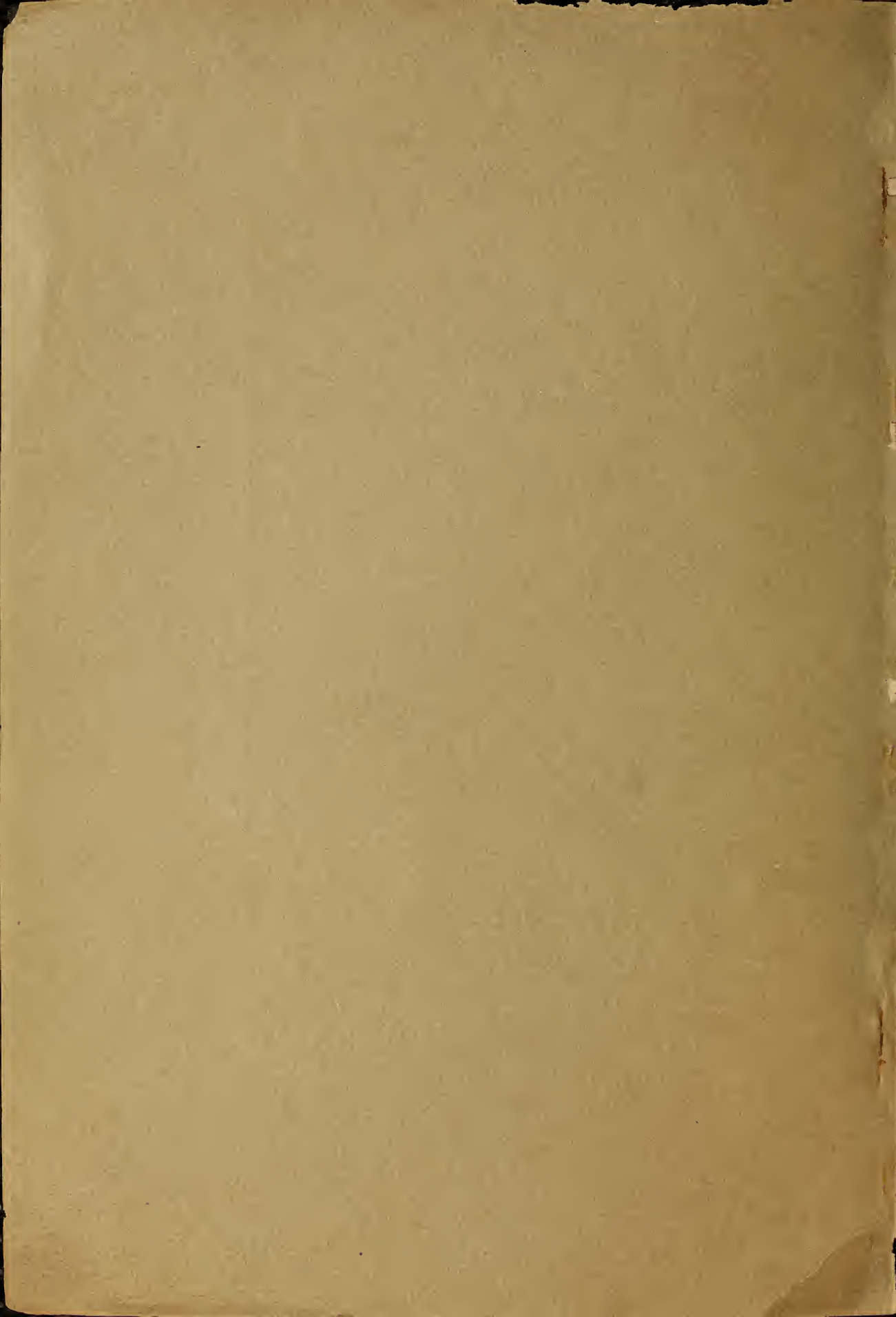


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EXHIBITION OF
ORIENTAL AND
AMERICAN ART
ALUMNI MEMORIAL HALL
UNIVERSITY OF MICHIGAN
MAY 11-30 M.DCCCXX







Main Gallery (Room I), Oriental Screens from the Freer Collections

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EXHIBITION
OF
Oriental and American Art

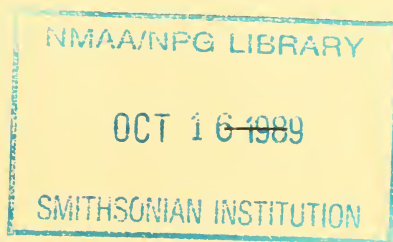
Under the Joint Auspices
of the

Alumni Memorial Committee

and the

Ann Arbor Art Association

On the Occasion of the
Opening of the Alumni
Memorial Hall
University of Michigan



May 11 to 30, 1910

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Ann Arbor Art Association
1909-10

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Editorial Note

The exhibition herewith shown to the public, although of a somewhat composite nature, is divisible into two main sections, Oriental and American Art. While at a first glance these may seem almost antipodal in nature, a closer study will disclose striking bonds of sympathy. In the recent development of American Art, especially on its decorative side, there is much kinship with the art of the Orient. The wood engravings of Mr. Wolf also suggest a study in comparisons and contrasts with their early prototype, Japanese block printing.

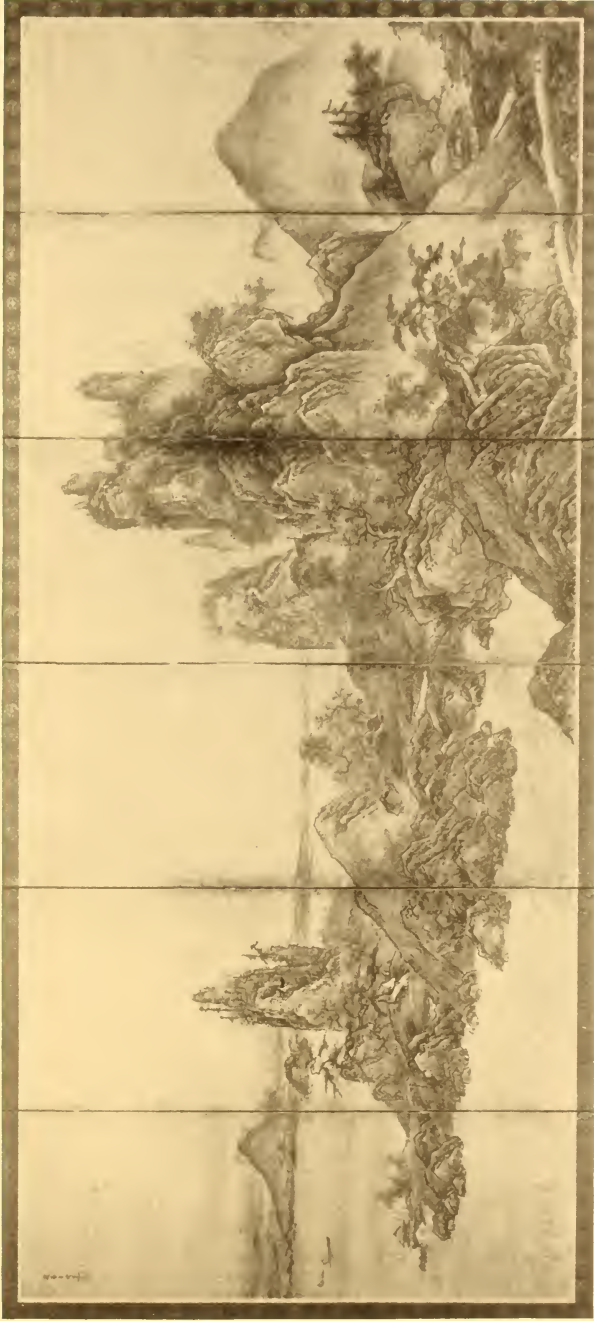
The officers of the Ann Arbor Art Association, upon whom has devolved the work of preparing the catalog and looking after the details of the exhibition, wish to thank Mr. Charles L. Freer, of Detroit, Mr. N. E. Montross, of New York, and Director A. H. Griffith of the Detroit Museum of Art, for their assistance in collecting the material shown and in furnishing descriptive copy. Special thanks are due the Detroit Publishing Company for their courtesy in granting us authority to reproduce pictures of which they hold the copyright, and to the Detroit Museum for the loan of half-tone cuts. Messrs. Cousin and Hall of Ann Arbor, have very generously furnished many of the floral decorations.

