

Bulletin of The Detroit Museum of Art

Published Quarterly

To be had for the asking

"Entered as second class matter March 27, 1914, at the Postoffice at Detroit, Michigan, under the Act of August 24th, 1912."

Vol. VIII

OCTOBER, 1914

Number 4

EXPERT OPINION ON OUR OLD MASTERS.

The searchlight of scientific research, turned upon the old masters, has, during the last thirty years, brought a

truth, have shown many rare and valuable paintings to be by other masters than those to whom they were attributed. They have brought to light many painters of past centuries who, even in



This painting, "THE LAST JUDGMENT," presented by the late James E. Scripps, and ascribed to Jerome Bosche, has been pronounced by Dr. A. Bredius, late director and at present advisor of the Royal Picture Gallery at The Hague, as by the brush of Cornelius Engelbrechtsen

greater understanding and appreciation of the masterpieces of the fifteenth, sixteenth and seventeenth centuries than they have heretofore enjoyed. The investigators, approaching their task frankly and garbed in the armor of

their own time, had sunk into obscurity through the radiance of a few great luminaries in the world of art. In the confusion of the past four or five centuries the pictures of many painters were ascribed to some well known con-

temporary whose work theirs most emulated in subject, ideas or style.

Present day experts have brought out from the clouds of uncertainty and skepticism many masterpieces which have been long in doubt, and have found beyond all question their real author, who is sometimes almost or wholly unknown by name or has been long neglected by capricious fortune.

Nearly three decades have elapsed since the late James E. Scripps purchased his collection of old masters for the Detroit Museum of Art. In ascribing their authors he had the well authenticated records of past connoisseurs, and the best critical judgment of the time, but the wonderful strides that have been made in scientific approach to the old masters have been fruitful of much additional knowledge regarding them.

The attributions of nearly every gallery in Europe have, in the interim, undergone many changes and it is with much satisfaction that we find the authorities visiting Detroit to turn the light of present day knowledge upon the Scripps collection. Their findings will no doubt bring a greater appreciation of the old masters secured by Mr. Scripps, who was a pioneer among American collectors in this field.

On another page is reproduced a painting entitled, "*The Last Judgment*," which has been pronounced by Dr. A. Bredius, late director, and at present advisor of the Royal Picture Gallery of the Hague, as the work of Cornelius Engelbrechtsen. This fantastic picture, formerly in the collection of Louis Philippe, last king of the French, and more recently in that of John Neuwenhuys, an eminent connoisseur of Brussels, was ascribed to Jerome Bosche at the time of its purchase by Mr. Scripps.

"Cornelius Engelbrechtsen, an early Dutch painter was born at Leyden in 1468. The pictures of John van Eyck, the alleged inventor of oil painting, were at that time the object of curiosity and

admiration, and Engelbrechtsen studied them with great assiduity. Van Mander says that he was the first Dutch artist who painted in oil. Those works of his which escaped the national commotions, were carefully preserved in the churches of Our Lady, at Leyden, representing: '*Abraham Sacrificing Isaac*,' '*The Crucifixion*,' '*The Deposition From the Cross*,' and several small pictures of the life of the Virgin. The latter were distinguished for good composition and a less Gothic style of design than was usual at that early period. His best work, however, was an altar-piece, painted for the Epitaph of the family of Lockhorst, in the church of St. Peter at Leyden, representing the adoration of the Lamb, as described by St. John in the Revelation. It is a grand composition containing a great number of figures. This artist died at Leyden in 1533."

Jerome Bos or Bosche was a Dutch painter and engraver, a contemporary of Engelbrechtsen, born about 1470, and who died about 1530. The attribution of this work to him is perhaps excusable as his subjects are generally grotesque representations of devils, spectres, etc., and he engraved a "*Last Judgment*," which, from the following description, must have been quite similar:

"In the '*Last Judgment*,' Christ appears in the air, seated on a rainbow, and on each side of him are two angels sounding trumpets with labels bearing this inscription: '*Hic est dies quem fecit; Surgite mortui, venite ad judicium*.' At the bottom of the print are small figures of men and devils."

DESCRIPTION OF "THE LAST JUDGMENT"
BY ENGELBRECHTSEN IN THE SCRIPPS
COLLECTION.

