. m. Meeting of Greeks to view the Greek Homeland Exhibition.
- Thursday, March 6,*
8:00 p. m. Lecture on Municipal Gardening by Prof. C. W. Wade, under the auspices of the Department of Parks and Boulevards.
- Friday, March 7,*
8:15 p. m. Lecture: "Music as a Social Force," by Professor Thomas Whitney Surette, under the joint auspices of the Chamber Music Society and the Museum.
- Friday, March 7,*
8:00 p. m. Meeting of Greeks to view the Greek Homeland Exhibition.
- Sunday, March 9,*
3:00 p. m. Musical Program furnished through the courtesy of The Chamber Music Society.
- Sunday, March 16,*
3:00 p. m. Lecture: "Art and its Value to a City," by Director Clyde H. Burroughs.
- Sunday, March 23,*
3:00 p. m. Musical program by the Trio de Lutece under the auspices of The Chamber Music Society.
- Monday, March 24,*
3:30 p. m. Meeting of the Art Teachers of the Public Schools.
- Monday, March 31,*
3:30 p. m. Meeting of the Art Teachers of the Public Schools.
- Tuesday, April 1,*
3:30 p. m. Lecture: "Oriental Rugs as a Fine Art," by Professor Arthur Upham Pape, M. A.
- Thursday, April 3,*
3:30 p. m. Lecture: "What Determines the Value of an Old Rug," by Professor Arthur Upham Pape, M. A.
- Friday, April 4,*
8:15 p. m. Lecture by Professor Thomas Whitney Surette under the auspices of The Chamber Music Society.
- Sunday, April 6,*
3:00 p. m. Musical Program furnished by The Chamber Music Society.
- Friday, April 11,*
8:15 p. m. Lecture on Municipal Gardening by Prof. C. P. Halligan under the auspices of the Department of Parks and Boulevards.
- Sunday, April 13,*
3:00 p. m. Lecture: "Glimpses of Modern and Pre-Historic Uchatan During the Revolution," by F. W. Kelsey, Fellow of the American Institute of Architects and architect of the Pan American Union at Washington, D. C.
- Friday, April 18,*
8:15 p. m. Lecture on Municipal Gardening by Dr. M. M. McCool, under the auspices of the Department of Parks and Boulevards.