The design on the cover of this catalog is taken from the poster which Mr. W. C. Titcomb of the Architectural Department of the University, very kindly drew for this exhibition.

We wish to express publicly our cordial appreciation of the favors shown us by the owners of the paintings and other objets d'art exhibited. Our only fear is that we may not be able in the future to keep up to the high standard of this, our second annual exhibit.

*THEODORE W. KOCH, Acting Secretary
Ann Arbor Art Association*

First Edition (May 11th) 1500 Copies
Second Edition (May 20th) 1000 Copies



No. 2: By Sesshu



No. 3. By Motonobu

ORIENTAL ART

Loaned by the National Gallery of Art, Washington, D. C.

Freer Collection

ROOM I

YAMATO AND TOSA SCHOOLS.

"Its foundation is attributed to a court noble of the Fujiwara line named Kasuga Moto-mitsu, who flourished in the beginning of the eleventh century, but it is probable that most of the peculiarities of the school had been gradually evolved before this time. The name of Yamato-riu was retained until the thirteenth century, and the school in the interval numbered many celebrated painters. In the thirteenth century the most famous artists were Nobu-zane and Tsune-taka; the latter then at the head of the school, assumed the family name of Tosa, which was thenceforth retained by his descendants as the permanent title of the Academy, which, however, underwent no immediate change save in name. . . .

"The Academy has continued to the present day. Mitsuoki, the chief representative of the school in the seventeenth century was distinguished by the elaborate delicacy of his drawing and coloring."

ANDERSON.

MITSUOKI. *Born 1616. Died 1691.*

"The last of the great artists of the Tosa school."

1. One pair six-panelled screens: court ladies viewing a game of football.

KANO SCHOOL.

Was founded by Masa-nobu, born 1424, died 1520.

“The works of the school exhibit two distinct manners with many intermediate gradations; the one characterized by rapidity of execution and simplicity of material, the other by decorative effect, in which full play was given for complexity of design and splendor of coloring. The most ‘impressionistic’ of these sketches were landscapes, many of which offer an extraordinary combination of artistic treatment with a dexterity that approached dangerously near to pictorial jugglery. Such works were most frequently in monochrome, but occasionally the effect was heightened by a few light washes of color.

“The second or decorative manner was distinguished in most cases by a more careful outline, usually with a finer brush, and by a free, often lavish use of gold and color. It was comparatively little favored by the artists of the first three generations, but began to appear in some force in the mural embellishments of the great castles carried out in the time of Hideyoshi by his protégés, Yeitoku and Sanraku, and became more and more pronounced from the beginning of the eighteenth century, till at length all the brilliancy and elaboration of the Tosa and Buddhist paintings reappeared in the works of the school.”

ANDERSON.

“The specimens of central interest are, of course, the screens painted by the incomparable Sesshu, steeped in Chinese poetry and art and the vivid impressions of Chinese scenery. These specimens are the mural painting of the east; contemporary with the early Venetians, Raphael, and their eclectic followers. It was Yeitoku and Sanraku who girdled the lofty walls of Hideyoshi’s palaces with painted panoramas of Chinese court-scenes, enamelled in deep glowing pigment upon colossal gilded backgrounds. And it was Sesshu who in the sombre days of Ashikaga made the stately living and reception rooms of meditating priests mirror the sacred Chinese peaks and valleys where the founders of the Zen sect had drawn from Nature herself their illuminating inspiration.”

FENELLOSA.

SESSHU. *Born in the Province of Bichui in 1421. Died 1507.*

2. One six-panelled screen: Chinese landscape.

“This shows a rich Chinese mountain landscape, with all the accessories of tree, rock, distant range, cloud, river, hamlet, temple, scholar and peasant. It is a complete panorama of the sort of romantic life that surrounded the court of Sung at its southern capital of Hangchow in the twelfth century. This, too, is in the Shin or ‘true’ style of execution, which attempts the full rendering of parts, and is not content with a rough broad impression. Strong oppositions of values are not aimed at, rather does it bring out the fullness and variety of nature’s soft gray textures, subtly differentiated as in the middle tones of a clear photograph. Each smallest passage is a realistic study, though falling into place in the grand panorama. When this work was first exhibited at the Art Museum of Boston, 1894, I wrote of it in the catalogue: ‘The grand masses of its toppling crags, the stormy waves of its distant peaks, the feathery breadth of its middle foliage, and the stern outlines of its foreground trees and temple-roofs, are typical of the greatest qualities in Sesshu’s work.’

“Sesshu is the greatest master of the black and white school of painting which came into Japan in the fifteenth century as a precious legacy from the great Sung dynasty of China. Great in all subjects, he was especially transcendent in landscape, building his work on the Chinese Kakei of Sung. He went to China and studied from the very scenes where Kakei painted. He so surpassed the contemporary artists of Ming that the Chinese Emperor invited him to paint on the walls of his palace. And yet he was no mere copyist of any artist’s style. He stands as an independent master side by side with the Sung leaders. He has probably had more influence on the whole subsequent course of Japanese art than any other one man.

“Genuine works by Sesshu, even small kakemono and album pieces, have always been rare, and esteemed as the gems of Japanese collections. Large examples like this screen showing Sesshu’s mural scale, have been regarded by Japanese as the greatest treasures of their national art. That is why so few have reached foreign countries. There are only two others in America, a pair in the Boston Art Museum collection. I do not know of any in Europe.”

FENELLOSA.

MOTONOBU. *Born 1476. Died 1559.*

3. One six-panelled screen: flowers, trees and birds.
4. One pair decorated wooden doors.

“His paintings were dashed in with extraordinary facility and with a calligraphic force which has never been surpassed.”

ANDERSON.

“In art Motonobu stood firm and alone. A dozen great geniuses had disputed his father’s supremacy. Now he had no rival but his brother Utanosuke. He was heir to all the Chinese traditions, all the Japanese Zen styles . . . a genius greater than his environment. He died in 1559, after a long life of undisputed triumph.”

FENELLOSA.

YEITOKU. *Born 1545. Died 1593.*

5. One six-panelled screen: mountains and pine trees.

“A noble example. How simple are the elements that compose this picture; the great pines, the mountains, the snow; but what a sense of vastness, of majesty, of solitude! A certain solidity of effect allies such work as this to the masterpieces of Europe; and in its own kind I do not know where we shall find painting to surpass it, whether in Japan or in the West.”

BINYON.

