

# Bulletin of The Detroit Museum of Art

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## SOME FINE ACQUISITIONS.

Mr. Charles Willis Ward presented to the Detroit Museum of Art, June 20th, 1912, four paintings as follows:

*"The Young Mother,"* by Joseph Israels.

*"Cattle at the Trough,"* by Constant Troyon.

*"San Juan Pottery,"* by E. Irving Couse.

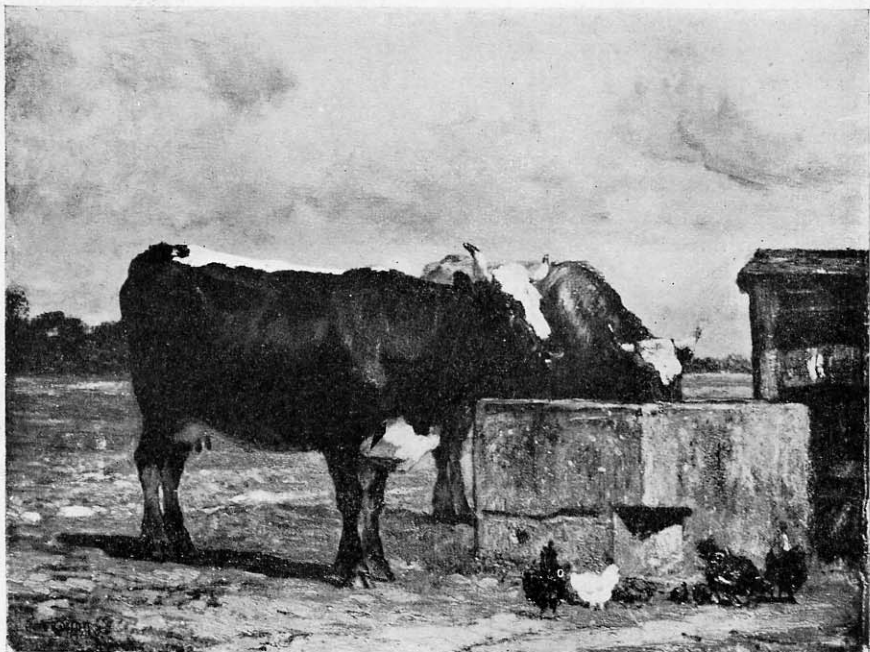
*"The Pet Lamb,"* by L. Chialiva.

A munificent gift would any one of these paintings be considered, particu-

larly the excellent Israels, or the fine example of Troyon.

But the donor's generosity knows no bounds.

Simultaneously with the announcement of this gift to the Trustees, Mr. Ward declares his intention of bequeathing his entire collection to the Museum, together with a provision for future additions, and he will during his life time make additions and exchanges in order to bring it up to the highest possible standard. This collection now



"CATTLE AT THE TROUGH"—By Constant Troyon.  
Presented to the Museum by Charles Willis Ward, Esq.

occupies two of the smaller east galleries of the Museum, about thirty-five pictures in all, among them incomparable examples of Melchers, Redfield, Metcalf and other noted American artists, as well as a good foreign representation.

This is not the first of Mr. Ward's benefactions to the Detroit Museum of Art. In 1907, he aroused much interest in artistic circles in this city by presenting a painting by W. A. Bouguereau, entitled "*The Sisters*," which has proven one of the Museum's greatest attractions, and so gratifying has been the result of that gift, that this later munificence is the result.

#### THE PICTURES IN DETAIL.

CONSTANT TROYON (1810-1865)

French School.

"*The Cattle at the Trough*."—A black and a dun cow have come from the pasture to their noonday drink at the old trough. One is still drinking, the other has just raised her head from the water. The cattle are sleek and contented, and admirably placed in the composition. The trough is of stone, octagonal in shape, and of that rare discoloration that makes of it a fine still life study in the hands of a master like Troyon. About the base of the trough is a rooster, three hens and a couple of half-grown chicks, while at the right of the picture and adjacent to the trough is the windlass by which water is raised from the well. The landscape has been given its proper attention, and light fleecy clouds partly obscure the blue sky. It is a well wrought work of the great animal painter, and introducing both cattle and chickens is of unusual interest.

JOSEF ISRAELS (1824-1911).

Dutch School.

