

Bulletin of The Detroit Museum of Art

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To be had for the asking

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Purchase from Picture Fund

Painting by Thomas W. Dewing,
"The Recitation," is added to the
Museum's Permanent Collec-
tion.

The committee elected from the sub-
scribers to the Detroit Museum of Art
Picture Fund to purchase a painting by

Dewing will prove very gratifying to
them as well as to the public at large.

"The Recitation" portrays a study of
the twilight hour. It has all the senti-
ment of that quietude at dusk, suggest-
ed rather than expressed. Two women
of Dewing's marked type have come into
the garden, the one to rehearse, the
other to judge of her work. An unde-
fined hedge marks the confines of the



"THE RECITATION."
By Thomas W. Dewing.

08.9

Purchased for the permanent collection of the Museum from the Picture Fund of 1908.

an American artist, has after a careful
consideration selected an example of
Thomas W. Dewing's work entitled "The
Recitation," which is now hanging in the
Museum gallery, where it may be seen
by the subscribers to this fund, and the
committee feels sure that the acquisition
of so good an example of such an emi-
nent American artist as Thomas W.

garden, and indistinctly one can see
small white blossoms here and there.
The picture is purely one of tone, in
green and violet, and is interesting only
as a whole therefore. It is not one of
those pictures to be picked to pieces, be-
cause of bad drawing, poor lines, etc.,
for these are not of enough importance
to receive attention. Form is not

altogether absent, but it is only contributory to the picture in its entirety. As a mass of color, how it stands out above every other picture in the gallery!

The committee, consisting of Messrs. E. C. Walker, President of the Museum, Ralph Booth, Ambrose Petry, William Livingstone, Jr., Hon. David E. Heine- man and Director A. H. Griffith of the Museum, Secretary ex-officio, were elected at a general meeting of the subscribers to the fund some months ago, and to them was given power to expend the funds to the best interests of the Museum. The unsettled conditions in the business world gave them an unusual opportunity to secure a Dewing, and this proved to be in their opinion a good purchase. The picture is one of the artist's earlier works, having been painted in 1881. It has been hanging in the home of a prominent collector of London, England, since that time, until it was precipitated on the market by the cloud which hung over the business world this spring.

The art of Dewing has not been to any degree recognized by the masses of his contemporaries, though there are right now a number of critics and connoisseurs, and their number is steadily increasing, who look upon it as the most modern spirit in art, a spirit of which the art of Whistler, Troyon and Thayer partakes, a spirit based upon a strong fundamental principle which underlies the art of the Orient, and combining with it that which is best in Western art. In an appreciation of the art of Thomas W. Dewing, in one of the Harper's Monthly numbers for 1908, the eminent critic, Charles H. Caffin, clearly defines this new spirit combining the abstract quality of the Eastern World with the concrete manner in which Western art expresses itself. This criticism is filed in the Museum Library and may be read by those desiring a better understanding of this artist's work.

THE NEW FRIEZE IN THE EAST GALLERY.

"The Triumphal Entry of Alexander into Babylon," by Thorwaldsen.

A great improvement is to be marked in the small East Gallery, owing to the installation of a celebrated frieze in plaster, a copy of "The Triumphal Entry of Alexander into Babylon," by Thorwaldsen. This brings a similarity to this gallery and the one next to it, known as the Mary W. Roby Room, which is finished with a frieze of the Parthenon. Both these rooms will now afford the classes from schools an opportunity to study these famous friezes in a comprehensive manner, and as well they make a most harmonious suite for the showing of small special exhibitions.