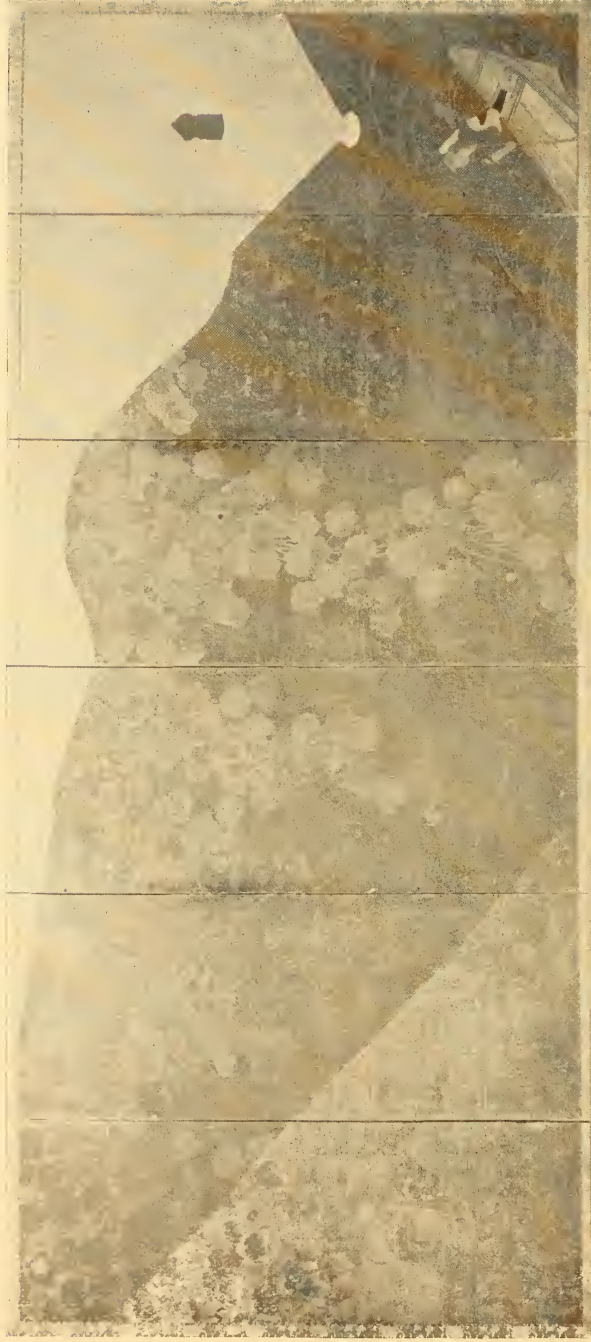
“Yeitoku Kano is considered an artist of extraordinary power. He studied art under his father Naonobu and his grandfather Motonobu. At the bidding of Nobunaga Oda, whose patronage he enjoyed, Yeitoku decorated the walls and paper doors in the Ando castle with paintings. Subsequently he did likewise, at the request of Taiko, to the gilded walls in the Juraka and Osaka castles. He died in 1593 at the age of forty-eight. In later years he was known by the name of Ko-Yeitoku or Ancient Yeitoku.”

THE KOKKA.

“Yeitoku was trained in Motonobu’s school, and inherited the lofty traditions of Ashikaga painting. Hence a style that might easily have fallen into vulgarity and parade preserved in his hands weight and grandeur. . . . The typical masterpieces of Yeitoku and his pupils were immense screens, decorations on walls or sliding panels, painted in opaque pigments of rich color on gold leaf. The effect was one of extraordinary magnificence. Nothing could surpass the stately im-



No. 5. By Yei-toku



No. 11. By Koyetsu

pressiveness of Yeitoku at his best. He painted horses in their stalls or in the freedom of the solitary hills; tigers menacing and irresistible; fabulous lions of strange but royal aspect; birds of rich plumage on forest boughs; fawns flying from the retreat of tall waving grasses, heroes and princesses of old Chinese legend, and superb landscapes." BINYON.

SANRAKU, AND OTHERS. *Born 1559. Died 1635.*

6. One pair six-panelled screens: interior view of a Japanese home.

"A splendid example of the rich effects reached by the school of Kano. The large spacing and angular composition of line are very striking. The color, too, playing on a key from black to gold is quite characteristic of the gorgeous palaces of Hideyoshi. The painting of the folding screens forming a part of the subject is masterly. The drawing of the sea-birds on these is quite like Sanraku. The bits of ink landscape are in the style of a late pupil of Monotobu. The work may be by several hands, of whom Sanraku is probably one." FENELLOSA.

"In his youth Sanraku was a page in the service of Hideyoshi, but his master, having observed him absorbed in sketching a horse in the sand instead of attending to his duties, placed him under the tuition of Yeitoku whose son-in-law he afterwards became. He was associated with his father-in-law in the mural decorations in the castles of Hideyoshi and may be regarded as one of the greatest colorists and most original designers of his school." ANDERSON.

SOSHU. *16th century.*

7. One pair six-panelled screens: the palace life of a Chinese Emperor.

"The subject is taken from the palace life of a Chinese Emperor of the Tang dynasty, probably Emperor Genso, under whom Chinese culture reached its apex. Though the screens would be called Yeitoku by most Japanese, but by comparison with kakemono and other screens in Boston and Japan I judge them to be by Kano Soshu, Yeitoku's older brother, the oldest son of Shoyei and the grandson of Motonobu. After Yeitoku and Sanraku, he is probably the greatest Kano painter of his period." FENELLOSA.

ARTIST UNKNOWN.

8. One two-panelled screen: large bamboo trees.

ARTIST UNKNOWN.

9. One two-panelled screen: wisteria over bamboo poles.

LIN LIANG. *Chinese. Ming dynasty.*

Flourished 1450 to 1465. Japanese name Rin-rio.

10. One pair of panels: Ho-o birds, rocks and flowers.

“Lin Liang was a native of Kuangtung who became eminent as a painter of flowers, fruit, birds, trees, etc. He is said to have been a very rapid worker, using his brush as though he were writing the ‘grass character’ beyond compare in his own day.” GILES.

KOYETSU. *Born 1556. Died 1637.*

11. One pair six-panelled screens: garden scene with bridge.
 12. Small painting: sea-bird and waves.
 13. Lacquer box: decorated with floral designs in mother-of-pearl.
 14. Tea bowl: warm gray glaze.
 15. Incense box: decorated with head of deer in relief.
 16. Incense box: decorated with sitting stork in relief.

“In the beginning of the seventeenth century, there appeared in Kyoto a lacquerer of uncommon talent, Koyetsu Hannami, who by virtue of his ability in calligraphy and painting, invented a style of lacquering of unusual merit. In the quality of designs and of technique, no other productions can bear comparison with his, for Koyetsu’s art was the joint product of his high personality and his varied accomplishments in literature, painting, the Chanoyu, and even in landscape gardening. Koyetsu, among many other innovations in lacquer work, brought in the use of tin, lead and mother-of-pearl. Highly accomplished as Koyetsu was in the lacquering art, it after all was to him a mere diversion of his leisure hours, for his chief duty was to examine and judge old swords, an occupation of considerable importance in ancient times. For this reason he did not leave behind him very many productions, and this fact accounts for the rarity of genuine pieces from his hand. Of whom he first learned the art is past finding out, though it is known that in ceramics he received instruction from Koho.” THE KOKKA.