The composition consists of two parts, a celestial and a terrestrial. In the former the Savior occupies the center, seated upon a rainbow with His feet on an orb of Crystal, which is borne by three angels who are blowing the last trump. At His right (left of the pic-



"ICE BOUND COAST"—By Charles Rosen. (American School)

Awarded Honorable Mention at the Eighteenth International Exhibition at the Carnegie Institute, 1914

ture), sits the Virgin in rich blue robes, with eleven female attendants who occupy carved stalls like those in a cathedral. The Angel Gabriel presents a crown to the Virgin. On the other side of the Savior sits an angel with the sword of justice, and seven enstalled church dignitaries. A figure clad in a loose brown robe, with bare arms and leg bare to the knee, advances with outstretched hands as if petitioning for mercy upon the world below. In the lower portion of the picture we see in the distance on the right an expanse of sea with ships; on the left, Paradise, with a fountain, trees, and figures dancing. In the foreground on the left, St. Peter with the keys, with eyes uplifted to the Savior. Crowding about Him are the nude figures of the redeemed. In the center the dead rising from their graves and three angels contending with demons for their possession. At the right, the great dragon

with gaping mouth, down whose throat is seen a great fire with a cauldron filled with the bodies of the damned. Emanating from the dragon are various fantastic demons."

The James E. Scripps collection of Old Masters have been shown during the summer to better advantage than ever before. They were removed from the gallery in which they have been hanging for many years, and which is inadequate in the amount of wall space allotted to each picture, and were hung in two large and better lighted galleries where, with a more generous apportionment of wall space and more harmonious arrangement, the invaluable paintings of this collection have come into their own in the appreciation of the people of Detroit.

Would that the Museum's aggregate gallery space were sufficient to keep them in their present location permanently!

BULLETIN OF THE DETROIT MUSEUM OF ART

PUBLISHED QUARTERLY BY THE
DETROIT MUSEUM OF ART

Incorporated February 16th, 1885

ENTERED AS SECOND CLASS MATTER, MAR. 27, 1914,
AT THE POST OFFICE AT DETROIT, MICHIGAN,
UNDER THE ACT OF AUGUST 24, 1912.

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For the term expiring 1915
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THE NEW DIRECTOR.

The Trustees of the Detroit Museum of Art have elected Charles Moore, of Detroit, Director of the Museum. At the same time the Board decided to begin immediately to formulate plans for the development of their portion of the new Center of Arts and Letters, the land for which has been acquired on both sides of Woodward avenue, between Putnam and Kirby avenues. It is mainly in connection with these plans that Mr. Moore will give his attention; Mr. Clyde H. Burroughs will continue as Acting Director in charge of the regular work of the institution.

Mr. Moore had the management of the work of the Park Commission, consisting of Daniel H. Burnham, Charles F. McKim, Augustus Saint Gau-

dens and Frederick Law Olmstead, which, in 1901, made plans for the improvement of Washington; he was associated with Mr. Burnham in his labors on "The Plans of Chicago;" he was appointed by President Taft and reappointed by President Wilson a member of the National Commission of Fine Arts, and he is President of the Detroit City Plan and Improvement Commission, which is now specially engaged in the erection of the Scott fountain on Belle Isle.

EXHIBITIONS.

PAINTINGS BY EUROPEAN AND AMERICAN ARTISTS.

In the spring of 1914, representatives from the American Federation of Arts, the Albright Gallery, and the Detroit Museum of Art, met at the Eighteenth International Exhibition of the Carnegie Institute and selected fifty of the best examples of foreign and American pictures as a traveling exhibition under the auspices of the American Federation of Arts. This collection forms the opening of an important exhibition season at the Detroit Museum of Art.

The Carnegie Institute is the only organization in America which aims to hold a salon of modern art for a comparative study of the best productions of both European and American artists.

It was thought advisable not to exceed fifty paintings for this traveling collection, as experience has shown that a larger exhibition is not adaptable to a small museum and fifty well selected pictures are all that can be properly seen at one time. The present collection occupies two galleries, and had a greater number of pictures been shown it would have been at the sacrifice of the beauty of hanging.