"*The Young Mother*" shows a typical Israels interior. The young mother, her back toward the window, is nursing her child. The light from this one source falls caressingly upon the fig-

ures, and is then diffused throughout the room. A plain table in the center of the picture has upon it the kettle and a bowl, which are skillfully suggested. The tile floor and huge fireplace, with its dying embers from which a thin smoke arises, are held in perfect accord with the whole. Again, on the mantel and on the softly lighted wall, where a brass candlestick and some garments are hanging, has this modern Dutch master used his inimitable power of suggesting still life, while a cat eating from a dish on the floor gives an added touch of life. It is a very sympathetic subject, and one of the artist's best period.

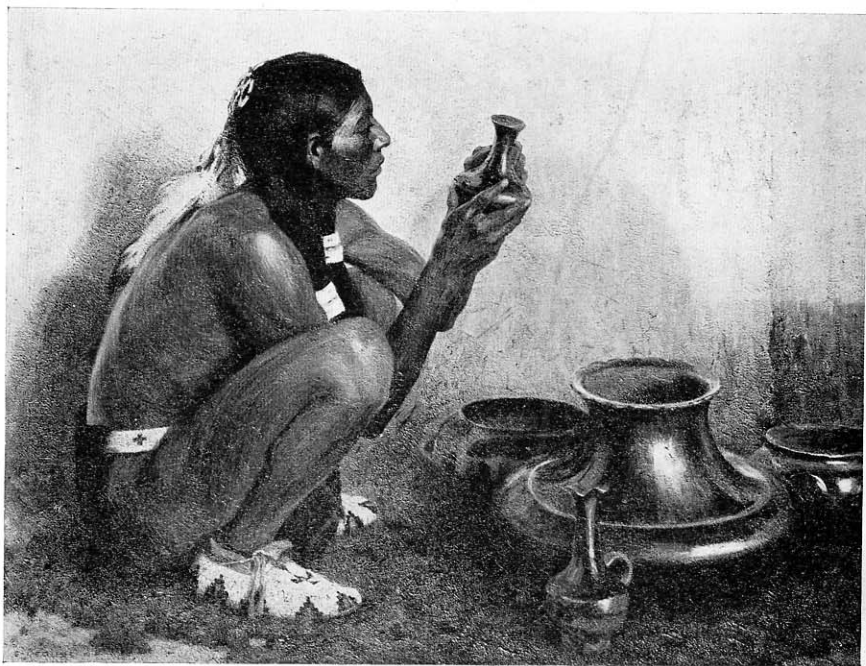
E. IRVING COUSE, N. A. (living)  
American School.

"*San Juan Pottery*."—A young Indian buck, robed in aboriginal style, with but a red breech cloth held in place by a beaded belt, beaded moccasins on his feet, is squatted before a group of pottery, one piece of which he is holding in his hands and examining minutely. The pottery of black luster is admirably grouped and well rendered. A wall behind the Indian has the art of the native suggested in the form of a bird in typical primitive style. This Couse is a notable one, having received the Isador Memorial Medal at the National Academy of Design last winter.

LUIGI CHIALIVA,  
Italian-French School.

"*The Pet Lamb*" is a landscape with sheep, at the end of a street in a typical French village. The long shadows and delightful play of light, together with the flock coming from the village, suggest the early morning hours. A woman on the back of a grey horse is holding a little girl on her lap, while the shepherd, standing beside them holds up a pet lamb for the child to caress.

Charles Willis Ward, son of the late David Ward, is a well known Michigan



"SAN JUAN POTTERY"—By E. Irving Couse, N. A.  
Presented by Charles Willis Ward, Esq.

This painting was awarded the Isador Memorial Medal at the National Academy of Design last winter.

lumberman, but is equally well known for his philanthropy and his efforts in behalf of the conservation of the natural resources. He has been greatly interested in the formation of preserves for birds and game, and toward that end, has purchased and presented to the State of Louisiana, a large tract of land, as a shelter. He has also acquired and publishes "Recreation" and the "Out Door Game World," two magazines widely known for their policy of good sportsmanship.

PAINTING BY H. H. GALLISON PRESENTED

Among the paintings exhibited at the Trans-Mississippi Exposition at Omaha, in 1898, was the "*Hill Side*," by H. H. Gallison of Boston. The picture had been previously shown in Paris, where it had won Honorable Mention. It at-

tracted much favorable attention, and at the close the Director of the Detroit Museum of Art asked the artist if it might not be sent to the Detroit Museum. To this Mr. Gallison consented, and it was hung in our collection.