That the "Triumph of Alexander" is worthy of study will be seen presently from a citation of the following facts:—

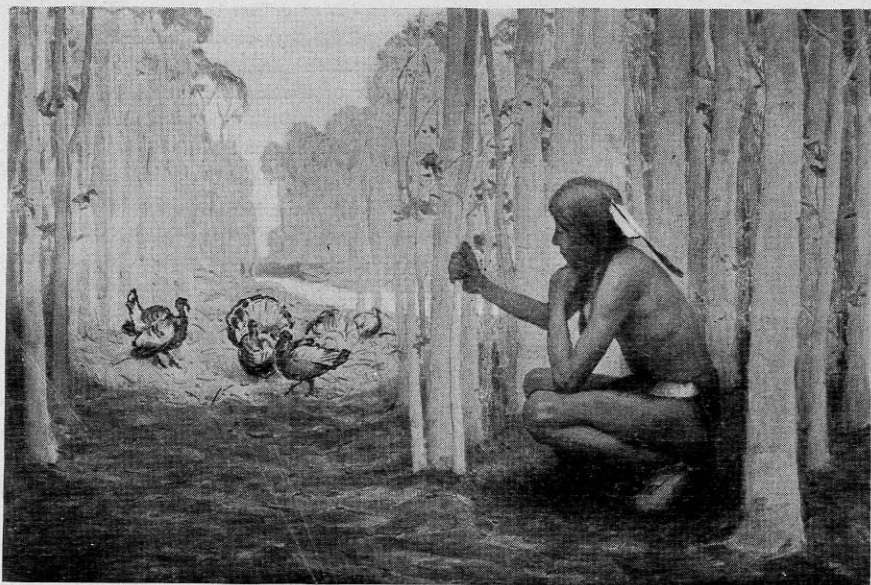
As a work of art, it is Thorwaldsen's masterpiece and would of itself suffice to render an artist famous.

From a standpoint of history it is equally important. The sculptor in the representation of this important historic event followed as far as the dimensions of the frieze would permit the narrative of "Quintus." Alexander in his chariot, surrounded by his guards and followed by his army, marches toward the city. Facing the victorious army, comes Mazaeus with his adult children to meet Alexander and surrender himself and his city. Bagophanes, keeper of the citadel and royal treasury, has the path of the conqueror strewn with flowers, and silver altars erected by the wayside upon which burn frankincense and odorous spices. Following him come rich presents, droves of cattle, lions and leopards; then Persian priests, and musicians with the instruments of their country, and finally the Babylonian cavalry in costly attire.

There are four marble copies of this famous work. Within a short time after the execution of the original for the Quirinal Palace, Rome, which excited the admiration of all who saw it, the news had reached the ears of his countrymen in Denmark, and Thorwaldsen was commissioned by the building committee of

**A LOAN EXHIBITION OF
PAINTINGS BELONGING TO
MR. CHAS. WILLIS WARD,
OF NEW YORK CITY.**

At the present time there is a loan exhibition on view in the Main Gallery, consisting of twenty-five paintings of merit belonging to Charles Willis Ward, who out of loyalty to the Wolverine



"INDIAN AND TURKEYS."

(Water-color.) By E. I. Couse.

In the loan collection of Charles Willis Ward, now at the Museum.

Copenhagen to execute a copy in marble for the Christianborg Palace. To this copy he made some additions and bettered his original work. Two copies were ordered by Count Sommariva for his villa on Lake Como, one in half height and with extra appendixes, which is perhaps his most elaborate copy. The one of which this Museum has a copy is that in Copenhagen, now in the Thorwaldsen Museum.

State, where he was born and reared, has stripped the walls of his home at Queens, N. Y., of the pictures which graced it, and has loaned them to the Museum here for exhibition.

The collector has shown a remarkable broad-mindedness in his choice of these works of art. He is not, as so many collectors are, an adherent to any one period, school, or artist, but recognizes merit wherever he encounters it, whether it be landscape, marine or figure

piece, and whether by an American or a foreign artist. It is gratifying to note, however, that there are a great many American artists represented. There are four paintings by E. I. Couse, who paints the American Indian, three by J. A. Hekking, a landscape by W. Merritt Post, and of Detroit's sons, Gari Melchers, Fred Wiley and Robert Hopkin are represented. Of the foreign artists, Bouguereau's "Sisters on the Seashore" stands first. This picture is the one which was given to the Museum some months ago, through the dealer in fine arts, Mr. William O'Leary, without the disclosure as to who was the donor. While Mr. Ward is now a resident of Queens, N. Y., he thus shows his hearty allegiance to our State.