To choose the best fifty pictures from a collection of three hundred and forty-two, is a momentous task. It was the aim to represent as many of the countries as possible and to choose the best examples of each country. It was im-

possible to secure some of the works chosen, but forty-four pictures in the collection show the trend of modern art in Europe and America.

England has made wonderful strides in art during the past few decades and the representation of English paintings at the Carnegie Institute is always excellent. Particularly noteworthy is the work of the English landscape school, examples of which are here seen in the excellent canvasses of the late Sir Alfred East, W. Dacres Adams, Bertram Priestman, B. Eastlake Leader and Julius Ollson (if one may broadly include marine subjects in the landscape movement). They are characterized by an intimacy with the moods of nature; there is spaciousness and atmosphere and sky in their pictures, the latter to a degree that they might almost be called skyscapes.

England is admirably represented, too, in the William Orpen "*Self Portrait*," "*The Governess*" by Laura Knight, "*Hilda and Maggie*," by George Spencer Watson, "*Woman and Child*," by Beatrice How, and "*Silver and Green*," by Hilda Fearon, the last three of which were awarded Honorable Mention. England's importance in the Carnegie Institute Exhibitions is shown in the fact that the Silver Medal and four of the six Honorable Mentions were awarded to her artists.

The French school is represented by examples of Aman-Jean, Jaques Emile Blanche, Rene Xavier Prinnet, Charles Cottet and a very lovely memory of Gaston LaTouche called "*The Ford*."

Germany is represented by five pictures of more than average merit. Belgium, Holland and Hungary each have one.

Gustav Adolf Fjaestad, a Swedish painter, shows an unusual but beautiful conception of winter. The landscape is suggested rather than described, but there is an admirable realism in the heavy melting snow.

The more difficult problem confront-

ing the committee selecting the exhibition was the choice of American pictures, as there were so many excellent things from which to choose.

George Bellows' prize picture, "*Cliff Dwellers*," Charles Rosen's "*Ice Bound Coast*," the only American work to receive an Honorable Mention, and R. Sloan Bredin's landscape, "*Midsummer*," mark another step toward the goal for these young painters.

Douglas Volk's portrait was one of the fine things in the American section, as was "*Waiting*," by Richard Miller, beautifully executed and lovely in color.

A choice marine by Paul Dougherty, entitled "*Freshening Gale*," was selected from the room full of pictures by which he was especially honored.

"*Master Roland*" is a charming yet forceful example of William M. Chase's more recent work.

John W. Alexander is represented by a large canvas entitled "*Her Birthday*."

Cecelia Beaux' picture, "*After the Meeting*," a departure from her usual style in both subject and treatment, represents her creditably though not at her best.

There is a fine Horatio Walker entitled "*Milking Time*."

W. Elmer Schofield is well represented by his winter landscape, "*The Hill Country*," which was awarded the Temple gold medal at the Pennsylvania Academy last winter.

MARINES OF PAUL DOUGHERTY TO BE SHOWN.

At the Eighteenth International Exhibition of the Carnegie Institute, in the spring of 1914, Paul Dougherty was signally honored by having an entire room assigned to his pictures. This honor is conferred each year upon some painter, either American or foreign, who has achieved renown in his profession. In that exhibition of his work was assembled twenty-seven canvasses, and they created so much interest throughout America that many museums have

asked to show the collection before it is disbanded. Seldom has a one-man show attracted so much attention. It will be exhibited at the Detroit Museum of Art at an early date, although the exact time has not yet been fixed.

Paul Dougherty is one of the few ma-

in a new role in which he promises to be as successful.

Paul Dougherty was born in New York in 1877. He studied in Paris, Florence, Venice and Munich. He has taken many high awards in this country, including the second prize at Car-



"SILVER AND GREEN"—By Hilda Fearon. (English School)

Awarded Honorable Mention at the Eighteenth International Exhibition at the Carnegie Institute, 1914

rine painters of this country and he gives a fine portrayal of the simple grandeur of old ocean dashing on a rocky shore. He has made his reputation by adhering closely to these subjects. In the present collection are some mountain views which show Dougherty

negie Institute, and is represented in the Corcoran Gallery and the National Gallery at Washington, Brooklyn Institute Museum, Chicago Art Institute, the Metropolitan Museum, the Toledo Museum and the Albright Art Gallery at Buffalo.