When the pictures were being selected for the St. Louis Exposition in 1904, the loan of this picture was especially requested by the Massachusetts Commission, and in that exhibition it was awarded a bronze medal. At the request of the artist it was again returned to Detroit, and Mr. Gallison wrote that he desired the painting to remain in the Detroit Museum of Art indefinitely, indicating seemingly that he intended it to eventually become a part of our permanent collection.

Mr. Gallison died about a year ago, and his widow, Mrs. Marie Gallison,

knowing that it was his desire that this painting should remain in Detroit, generously presented it to the Museum.

Henry H. Gallison was born in Boston, in 1850. He first received recognition in Turin, Italy, where his painting "*Departing Mists*" was awarded special mention, and purchased by the Italian Government. This was followed by a long list of honors, two of which, as above noted, were bestowed on the painting given to this Museum. He was devoted to landscape painting, and was known as a forceful and sympathetic delineator of New England scenes.

### SUMMER EXHIBITIONS.

#### CONTEMPORARY VENETIAN PAINTERS.

Until July 15th will hang in the small South Gallery a charming exhibition of small paintings and studies by two present day Venetian artists, Ferruccio Scattola and Gennaro Favai, both well known in their own land, and whose work attracts attention and favorable comment wherever shown.

So many people are under the impression that Italy has no present day art,—that she is living off the glory of the great Renaissance of the 15th and 16th centuries, and it is true that this golden age of Italian Art still holds the attention of the world, to the detriment it might be said of modern art in Italy, for the present day artists have so much to contend with to get the eye of their public by being thrown into competition with the great Raphael, Leonardo, Michaelangelo, Titian, the Bellinis, Veronese and Tintoretto, whose haloes seem to grow brighter with the centuries. But the International Exhibitions which are being held annually at Venice, Rome and elsewhere now provide ample opportunity for the modern men to bring their offerings before the public, and substantial encouragement is being given where it is due, and the incentive is producing some splendid present day painters.

The works of Gennaro Favai are unique, in that they are all in *tempra*, with which glazes are freely used. This medium gives a warmth and brilliancy of color which other mediums lack, and enables this modern artist born in the "Dream City" which produced the Bellinis, Titian, Veronese, Giogione and other great colorists of the past, an opportunity to grasp and portray the playing gamut of colors over his native city. In fact Favai caught his idea of working in *tempra* from a close study of the masters of the fifteenth and early sixteenth centuries, who used simple earth colors, much fewer in number than are to be had from the paint seller of today. Favai's subjects are mostly of an architectural character—the gorgeous palaces or picturesque arches of Venice studied under various lights. He also paints the sails upon the lagoon, brilliantly lighted and tinted by the Adriatic sun. His representation of Venice is, however, not the photographic or colored Venice, but a dreamy, indefinite representation in which he looks more for good design, and brilliant and harmonious color, than the material of which it is made.

Ferruccio Scattola paints in oil. His manner is broad, his technique sure and big. His Venice is as different from Favai's as day is from night. He cares not for architectural grandeur, but delights in the passing phases of Venetian life.

With remarkable facility he gives us fleeting impressions of the natives about their work or pleasure, in which there is always character and action, and good composition.

#### CHILDE HASSAM DRAWINGS.

Ever since the exhibition of paintings by Childe Hassam held a year ago, this well known American artist has had many admirers and friends in this city. The artists and those who examine into the methods of a painter found much to fascinate them, while the people at

large loved them for their beautiful color.

This summer from June 15th to September, through the courtesy of Mr. Hassam, the Detroit public is to be given a rare treat in an exhibition of color drawings by this artist. They will hang in the small south gallery.

For those who inquire into the whys and wherefores, this collection of twenty-three color drawings will be of equal interest with his paintings, as the thinking process of the artist is so clearly revealed in them, while the average visitor will greatly admire the charming bits of nature and architecture which Mr. Hassam so cleverly sets forth.

In the fine arrangement it is apparent that while Mr. Hassam is a modern, he adheres strictly to good design. Clarity is ever uppermost in his thoughts, and revealed in his drawings. He carefully chooses his subject, eliminates all but the essential, and reveals

what he has selected in the fewest and choicest possible lines and colors. Even in the selection of his paper he chooses a color that will fit in with his scheme. His medium, too, is always suited to the subject he desires to reveal; now it is a pencil sketch enhanced by touches of water-color; again it is a lively play of touches of water-color; and again expressive lines of colored crayons revealing breadth of landscape and fine sky. "*The Duet*" in red chalk, showing two young ladies at the piano, fine in its arrangement, is a masterstroke in its execution; not a superfluous line has been put in anywhere, but every line is alive with meaning.