SOTATSU. *Born 1623. Died 1685.*

17. One pair six-panelled screens: garden scene with figures.

“With Koyetsu is associated another man of genius, his friend Sotatsu. The two sometimes worked together on a single makemono, Koyetsu adding specimens of his beautiful writing to Sotatsu’s paintings. Little is known of Sotatsu’s life, but his works reveal a consummate genius for design. Among all the eminent flower-painters of Japan he stands, in the estimation of his countrymen, supreme. . . . Technically he was an innovation. He mixed gold with his Chinese ink, adding a hidden lustre and rare gleam to grey and black. The leaves of his flowers are often veined with gold. He was fond of effacing the ground; we see shoots of bamboo and young fern-fronds springing up from space. His typical masterpieces are screens overlaid with gold or silver leaf, on which the pigment is gorgeously encrusted. Yet, his magnificence of color, which loves broad spaces of lapis blue, and exults in crimsons, emerald, and purple, keeps always a stately dignity; a marvelous sense of measure holds all the elements of his art in balance.”

BINYON.

KORIN. *Born 1640. Died 1716.*

18. One pair six-panelled screens: chrysanthemums and waves.
19. One pair decorated wooden doors.
20. A decorated fan: waves and boat containing three persons.

“Korin was related to Koyetsu in that his grandmother was the elder sister of the latter. Korin’s grandfather had been in hard circumstances before he turned out to be a dry-goods merchant, but at the time of the birth of our artistic genius, his father was driving a prosperous trade. The latter was a man of considerable culture, having mastered the secrets of calligraphy under Koyetsu, an uncle on his wife’s side. Though born of a mercantile family, Korin did not succeed to his father’s trade but instead chose painting as his life work. He

studied art, some say under Yasunobu Kano, but according to others under Tsunenobu Kano. It is, however, evident that Korin admired the styles of Koyetsu and Sotatsu which he followed until he evolved one of his own. Like Koyetsu, Korin was also adept in the Chanoyu and in landscape gardening.

“The careless and indifferent manner in which extemporaneous works of Korin are apparently done gives one at first an impression that he was too independent of the conventionalities of art. But closer study of his work compels a change of opinion, the admiration extorted being all the greater because in no one of his productions is there a trace of that mental toil so inseparable from mediocrity. In truth his pictures mirror most faithfully the characteristics of the age in which he lived, so varied and so suggestive. His creations are always rich in grace and beauty, and never marred by that wild grotesqueness which has too often been mistaken for nobility. The beauty of Korin’s art is in his loftiness of conception and in the facile strokes of his brush. A painter of the impressionist school, as Korin was, he did not concern himself about accuracy so long as he succeeded in imparting some spiritual significance, which significance, however, may in many cases escape the perception of matter-of-fact observers,—this subtlety being the very thing which so delights the hearts of true lovers of Japanese art.

“As originators of new decorative designs in the field of modern painting, Korin and some of his accomplished followers are deservedly entitled to high praise. Combining the telling strokes of the Kanos with the fascinating coloring of the Tosas, the style of the Korin school is marked by qualities ethereal in tone and irresistible in effect. It is because of its remarkable success in creating a style of the purely Japanese type by the amalgamation of styles radically different in their genius, that the Korin school has been honored with its high place in the history of Japanese art.

“It was Korin who decorated with life-size flower masses in gold and flowing color the sliding doors of the aristocratic Yashikis of Toku-Gawa.”

THE KOKKA.



No. 17 By Solatsu



No. 18. By Korin

KENZAN. *Born 1662. Died 1743.*

21. One four-panelled screen: hill-top, flowers and willow trees.
22. Small painting: flowers.
23. Wood box: decorated with chrysanthemums.
24. Tea bowl: decorated with floral design in blue, yellow and white on buff ground.
25. Tea bowl: decorated with floral designs in white on black ground.
26. Tea bowl: decorated with plum blossoms on red ground.
27. Tea bowl: decorated with floral design and inscription in brown and blue on creamish-gray ground.
28. Fire pot: decorated with landscape and inscription in black on gray ground.
29. Fire pot: decorated with floral designs around shoulder on white ground.
30. Oblong incense box: decorated with blossoming plum branch on rich red ground.
31. Circular incense box: decorated with floral design in black and olive on creamish-white ground.
32. Circular incense box: decorated with grasses and leaves in blue on white ground.
33. Flower jar. Persian.
Lapis lazuli glaze, with relief inscription on shoulder.

34. Flower jar. Mesopotamian.

Rich green glaze mottled with gold; richly iridescent and showing decorations in black under the glaze.

“Son of Soken, and brother of the illustrious Korin Yuigen was the artist’s given name but as pseudonyms he used, besides Kenzan, several others such as Shinsei, Shoko, To-in, Gyokudo, Reikai, Tozen and Shuseido. A man of versatile talent Kenzan did not confine himself to art but also showed many accomplishments in literature and in the Chanoyu, both of which he studied under his distinguished contemporary Yoken Fujimura. Nor did the artist neglect religious studies which he pursued under a celebrated divine of his time. He first set up his kiln in the village of Narutaki, a suburb of Kyoto, and the fact that the village lay to the INUI i. e. to the northwest of the Imperial Palace, led him to adopt the name of Kenzan or Northwestern Hill. Later he followed Prince Kimihiro to Yedo (now Tokyo) and fixed his abode at Iriya-no-sato for his revered patron had entered the priesthood and dwelt in the Rinno-ji Temple, near by on Uyeno Hill. Here the artist continued his favorite occupation and was accordingly called ‘Iriya-Kenzan.’

“At one time in his later years Kenzan had a kiln set up in a humble cottage at Rokkenbori in Yedo. Whenever invited he would pay his respects to his patron Prince, often in his working-clothes soiled with clay. At one time seeing the unsightly habiliments of the artist, the Prince presented him with a suit of fine silk. Putting it on the honored craftsman returned home and at once resumed his work without a thought of his costly garment. This one fact shows how indifferent he was to worldly vanities, and how devoted he was to his occupation.

“Kenzan died in the third year of the Kwampo Era (1743 A. D.) at the age of eighty-one. At the time of his death he was absolutely penniless, so that his Imperial patron is said to have graciously provided his funeral expenses. On one side of his tomb was carved a verse to the following effect:

“‘Sorrows and pleasures once passed,
leave naught but dreams.’

“In most of his pottery works he signed himself Shisui Kenzan, or Shisui Shinsei, or simply Kenzan. Then,

too, his talent was not limited to that particular industry only, indeed his genius revealed itself also in calligraphy, painting and literature. Next to ceramics, painting was his chief accomplishment, he having most favorably handled flowers and birds, and sometimes even landscapes. His style favored that of Koyetsu and Sotatsu more than that of Korin; for he seems to have laid great stress on the power of touch, and to have preferred a bold, unconventional tone to beauty of coloring. This fact is clearly proved by the vigorous designs on his pottery. His paintings show nothing of the crudity and blemishes of the so-called 'porcelain painters' of later ages. Truly Kenzan deserves a place in the ranks of first-class painters.

"Although Kenzan belonged to the school which bears the name of his illustrious brother, he, unlike Korin who affected beautiful coloring, took to ink-sketches of classic simplicity, which taste may be accounted for by his intense devotion to religion and the Chanoyu ceremony, both of which have a recognized quieting influence upon the hearts of their devotees. Still, Kenzan's pictures were not always in black and white; on the contrary they sometimes were illuminated in a splendor of colors."