Charles Willis Ward is a son of David Ward (now deceased), a respected farmer at Orchard Lake, Mich., where the family have lived for many years. He engaged in the lumber manufacturing business until 1884 along the Tobacco River in this state, when, owing to the exposure and hardship he had undergone, his health failed, and he went to Europe and resided for three years. It was during this visit that he had ample time to develop a taste and a love for good pictures. In 1886, he made his first European purchases,—two paintings by Corrodi, at Rome, entitled "The Pyramids at Sunset" and "The Pirates' Nest, Isle of Capri," both of which are in the present loan collection. Time has not detracted from their merit.

Mr. Ward prefers American artists, and has placed several commissions for paintings with prominent painters, some of which he declares will become the property of the Detroit Museum of Art. Among these is "Portrait of Chappengans," Chief of the Chippewa Tribe, by E. I. Couse, the noted Indian painter.

The well known and beloved marine painter of Detroit, Robert Hopkin, is

just finishing an important canvas for Mr. Ward, depicting a scene upon the north coast of Scotland, which will be added to his loan collection as soon as it is complete.

Mr. Ward's career has been, on the whole, remarkable. He is, besides a connoisseur of pictures, an author of no mean ability, his "American Carnation" being the standard work upon carnation growing throughout the world. He has turned his attention to the production of new plants by cross fertilization and hybridization with success. He is a member of the Massachusetts, New York and Pennsylvania Horticultural Societies, The American Association for the Advancement of Science, American Carnation, Peony, Rose, Chrysanthemum Societies, and several other horticultural bodies. He maintains his interest in Detroit and Saginaw by belonging to the Detroit and Saginaw Clubs.

LECTURES AND EXHIBITIONS.

During the summer months, the public hears but little of the Detroit Museum of Art. It is not, however, a period of inactivity, but a period of preparation, and the results only receive publicity as the events are pulled off during the season. The director has planned for twenty-five Sunday Talks,—entirely different from any series he has ever given,—and for these to be as efficient in holding the immense audiences for which the Museum has a reputation, requires endless research, and the manufacture of hundreds of new lantern slide illustrations. His opening series of perhaps ten, will be on How People Live, Household Furnishings and Decorations. The exact titles will appear each week in the daily papers.

The coming season promises to be one of the busiest that the Museum has ever had. Besides the special lectures given

under the auspices of the Detroit Archaeological Society, Prof. Victor Benham, of the Michigan Conservatory of Music, will give a series of six on musical appreciation as follows:

Friday evening, November 6th—"Musical Form."

Friday evening, November 20th—"Influence of the Old Masterpainters in Music."

Friday evening, December 4th—"Influence of Modern Painters in Music."

Friday evening, December 18th—"Influence of Poetry and Literature in Music."

Friday evening, January 8th—"Influence of Music in Religion and on the Emotions."

These lectures are for the benefit of the public. There will be no charge of admission.

Prof. James H. Brewster, of the University of Michigan, will favor Detroiters from the auditorium platform with a lecture on the South American Republics, of which so little is known at the present time. Other special attractions are being negotiated for, which will be announced later.

The Sunday afternoon talks begin Sunday afternoon, November 1st. The topic will be "The Habitations of Man."

Besides this, the exhibitions for the season have to be scheduled, and some good ones are forth-coming. About the first of December, it gives us pleasure to announce that an exhibition by "The Eight" (artists) who attracted so much attention in the East last year, will be shown here. This will bring the work up to the first of the year, when other exhibitions will be announced.

Historical Letter from Daniel Webster Given by Mr. Hamilton Gay Howard.