The secret of Mr. Hassam's facile brush and pencil which so delight even the uninitiated beholder lies in his clear thinking, and his earnest endeavor,—with a good training back of it to make it possible,—to express himself surely, positively and with finality.



"THE YOUNG MOTHER"—By Josef Israels.  
Presented by Charles Willis Ward, Esq.







"A NEW ENGLAND HILLSIDE"—By H. H. Gallison.

Presented by Mrs. Marie Gallison.

This painting was awarded "Honorable Mention" at the Paris Exposition, 1900, and "Bronze Medal" at the St. Louis World's Fair, 1904.

one person has given an immense sum toward its work, a great many have given generously from time to time, showing a widespread interest which has undoubtedly had much to do with its popularity among all classes.

Naturally the growth under these circumstances has been slow—nevertheless sure, and the Museum stands today one of the best known in the country as a progressive institution trying to do its share in the education and betterment of all the people.

There are many things in which the Museum could be bettered, and no one realizes this more than those connected with the work and who understand the immediate conditions confronting them, and which are not always apparent to the casual observer. But through earnest, faithful work these conditions are

gradually being met and the knotty problems solved, and each succeeding year will find the Museum on a better basis, with higher ideals, with more splendid additions to its collections, and an institution altogether worthy of the support of the city and the people.

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#### ACQUISITIONS.

Mrs. Charles B. Lothrop loaned a late portrait in oil by William M. Chase.

The Misses Pitkin loaned a painting by P. J. Clays, entitled "*Beach of Zealand*," and a small copy of Raphael's "*Ezekiel*."

Mrs. Marie Gallison gave a painting entitled "*A New England Hill Side*," by H. H. Gallison.

Mr. William L. Stevenson added to his collection of United States Stamps, uncanceled late issues showing change in shades of 1 cent, 2 cent, 8 cent, 10 cent, 15 cent, 50 cent and one dollar.

Frederick Muller & Co. gave to the library two very beautiful catalogues of "Tableaux Anciens."

The Misses Pitkin gave 1 vol. Cyprus, by Cesnola; 1 vol. Lays of the Holy Land; 1 vol. Mycaene and Tiryns, by Schliemann; 1 vol. The Rhine Illustrated, by Bartley; 1 vol. History of the Art of Printing, by Humphreys; 3 vols. Oriental Scenery, by Daniell; also two Japanese bows and 6 arrows.

The Royal Museum of Decorative Arts of Brussels gave two splendidly illustrated catalogues of "Des Broideries Anciennes" and "D'Etottes, Anciennes et Modernes."

Captain DeWitt H. Chamberlain, of the second United States Infantry, gave, through the courtesy of his father, Mr. L. H. Chamberlain, some sixty odd specimens from the Philippine Islands of native implements of warfare, fabrics, articles of dress and decoration.

Miss Tillie Novak gave three specimens of Bohemian glass.

Mrs. Larned Williams gave a death mask of Beethoven, and a plaster mask of Goethe.

Mr. H. T. Martin gave a Chinese hat, seemingly carved out of a single piece of wood, 35 inches in diameter.

Mr. Joseph Greusel gave a fac-simile of a letter written by Abraham Lincoln.

#### THE MUSEUM IN SUMMER.

With the advent of summer, and the close of the school year, the lecture activities, and the special exhibitions at the Detroit Museum of Art cease, and considerable energy is devoted to the arrangement of the Museum's permanent collection, in order that the great concourse of summer visitors may carry away an honest impression of this institution as compared with others they see in other cities. And say what you will in favor of the many special exhi-

bitions held during the year which come as a treat to the residents of this city, the permanent collection of the Museum represents it at its best.

The main front gallery contains, this summer, the very choicest of the paintings which through the generosity of the people of this city, have been acquired during the past few years. Here the visitor's first impression is obtained, and here he encounters the names of artists known on two continents. A group of five Melchers are to be seen, showing different periods of this modern master's work, among them that fine "Portrait of Mrs. Melchers" which will be the lodestone of future critics of this artist; a period picture by Childe Hassam; two examples of Willard L. Metcalf, showing his ability in depicting American landscape in different moods; an incomparable Tryon; an unusual but very satisfying Dewing; a Rolshoven which the artist personally proclaimed as his best work; a J. Francis Murphy of rare beauty; a typical winter by Edward W. Redfield; a fine Birge Harrison. World famous women painters are Mary Cassatt and Elizabeth Nourse, each represented by good examples, and Joseph W. Gies' "Girl in Pink" most fittingly finds a place in the group. Of the foreign painters by way of contrast, good examples of Isabey, Bouguereau, Constant, Troyon and Julien Dupré are to be seen.