THE KOKKA.

OKIO. *Born 1732. Died 1795. Founder of Shijo School.*

35. One four-panelled screen: marine view and flying geese.

"Okio was one of the most original reformers in modern Japanese art. He came at a time when the ancient national schools had withered away and every kind of extravagant experiment was being tried. He chose a new lead in realism, and invented, with the suggestion of the old Chinese realists of Yuen, an adequate technique that aimed to render the very texture of things. In all subjects he was famous, but in landscapes he was most original. Unfortunately landscapes are rare among his works."

FENELLOSA.

“Okio is too absolute a master of his means; he is no longer the wooer of beauty, but the sovereign, dispassionate observer who can do with his brush all he wills, to the utmost limits, so it seems, of his ambition. We prize him most in those wonderful pictures of carp gliding and swerving through water; of great pine branches powdered with snow; of willow or maple spreading their faultless tracery against a serene space of sky; of birds in flight seen as we might see them if we had an eagle’s eye to follow them through the air. All such themes of nature his art seems to hold and image for us as if with the heightened purity of a mirror’s reflection.”

BINYON.



No. 35. By Okio



No. 36. By Hokusai

UKIOYE SCHOOL.

HOKUSAI. *Born 1759. Died 1849.*

36. One pair four-panelled screens: Enoshima Island.

“Not only has he been called the greatest designer of Ukiyo, but the greatest Japanese artist of all time. Others, and especially all his own countrymen, outside of the classes to which he catered, have condemned him as coarse, uninspired and demoralizing. There is some truth on both sides. He was born an artist, without question. The world danced in fresh pictures before his vision; and to see for him was to depict. He drew a greater variety of things, more rapidly, and more vitally, than any other artist of his day; he saw pictorial relations freshly, and created them with individuality and spontaneity. This power over line, *notan*, and color was almost endless when he chose to exercise it. There is nothing out of which he could not make a composition. His illustrated books together compose an encyclopaedia of the world. And yet he never rose to the level of those great ideas which have made of Oriental civilization a force that can never die out of human culture; ideals of refinement, harmony, restraint, brotherhood, consecration, literary fastidiousness, the incommensurability of spirit with matter; scorn of money, of worldly advantage, of any slavery to a mere means. His was a world cut off from all standards, except the intensity of its own impressions, of its pleasures. No artist ever revelled so childishly, genially, humorously in pure externality. Aesthetically, too, his pictorial ideas, though many and striking, are not generally of the highest, the most inward quality. We cannot define what, in music, enables us to recognize the inner superiority of a theme, say of Beethoven as contrasted with Berlioz. One may be as musical as the other, and yet not be charged with some nameless perfection. So, in pictorial ideas, line and color themes, among those that are truly artistic, there is an endless difference in rank. What constitutes it, who can say? *And yet human consciousness is constructed to recognize it unerringly.* So in Hokusai, there is no lack of solid artistic construction; but in his themes we miss some last perfection of fibre, some inner tem-

pering, some unfathomable depth, something which, in literature, constitutes the very poetry of poetry; something that tones the soul like a bird's note at morning, makes it innocent and fragrant like a wild flower, pure as a child, of diamond texture, concentrating and flashing lights that no merely mortal eye hath seen.

“And yet we have to admit that, in this very worldly side of his genius, lay Hokusai's peculiar power. This was the supreme opportunity of becoming the mouth-piece of a generation. His middle age fell on a date, between 1800 and 1820, in which, as we have seen, the lower world of Yedo had surrendered itself to its own impulses, steeped itself in excesses, lowered its standards, defied all idealisms. That an artist should arise who could make of this very degraded material the starting point for fresh creative flights, give it, as it were, a pseudo-ideality abstractly aesthetic, is a remarkable phenomenon.”

FENELLOSA.

AMERICAN ARTISTS

ROOMS II and III

CHASE, WILLIAM MERRITT.

Born in Franklin, Ind., 1849. Pupil of B. F. Hayes in Indianapolis; J. O. Eaton in New York; A. Wagner and Piloty in Munich. Medal, Centennial Exposition, Philadelphia, 1876; Honorable Mention, Paris Salon, 1881; Honors, Munich, 1883; Silver Medal, Paris Salon, 1889; First Prize, Cleveland Art Association, 1894; Shaw Prize, Society of American Artists, 1895; Gold Medal of Honor, Pennsylvania Academy of the Fine Arts, 1895; Gold Medal, Paris Exposition, 1900; Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1901; Gold Medal, Pan-American Exposition, Buffalo, 1901; Gold Medal, Charleston Exposition, 1902; First Corcoran Prize, Society of Washington Artists, 1904. Member National Academy of Design, 1890; Society of American Artists, 1879; American Water Color Society; Munich Secession; Ten American Painters; National Institute of Arts and Letters. Also teacher.

37. Summer sunshine. Loaned by Frank J. Hecker.

CHURCH, FREDERICK STUART.

Born in Grand Rapids, Mich., 1842. Pupil of L. E. Wilmarth, Walter Shirlaw, National Academy of Design and Art Students' League in New York. Silver Medal, St. Louis Exposition, 1904. Member National Academy of Design, 1885; Society of American Artists, 1890; American Water Color Society; New York Etching Club.

38. The fog. Loaned by Frank J. Hecker.

COX, KENYON.

Born Warren, O., Oct. 27, 1856. Pupil of Carolus-Duran and Gérôme in Paris. Second Hallgarten Prize, National Academy of Design, 1889; Two Bronze Medals, Paris Exposition, 1889; Temple Silver Medal, Pennsylvania Academy of the Fine Arts, 1891; Medal, Columbian Exposition, Chicago, 1893; Gold Medal, St. Louis Exposition, 1904. Member National Academy of Design, 1903; Society of American Artists, 1882; National Society of Mural Painters; Architectural League of New York, 1889; Fellowship Pennsylvania Academy of the Fine Arts; Art Students' League of New York; National Institute of Arts and Letters. Specialty, mural decoration. Also writer on art and teacher.

39. Plenty. Loaned by William T. Evans.

DAINGERFIELD, ELLIOTT.

Born in Harper's Ferry, Va., March 26, 1859. Came to New York in 1880. Studied in New York. Silver Medal, Pan-American Exposition, Buffalo, 1901; Clarke Prize, National Academy of Design, 1902. Member New York Water Color Club; Society of American Artists, 1903; National Academy of Design, 1906. Member faculty Philadelphia School of Design.

40. The incandescent sun. Loaned by the artist.

DEWING, THOMAS WILMER.

Born in Boston, May 4, 1851. Pupil of Boulanger and Lefebvre in Paris. Clarke Prize, National Academy of Design, 1887; Silver Medal, Paris Exposition, 1889; Gold Medal, Pan-American Exposition, Buffalo, 1901; Gold Medal, St. Louis Exposition, 1904; Lippincott Prize, Pennsylvania Academy of the Fine Arts, 1905. Member Ten American Painters, National Academy of Design, 1888. Specialty, figures.

41. Green and rose. Loaned by the artist.
 42. The recitation. Loaned by the Detroit Museum
 of Art.
 43. Portrait in blue. Loaned by the National Gallery
 of Art, Washington, D. C. (Freer Collection).
 44. Portrait in white. Loaned by Charles L. Freer.



No. 38. THE FOG
By F. S. Church



No. 42. THE RECITATION

By Thomas W. Dewing

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DOW, ARTHUR WESLEY.