To the Historical Department has been added through the donation of Mr. Hamilton G. Howard an autograph letter from Daniel Webster accepting an invitation to visit Detroit in 1837. The names of the members of the committee extending the invitation are now recorded in Michigan history.

The letter follows:

Chicago, June 29, 1837.

Gentlemen,

I have recd your obliging communication of the ninth of this month; I am exceedingly grateful for the respectful sentiments expressed toward me at a meeting of Citizens of Detroit. It is my intention on my way home, to pass a day or two in that city! It will give me much pleasure to meet yourselves & your friends, in the way most agreeable to you & them, but preferring, on my part, that all ceremonious tokens of respect and honor be dispensed with, if consistent with the feelings of others.

I believe at present that I shall reach Detroit by way of Toledo, & then by the Boat, but the day of my arrival I cannot name. In a few days hence I shall be able to give more accurate information on that point. I will inform you thro Mr. Fletcher Webster.

I am, Gentlemen, with much personal regard,

Your obliged friend and ob. serv
DANL WEBSTER.

Messrs.—William Woodbridge
James Witherell
Thos. Rowland
Henry Chipman
A. D. Frazer
Jacob M. Howard
Levi Cook
C. C. Trowbridge
E. A. Brush

Detroit.

BULLETIN OF THE DETROIT MUSEUM OF ART

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DETROIT MUSEUM OF ART

Jefferson Ave. and Hastings St.

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JOSEPH BOYER.....Term Expires 1911
PHILIP H. McMILLAN.....Term Expires 1911

Trustee meetings are held on the second
Saturday of July, October, January and
April, at 4 p. m.

EDITORIALY.

The connoisseur is the matured collector. The collector of works of art often has an accidental beginning,—a beginning not always founded on judgment. Not infrequently a collector acquires his first pictures in the transactions of the business world where art works play the role of securities, and a failure to redeem them causes them to fall into the hands of the uninitiated who become the future collectors and connoisseurs and oftentimes philanthropists. Such was the beginning of Mr. Charles Willis Ward whose collection now hangs

on exhibition in the Main Gallery. He had loaned an artist \$300, for which he had secured himself with a picture. This was never redeemed. Mr. Ward hung the picture in his home, and soon discovered other wall space which might be improved in like manner, and he sought other pictures. With only his untrained eye to guide him, he failed to discern the good from the bad at first, but bought the subjects which he "liked." Unscrupulous and unreliable dealers did not fail to drive sharp bargains with him, but as his knowledge increased and his eye made comparisons, he began to discern that he had made some undesirable purchases.

Most collectors pass through the same stages, but they are the connoisseurs in embryo.

I said to Mr. Ward, "I am surprised that your collection as an entity shows such a degree of merit." "These," replied he, "are only the good ones; I left the poor ones at home." This discernment is the proof that Mr. Ward has passed the incipient stages of the collector, and is showing that critical judgment which makes the connoisseur.

The broadening influence which his pictures have on his character is noticeable. First he took pictures as security. Then he loved them for themselves, and in his loaning them to this Museum he shows the magnanimous desire that other people shall be benefited by them. The philanthropic desire to do something for his native State, though he is now a resident of New York, is directly due to the influence of his pictures. He chose as a gift to the Detroit Museum, one of the best works and certainly the most popular picture owned by it, viz: Bouguereau's "Children on the Seashore," than which there is probably no better example of this artist's work, and this will in all probability be followed by other donations which will perpetuate

and endear Mr. Ward's memory to hundreds of people of Detroit and Michigan who are thus benefited by his generosity.

The Museum is often visited by foreigners whose faces brighten when they happen to see in the collections some article which reminds them of their fatherland, and not infrequently the attendants secure from them valuable information which serves to increase the interest of a label, or to correct an error, for those in charge of the vast collections fully realize that mistakes will creep in, and they are always glad to correct them. During the past week a letter was received from a gentleman signing himself "A Traveling Swede," in which he stated that several enjoyable hours had been spent in the Museum.