If the visitor next wanders aimlessly up the stairway at the right he comes into the Scripps' Gallery of Old Masters, than which there is not a finer collection in America, or if he take the left, there are plenty of important examples in the Charles Willis Ward Collection, which will eventually become the property of the Museum.

The large back gallery is given over to the remaining portion of the permanent collection, and the important loans. This gallery has not only undergone a complete change in color scheme, but the paintings have been rearranged and hung with much thought given to proper juxtaposition.



RECENT EXHIBITIONS  
REVIEWED.

JOSEPH LINDON SMITH.

A most instructive exhibition of paintings, yet one in which the aesthetic is ever uppermost, is that of Joseph Lindon Smith, which hung in the Main Gallery of the Museum in May, consisting of twenty-nine pictures showing the art of Egypt, Indo China, China, Japan, Java and Italy.

Mr. Smith, an artist of rare talent, has submerged self in his desire to bring to the people of this continent some faithful records of the art of the past. His pictures are of such subjects as Wall paintings and Bas-Reliefs from the tombs and temples of Egypt, sculptures from the ancient temple of Ankor-Wat, Cambodia, well chosen

Kwannons of Japan, together with other things of Japanese art, Buddhas of Java, etc., etc.

He does not bring these things to us as the achaeologist would, whose every notation would be accurate, but whose sense of the artistic might ofttimes be lacking, but he has approached the art of the past as one trained in the principles of art who revels in the fine things wherever he encounters them, and the pictures in his exhibition were for those who recognize and enjoy fine things, as well as for the historian.

They have their interest for the archaeologist, too, however, for they record faithfully, the influences and characteristics of early art. For example, the exquisite "*Head of Buddha, from the Ruins of Ankor-Wat in Indo-China*"



A Class from the Public Schools with their teacher, in the Museum Galleries. Almost a daily occurrence during the school year.

suggests strongly a Greek influence of an early period.

Particularly pleasing is its "*Priestess of Ankor-Wat*," a female figure of much beauty, free in its pose, and exquisite in its design and accessories. On a parallel with it is the "*Figure of Kwannon from the Temple of Horyuji, Nara, Japan*," whose quiet dignity and majesty is at once of interest to a lover of good design. And how fine is the rendering of these two figures! The artist has all but given us the originals, so perfectly are they reproduced. Others of his priestesses and goddesses of Japan and Java are equally well chosen and executed.

Of what use, one might ask, to reproduce by painting when casting and squeegeeing would reproduce alike figures and bas-reliefs? The answer is perhaps best seen in the Egyptian sculptures.

There is no doubt but that the coming and going of dynasties has improved the coloring of the art of Egypt. Time has rewarded the unknown sculptors of that country by giving to their works an exquisite touch which a cast could not reproduce. The delightful imperfections and delicate hues which the stone has taken on with age, would all be lost in a cast, and a false and incongruous teaching must stalk forth wherever casts of these things are seen, for they do not give any conception of texture or color. But Mr. Smith with infinite patience, a mastery of his art, and a complete subservience of self, has given the roundness or relief, the delicate colorings and tone, the delightful imperfections, and best of all the exact semblance of the texture of the material in which they were executed. His-

torically and artistically they are superior to casts.

This exhibition of Mr. Smith's is performing a great mission if it does no more than awaken the people to the beauty of oriental sculpture, and this it must do, since his selection has been so fine, and his execution so commanding.

#### DURER ETCHINGS.

During the month of June, an exhibition of etchings by Albrecht Durer was shown in the Library and Print Room. They were selected from the large collection of prints gathered by the late James E. Scripps and presented to the Museum by Mrs. Harriet J. Scripps.

Mr. Scripps, realizing the great place that this fifteenth century master of the German School held in the world of art, sought faithfully for a group of representative impressions from his plates, and many of those on exhibition were famous ones, mentioned and illustrated in the many monographs on this artist.

Albrecht Durer holds a distinguished place in his chosen sphere, not alone for the excellence of his work but because he was the artist who first raised the art of engraving to an equal plane of importance with that of painting. He was likewise the first who did portraiture with the graver's tool, and he received many commissions to portray distinguished people by this method.