WOOD ENGRAVING AND PAINTINGS BY
WILLIAM BAXTER CLOSSON

During two weeks in November an exhibition of wood engravings and paintings by Wm. B. Closson will be on view. The thirty-six proofs of his engravings on wood should prove especially interesting, as Mr. Closson has an enviable reputation in this field. There will also be a group of his paintings which will give the student an opportunity to compare his work in the two mediums.

William Baxter Closson, of English descent, was born in Vermont. He was given the usual training of the schools and the academy of his native town of Thetford.

His one ambition being to work in art, and Vermont at that time furnish-

ing no opportunity for education in that direction, he early made his way to Boston. Being obliged to earn his living while studying art, he took up the practice of engraving on wood as a means of support.

In this department of art he achieved such success as to bring him medals from the Paris Salon, the World's Columbian Exposition at Chicago, the Pan-American Exhibition at Buffalo, a special gold medal and diploma at Boston, and other awards both in America and Europe.

Some years ago Mr. Closson abandoned engraving in order to devote his whole time to painting. His work in this direction is now becoming well known in the cities of the East, having been shown in many of the large ex-



"THE GOVERNESS"—By Laura Knight. (English School)

hibitions in Boston, New York, Philadelphia and Washington.

He is a member of the Boston Art Club, Boston Water Color Club, Copley Society, Society of Washington Artists, Allied Connecticut Academy of American Artists, American Institute of Graphic Arts, Union Internationale des Beaux-Arts et des Lettres.

He is represented in the William T. Evans collection in the National Gallery at Washington, D. C., Boston Museum of Fine Arts, Worcester Art Museum, New York Public Library, and in private homes and galleries in the East and West.

LECTURES.

Reviewing the lecture season of the past year, one finds much to feel satisfied with. Yet, the aim this year will be even higher. The course of extension lectures for Sunday afternoons will be continued. Application has been made to the University of Michigan for speakers, and drawing from such sources the course of lectures promises to bring much pleasure and benefit to the large Sunday attendance.

It is proposed to bring into the course this year a series of several lectures on "What Other Museums are Doing."

Music will again be a factor in the programs, though perhaps not to the extent of last season. It is hardly fair to ask of the musicians so much as was asked of them last year gratis, but their former hearty co-operation leads us to believe that they will respond to an occasional invitation to participate. If each lecture is preceded by a single musical number the demands upon the musicians will not become irksome to them and the arrangements will be easier of accomplishment for the committee.

OPENING LECTURE NOVEMBER FIRST.

Mr. Victor Benham, who has been abroad for the past two years concertizing and lecturing throughout the capitals and educational centers of Europe,

where he has met with great success, found it necessary to terminate all foreign engagements when the war broke out, and has returned to Detroit, from which center he will make concert and lecture tours throughout the United States. He has consented to participate in the extension lecture course at the Museum and will give the two opening lectures of the season on November 1st and 8th, using as his topics:

"Tone Color and Temperament"—The influence of temperament on the production of tone in music and color in art.

"The influence of Schumann and Chopin on the Teutonic and Slavonic Temperaments."

Schumann, considered the greatest of all musical romanticists.

Chopin, the greatest tone poet of the pianoforte.

Mr. Benham will illustrate his lectures with selections on the pianoforte.

DETROIT SCHOOL OF DESIGN.

GEO. T. HAMILTON, DIRECTOR.

Two instructors have been added to the School's teaching staff. Mr. Stanley Breneiser, of Reading, Pa., a student of the Pennsylvania Museum School of Industrial Art, of the Philadelphia Academy of Fine Arts, the Art Students' League of New York and later of the New York School of Fine and Applied Art, was elected to teach Interior Decoration, Fashion Design and their allied subjects. Miss Elizabeth MacKinstry, a student of European schools, also a pupil of Jerome and the noted Rodin, formerly instructor of modeling in the Albright Gallery School of Buffalo and a contributor to a number of London books and publications, will teach in the Modeling and Illustration departments of the School.

The student registration promises to be the largest in the history of the School. In order to give necessary space, the school office and reading room have been combined into one, and the elementary drawing classes are now conducted in the Museum.