Born in Ipswich, Mass. Pupil of Boulanger, Lefebvre, Doucet and Delance in Paris. Honorable Mention, Paris Exposition, 1889; Bronze Medal for Painting, Honorable Mention for Woodcuts, Pan-American Exposition, Buffalo, 1901; Medal, Boston Mechanics Association. Member National Arts Club; Copley Society, 1892; Boston Society of Arts and Crafts; National Society of Craftsmen; Eastern Art Teachers' Association. (pres.) Professor of Fine Arts, Teachers' College, Columbia University, director Summer Art School, Ipswich, Mass. Specially, landscapes. Author of "Composition" and "Prints from Wood Blocks."

45. The full tide. Loaned by the artist.
 46. Summer. Loaned by the artist.

HASSAM, CHILDE.

Born in Boston, 1859. Pupil of Boulanger and Lefebvre in Paris. Bronze Medal, Paris Exposition, 1889; Gold Medal, Munich, 1892; Medal, Art Club of Philadelphia, 1892; Medal, Columbian Exposition, Chicago, 1893; Prize, Cleveland Art Association, 1893; Webb Prize, Society of American Artists, 1895; Prize, Boston Art Club, 1896; Second Class Medal, Carnegie Institute, Pittsburgh, 1898; Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1889; Silver Medal, Paris Exposition, 1900; Gold Medal, Pan-American Exposition, Buffalo, 1901; Gold Medal, St. Louis Exposition, 1904; Clarke Prize, National Academy of Design, 1905; Third Class Medal, Carnegie Institute, Pittsburgh, 1905; Lippincott Prize, Pennsylvania Academy of the Fine Arts, 1906; Carnegie Prize, Society of American Artists, 1906; Third Prize, Worcester, 1906. Member American Water Color Society; New York Water Color Club; Boston Art Club; Ten American Painters; Associate National Academy of Design, 1902; National Academy of Design, 1906; Munich Secession (cor.); Associé Société Nationale des Beaux-Arts, Paris; National Institute of Arts and Letters.

47. The Chinese merchants. Loaned by the National Gallery of Art, Washington, D. C. (Freer Collection).
 48. The north shore moonlight. Loaned by the artist.
 49. Sundown—Newport. Loaned by the artist.

HOMER, WINSLOW.

Born in Boston, Feb. 24, 1836. Pupil of National Academy of Design and F. Rondel; mainly self-taught. First Prize, Carnegie Institute, Pittsburgh, 1896; Gold Medal, Pennsylvania Academy of the Fine Arts, 1896; Gold Medal, Paris Exposition, 1900; Gold Medal for Water Color, Pan-American Exposition, Buffalo, 1901; Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1902; Gold Medal, Charleston Exposition, 1902; Gold Medal, St. Louis Exposition, 1904. Member National Academy of Design, 1865; American Water Color Society; Century Association; National Institute of Arts and Letters.

50. Early evening. Loaned by Charles L. Freer.

INNESS, GEORGE.

Born in Newburg, N. Y., May 1, 1825; died in Scotland, August 3, 1894. Mainly self-taught. His only regular instructor was Régis Gignoux in whose New York studio he studied for one month in 1845. Visited Rome and Florence and in 1850 painted his first version of "Saint Peters at Rome." Elected member of the National Academy in 1868. Medal Paris Exposition, 1889.

51. Autumn by the sea. Loaned by Frank J. Hecker.

METCALF, WILLARD L.

Born Lowell, Mass. Pupil of Boulanger and Lefebvre, Paris. Honorable Mention, Paris Salon, 1888; Medal, Columbian Exposition Chicago, 1893; Webb Prize, Society American Artists, 1896; Honorable Mention, Paris Exposition, 1900; Silver Medal, Pan-American Exposition, 1901; Silver Medal, St. Louis Exposition, 1904. Member American Water-Color Society; Ten American Painters, Instructor Cooper Union New York and Rhode Island School of Design.

52. The green canopy. Loaned by the artist.
53. Unfolding buds. Loaned by the Detroit Museum
of Art.

MELCHERS, GARI.

Born in Detroit, Mich., 1860. Pupil of Lefebvre and Boulanger in Paris. Honorable Mention, Paris Salon, 1886; First Class Medal, Amsterdam, 1887; Third Class Medal, Paris Salon, 1888; First Class Medal, Munich, 1888; Grand Prize, Paris Exposition, 1889; First Prize, American Institute of Architects, 1891; Medal of Honor, Berlin, 1891; Gold Medal, Art Club of Philadelphia, 1892; Medal of Honor, Antwerp, 1894; Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1896; First Class Medal, Vienna, 1898; Gold Medal, Pan-American Exposition, Buffalo, 1901; Knight of the Order of St. Michael of Bavaria; Chevalier of the Legion of Honor of France, Officer, 1904; Gold Medal, St. Louis Exposition, 1904. Member Paris Society of American Painters; Société Nationale des Beaux-Arts, Paris; International Society of Artists, London; Munich Secession (cor.); Associate National Academy of Design, 1904; National Academy of Design, 1906; National Institute of Arts and Letters.

54. Portrait of Mrs. Gari Melchers. Loaned by the
Detroit Museum of Art.

55. Maternity. Loaned by the artist.

REDFIELD, EDWARD WILLIS.

Born Bridgeville, Del., Dec. 19, 1868. Pupil of the Pennsylvania Academy of the Fine Arts; Bouguereau and Robert-Fleury in Paris. Medal, Art Club of Philadelphia, 1896; Bronze Medal, Paris Exposition, 1900; Bronze Medal, Pan-American Exposition, Buffalo, 1901; Temple Medal, Pennsylvania Academy of the Fine Arts, 1903; Second Hallgarten Prize, National Academy of Design, 1904; Shaw Fund Prize; Society of American Artists, 1904; Silver Medal, St. Louis Exposition, 1904; Jennie Sésnan Gold Medal, Pennsylvania Academy of the Fine Arts, 1905; Medal of Second Class, Carnegie Institute, 1905; Webb Prize, Society of American Artists, 1906; Gold Medal of Honor, Pennsylvania Academy of the Fine Arts, 1907; Third Prize, Corcoran Art Gallery, 1907. Member Society of American Artists, 1903; Associate Academy of Design, 1904; National Academy of Design, 1906; Art Club of Philadelphia; Fellowship Pennsylvania Academy of the Fine Arts. Specialty, landscapes.

56. The brook in winter. Loaned by the artist.

REID, ROBERT.

Born Stockbridge, Mass., 1863. Pupil Boston Museum, Art Students League and Boulanger and Lefebvre of Paris. Medal Columbian Exposition Chicago, 1893; Clarke Prize, National Academy of Design, 1898; Silver Medal for Painting and Gold Medal for Mural Decoration, Paris Exposition, 1900; Silver Medal, Pan-American Exposition, 1901; Silver Medal, St. Louis Exposition, 1904. Associate National Academy, member National Institute of Arts and Letters and Ten American Painters.

57. Evening. Loaned by the artist.

RYDER, ALBERT PINKHAM.

Born New Bedford, Mass., March 19, 1847. Pupil of National Academy of Design under William E. Marshall. Silver Medal, Pan-American Exposition, Buffalo, 1901. Member Society of American Artists, 1878; Associate National Academy of Design, 1902; National Academy of Design, 1906.

58. A horseman. Loaned by N. E. Montross.

SCHILLING, ALEXANDER.