A woman of Kalamazoo, who was assigned an afternoon on Durer in the Art Club of that city, was very much surprised to learn that the Detroit Museum of Art possessed so many original etchings by the German Master, and she made a trip to Detroit especially to see the work of the artist about which she is to speak.



## In Memoriam

July 6th, 1912.

The cable announcement of the death of MR. J. L. HUDSON came so suddenly and unlooked for, that it seemed for the moment to deaden the activities of those who were closely connected with him in business, civic and philanthropic movements.

MR. HUDSON had long been connected with the Detroit Museum of Art and its work, in which he took a deep interest, and as a member, and president of the Board of Trustees, had given most liberally of his time and means. He often spoke of the institution as one in every way worthy of the best efforts of its promoters, and when the purchase of a new site for a new and greater Museum on Woodward Avenue was proposed, he promptly gave it his earnest approval and financial backing,—in fact it was largely through his generosity that the matter was brought to a successful issue.

As President of the Detroit Museum of Art his advice on important matters was frequently sought, and the ready willingness with which he met these requests was always a source of pleasure and gratitude on the part of those who profited by it.

In the passing away of MR. HUDSON from the activities of this life, the Museum, as well as the whole city, has lost a most kind and useful friend; therefore be it

*Resolved*, that the Trustees and Officers of the Detroit Museum of Art sincerely deplore their loss in the death of President J. L. HUDSON, whose genial whole-hearted manner of directing the work will be greatly missed; and be it further

*Resolved*, that the Officers and Trustees extend to the bereaved family, their sincere sympathy in this the hour of sadness; and be it further

*Resolved*, that the above be spread upon the records of the Museum, and a copy sent to the family.

Respectfully,

BRYANT WALKER,  
Vice-President.

A. H. GRIFFITH,  
Secretary and Director.

## MUSEUM NOTES.

The following new books have been added to the Museum's reference library, where they may be consulted by those interested in the study of art:

The Story of Spanish Painting, by Charles H. Caffin.

The Story of French Painting, by Charles H. Caffin.

The French Pastellists of the Eighteenth Century, by Haldane Macfall.

The Painters of the School of Ferrara, by Edmund G. Gardner.

Fresco Painting, by James Ward.

The Pavement Masters of Sienna, by R. H. Hobart Cust, M. A.

Some Old Flemish Towns, by George Wharton Edwards.

The Ivory Workers of the Middle Ages, by A. M. Cust.

Aubrey Beardsley, by Robert Ross.

Ghirlandajo, by Gerald S. Davies.

Africa, by Many Writers.

Modern Art, by Meier Graefe.

From time to time, as notable paintings have been added to the permanent collection of the Museum, the Detroit Publishing Co. have taken special pains to secure good photographic reproductions of them, a copy of which is presented to the Museum's collection of photographs.

These placed at the service of the public and private schools, and the study clubs of this city, enables the public in general to become better acquainted with the paintings that are in the Museum.

We believe an Art Museum should be not only a place for the exhibition of works of art, but also a source of information on all topics in any way connected with art or kindred topics, and it is the earnest desire of all those employed at the Detroit Museum of Art to make every effort possible to answer any and every question put to them. This they may not be able to do at once, but they will spare no pains to

get the information as soon as possible.

In order to do this, all of the employees are instructed in cases where they are unable to answer, to take the questioner's name and address, together with the information he desires, in order that it may receive proper consideration. The policy of the Museum is to be of the greatest possible use to the greatest number of people.

That the paintings owned by the Detroit Museum of Art are known and appreciated by other cities and institutions, is proven by the constant demands for their loan to special exhibitions.

"*Unfolding Buds*," by Willard L. Metcalf, has just been returned from the Delgado Museum, at New Orleans, and "*The Recitation*," by T. W. Dewing, which is now on exhibition at the Carnegie Gallery in Pittsburgh, has been asked for the Annual Exhibition of the City Art Museum, St. Louis. There are also two paintings loaned by the Detroit Museum in the Inaugural Exhibition of the New Hackley Art Gallery, at Muskegon, Michigan.

The Trustees are always willing to aid in the various art movements of the country, and it is a source of gratification to know that the paintings owned by the Museum are in demand.

If all the citizens of Detroit could hear the many complimentary comments made by the out-of-town visitors to the Detroit Museum of Art, they could not fail to realize the immense value of the Museum to the City.

"My time is so limited"; "I could spend days here"; "I want to come again"; "Wish we had such an institution at home"; "It is a great thing for your city"; "And they tell me it is always free."

These are only a few of the hundreds of exclamations which we at the Museum hear every day during the summer months.