In it he gave much valuable information supplemented with drawings to make his explanations more clear. As he gave no address, we have no way of thanking him except thro' the columns of the Bulletin.

ACQUISITIONS.

Department of Fine Arts—

Bequest of Mr. William E. Quinby: A Sevrés Vase with fire gilt trimmings 5 ft., 8 inches in height.

Mrs. W. C. Colburn loaned an oil painting, "Head of a Girl," by Henner and a Japanese water-color painting, "Temple in Wood," by Habuchi.

Mr. Ralph Booth loaned oil painting by Alex. Fournier.

Miss Alexander Sibley loaned a portrait in oil, "Lady in Cap."

Miss Nancy M. Sanborn loaned a portrait in oil, "Jonathan Mountfort of Boston," painted by John Singleton Copley in 1753.

Mrs. Sara M. Skinner gave a marble bust of "La Monaca di Cracovia," the nun who was buried alive, sculptured by Signor Franchi, Rome.

Also an oil painting "Study Head of a Young Girl," by Ellen K. Baker, (Mrs. Harry Thompson.)

Miss Crapo Smith loaned one of her late pictures "The Empty Chair."

Library and Print Collection—

Miss Elizabeth Burns gave a Detroit Directory of 1862-63.

Mrs. Sara M. Skinner gave 24 vols., bound in cloth, "Les Lettres et les Arts," for the years 1886 and 1887.

Mr. Edward Pratt gave a photograph of the old fire department of Detroit.

Mr. R. C. Wilby loaned six vols. (French) of "Epilogue de l'Art Chretien," by A. F. Rio.

Lace—

Miss Agatha Laurence gave toward the lace collection, to which she has contributed a great deal heretofore, a Holland woman's lace cap.

Arms and Armor—

Mr. Ernest Polczynski loaned a percussion cap pistol in fine condition, such as was used about 1840, and until the revolver came in.

Historical Relics—

Mrs. Sara M. Skinner gave about 50 Indian and Historical Relics.

Textiles—

Miss Adele Bode gave some samples of German hand-made fabrics.

Corals—

Mr. S. P. Atwood gave a fine specimen of West Indian coral.

Property—

Buhl Sons & Co., gave a large walnut case, suitable for manuscripts. It is now in the Library and Print Room.

Gifts and Bequests.

The Detroit Museum of Art receives endowments and gifts of money to be applied to the general or specific purposes of the Museum, and gifts and loans of paintings, sculpture and other objects that come within the scope of the different departments.

IMPORTANT GIFTS.

There have been a number of important acquisitions during the past quarter, among which are the two paintings mentioned in another part of this Bulletin.

The executors of the estate of the late Hon. William E. Quinby found that he had bequeathed one of his rare art treasures, a famous Sevres vase, about six feet in height, to this institution and it is now on exhibition in the Gem Room. (See cut).

Mrs. Sara M. Skinner gave a marble bust, entitled "La Monaca di Cracovia," or Barbara Ubryek, the nun who was buried alive. The sculptor is Signor Franchi, of Rome. Also a fine sketch by Ellen K. Baker, (now Mrs. Harry Thompson) who was formerly a Detroit artist. In addition she gave some valuable books on art, and a number of interesting historical relics.

The Main Gallery has been greatly improved in appearance by cutting off the corners of the room. The corners of the galleries are never well lighted and oftentimes the effect of a good picture is spoiled by hanging in a corner.

The current art publications and the Bulletins of other museums are on the reading table in the Library and Print Room, where they may be perused by visitors.

Contributions placed in the boxes in the Statuary Court will be used as a People's Fund for the purchase of objects of art. Visitors desiring to show their appreciation of the work done by the Museum may do so by placing here any sum they see fit.



SEVRES VASE

Bequeathed by the late Hon. Wm. E. Quinby.