Born at Chicago. Pupil of G. S. Collins. Gold Medal, Art Club of Philadelphia; Silver Medal, St. Louis Exposition, 1904; Member American Water-Color Society and Etching Club of New York.

59. Moonlight. Loaned by Mrs. S. Stein.

STEICHEN, EDUARD J.

Studio at 291 Fifth Ave., New York, and 103 Boulevard du Montparnasse, Paris.

60. The blue hour—Lake George. Loaned by the artist.
62. In our garden at Voulangis—Mrs. S. Loaned by the artist.



No. 53. UNFOLDING BUDS
By Willard L. Metcalf
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No. 54. PORTRAIT OF MRS. GARI MELCHERS

By Gari Melchers

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THAYER, ABBOTT HENDERSON.

Born in Boston, Mass., August 12, 1849. Pupil of Gérôme and École des Beaux-Arts in Paris. Member National Academy of Design, 1901; Society of American Painters, 1879; Royal Academy of San Luca, Rome; Artists' Fund Society; National Institute of Arts and Letters.

63. The virgin. Loaned by the National Gallery of Art, Washington, D. C. (Freer Collection).

TRYON, DWIGHT W.

Born Hartford, Conn., 1849. Pupil of C. Daubigny, Jacques-son de la Chevreuse, A. Guillemet and H. Harpignies in Paris. Bronze Medal, Boston, 1882; Gold Medals, American Art Association, 1886 and 1887; Third Hallgarten Prize, National Academy of Design, 1887; Ellsworth Prize, Art Institute, Chicago, 1888; Palmer Prize, Chicago Interstate Exposition, 1889; Medal, Columbian Exposition, 1893; Webb Prize, Society American Artists, 1889; First Class Gold Medal, Munich International Exposition, 1892; First Prize, Cleveland Interstate Exposition, 1895; First Prize, Tennessee Centennial, 1897; Gold Medal, Carnegie Institute, 1899; Chronological Medal, Carnegie Institute, 1899; Gold Medal, Pan-American Exposition, 1901; Gold Medal, St. Louis Exposition, 1904. Member National Academy, Society American Artists, American Water-Color Society. Professor of Art, Smith College.

64. Moonlight over the sea. Loaned by the artist.
- 64a Morning in May. Loaned by the artist.
65. Before sunrise—June. Loaned by the Detroit Museum of Art.
66. Autumn morning. Loaned by the National Gallery of Art, Washington, D. C. (Freer Collection).
67. Twilight—Autumn. Loaned by the National Gallery of Art, Washington, D. C. (Freer Collection).

TWATCHMAN, JOHN H.

Born in Cincinnati, 1853. Pupil of School of Design and Duveneck, Cincinnati, and of Art School, Munich. Medal, World's Fair, Chicago, 1893; Society of American Artists, 1888 (Webb Prize); Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1895. Member American Art Club, Munich.

68. Drying sails. Loaned by Charles L. Freer.

WALKER, HORATIO.

Born in Canada, 1858. Evans Prize, American Water Color Society, 1888; Gold Medal, Competitive Exposition at American Art Galleries, New York, 1887; Bronze Medal, Paris Exposition, 1889; Gold Medal and Diploma, Columbian Exposition, Chicago, 1893; Gold Medal, Pan-American Exposition, Buffalo, 1901; Gold Medal, Charleston Exposition, 1902; Gold Medal for Oil and Gold Medal for Water Colors, St. Louis Exposition, 1904; Gold Medal of Honor, Pennsylvania Academy of the Fine Arts, 1906; First Prize, Worcester, 1907. Member National Academy of Design, 1891; Society of American Artists, 1887; National Institute of Arts and Letters; Royal Institute of Painters in Water Colors, England; American Water Color Society; Artists' Fund Society; Artists' Aid Society.

69. The wood cutter. Loaned by N. E. Montross.

70. The enchanted Sty—Circe and the friends of
Ulysses. Loaned by the artist.

71. Autumn—Shepherd and sheep. Loaned by the
artist.

WEIR, JULIEN ALDEN.

Born in West Point, N. Y., August 30, 1852. Pupil of his father, Robert W. Weir; Gérôme in Paris. Honorable Mention, Paris Salon, 1882; Silver Medal for Painting and Bronze for Drawing, Paris Exposition, 1889; Medal, Carnegie Institute, Pittsburgh, 1897; Prize (\$2,000), American Art Association, New York; Bronze Medal, Paris Exposition, 1900; Gold Medal, Pan-American Exposition, Buffalo, 1901; Gold Medal for Paintings and Silver for Engravings, St. Louis Exposition, 1904; Inness Medal, National Academy of Design, 1906. Member National Academy of Design, 1880; American Water Color Society; New York Etching Club; Artists' Aid Society of New York; Century Association; National Institute of Arts and Letters.

72. Return of the fishing party. Loaned by the artist.

73. Windham landscape. Loaned by the artist.

WHISTLER, JAMES McNEILL.

Born 1834, died 1903. Studied two years under Gleyre, Paris. Medals, Paris, 1883 (Third Class); 1889 (Gold); Pennsylvania Academy of the Fine Arts, 1894 (Temple Gold). Officer of the Legion of Honor. Represented in the Luxembourg, Paris; Glasgow Corporation Gallery; the Dresden Gallery and the Carnegie Institute, Pittsburgh.

74. Blue and silver—Trouville. Loaned by the National Gallery of Art, Washington, D. C. (Freer Collection).
75. Trafalgar Square. Loaned by the National Gallery of Art, Washington, D. C. (Freer Collection).

WYANT, A. H.

"Born in the little Ohio town of Port Washington, his early art desires got him no farther than the painting of signs, which he did till he was twenty, when he moved to Cincinnati. There, for the first time he saw some meritorious paintings and he was filled with the desire to make pictures. He even came East to consult with George Inness. He was always delicate in health, and as a means of improving his physical condition he joined a government exploring expedition to Arizona and New Mexico. Unfortunately, there were unusual hardships, with the added trial of the party being under the command of a brutal man and, instead of a change for the better, he received a stroke of paralysis, whereby he forever lost the use of his right hand. Undaunted, however, he immediately set about learning to use his left, and happily his work suffered in no wise. While during his life his work brought only modest prices, he was never lacking patrons, and he did not know the grind of poverty combined with a lack of appreciation. Yet it was not really until after his death that the public generally awoke to a realization of his greatness."

ARTHUR HOEBER.

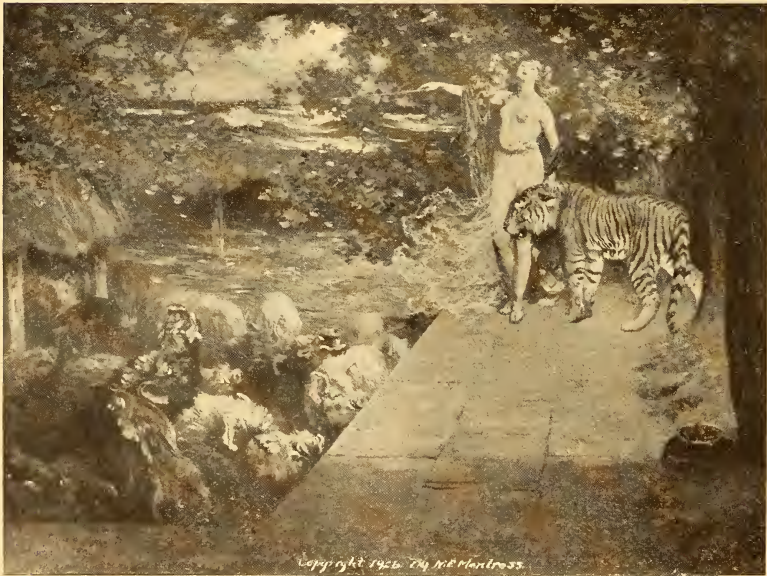
76. Early autumn—Keene Valley. Loaned by Frank J. Hecker.



No. 63. THE VIRGIN
By Abbott H. Thayer



No. 66. AUTUMN MORNING
By D. W. Tryon



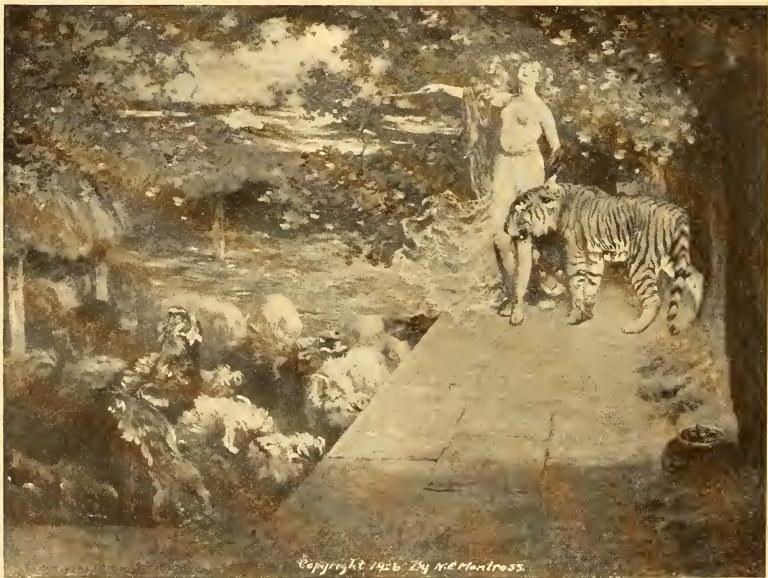
No. 70. THE ENCHANTED STY
CIRCE AND THE FRIENDS OF ULYSSES
By Horatio Walker
Copyright by N. E. Montross



No. 63. THE VIRGIN
By Abbott H. Thayer



No. 66. AUTUMN MORNING
By D. W. Tryon



No. 70. THE ENCHANTED STY
CIRCE AND THE FRIENDS OF ULYSSES
By Horatio Walker
Copyright by N. E. Montross

MICHIGAN ARTISTS

ROOMS IV and V

AVERY, KENNETH NEWELL.

Born Detroit, 1883. Pupil of Jean Paul Laurens. Exhibited in the Salon, Paris, and in several exhibitions in America.

77. Un bourgeois. Loaned by Mrs. J. H. Avery.
78. Portrait of the artist. Loaned by Mrs. J. H. Avery.

BACON, IRVING R.

79. Pensioned off. Loaned by the artist.
80. A windy day. Loaned by the artist.

BARLOW, MYRON.

Born in Ionia, Mich., 1873. Studied at the Detroit Museum of Art School, and at the Ecole des Beaux-Arts under Gérôme. He is a Member of the American Art Association, Royal Institute of Oil Painters, London, and Philadelphia Art Club; Six Academic Silver Medals, Paris; Gold Medal, St. Louis, 1904.

81. The reader. Loaned by Mrs. E. T. Barbour.

CHURCH, FREDERICK STUART.

- Decoration for a dining room. "Flapjacks." Loaned
by Charles L. Freer.
Over mantel piece.

CONELY, WILLIAM B.

Born in New York. One of the pioneer artists of Michigan. Studied at the Academy, New York. Established the first art school in Detroit.

81a. Portrait of R. Storrs Willis, Esq. Loaned by the Detroit Museum of Art.

COUSE, EANGER IRVING.

Born Saginaw, Mich., 1866. Pupil of National Academy of Design, New York; Bouguereau, Robert Fleury and Ecole des Beaux-Arts, Paris. Shaw Prize, Salmagundi Club, 1899; Second Hallgarten Prize, National Academy of Design, 1900; Proctor Prize, Salmagundi Club, 1900; Honorable Mention, Paris Exposition, 1900; Honorable Mention, Pan-American Exposition, Buffalo, 1901; First Hallgarten Prize, 1902; Two Bronze Medals, St. Louis Exposition, 1904. Associate of the National Academy; Member American Water-Color Society; Salmagundi Club, 1898; New York Water-Color Club, 1902; Life Member of the Lotus Club.

82. Indian and turkeys. Loaned by Charles W. Ward.

CRAPO-SMITH, L.

Born in Detroit. Studied with Bouguereau and at the Julian Academy, Paris; with Julius Rolshoven and William M. Chase in New York, and with George Hitchcock in Holland. Exhibited Paris Salon, with the Western Artists, Pennsylvania Academy, New York Society of Water-Colorists. Medal, International Exposition, St. Louis, 1904.

83. The gold screen. Loaned by the artist.

84. House of Madame H. Loaned by the artist.

DABO, LEON.

Born Detroit, 1868. Studied in France and Italy. Member of the National Arts Club, New York.

85. The wave. Loaned by the Detroit Museum of Art.

DABO, T. SCOTT.

Born in Detroit. Studied in France, where he is now living. A frequent exhibitor abroad.

86. Morning on the Seine. Loaned by the Detroit Museum of Art.

GARRETSON, MISS DELLA.

Studied at the Detroit Museum of Art School, National Academy of Design and Art Students' League. Exhibited American Woman's Art Association, Paris; National Academy of Design; American Water-Color Society; New York Water-Color Club; Philadelphia Art Club; Art Institute, Chicago, and Museum of Fine Arts, St. Louis.

87. Cloud effect, Vesuvius. Loaned by the artist.

GARRETSON, MISS LILLIE.

88. Lake Como. Loaned by the artist.

GIES, JOSEPH W.

Born in Detroit. Studied in Paris under Bouguereau and Fleury, and at the Royal Academy at Munich. Returned to Detroit, 1890; taught in the Museum of Art School for five years, and later established the Fine Arts Academy at Detroit, which he has successfully conducted for the past fifteen years.

89. Day dreams. Loaned by the artist.

90. Mildred. Loaned by the artist.

HOPKIN, ROBERT.

Born in Glasgow, Scotland, about 1832; died Detroit, 1909. A Marine artist who spent his entire time in Detroit with the exception of two years spent in Chicago. He is very well known in Detroit, but seldom exhibited outside his own locality.

91. The deserted home. Loaned by William C. Weber.
 92. Marine. Loaned by Charles L. Clark.

IVES, PERCY.

Born in Detroit, 1864. Studied with L. T. Ives, Thomas Eakins in Philadelphia for three years and in Paris for six years. Exhibited, Salon, Paris; National Academy, New York; World's Fair, Chicago; Pan-American, Buffalo, where he received Honorable Mention; St. Louis Exposition. Member Western Artists and Member Jury of Award, St. Louis Exposition, 1904.

93. In the shadow. Loaned by the artist.

IVES, L. T.

Born 1834; died 1894. Studied for two years under Page in Rome. Returning to Detroit, he took up the study of law which he practiced for twelve years, which he then abandoned for art.

94. Ideal head. Loaned by Charles L. Clark.

McEWEN, ALEXANDRINE.

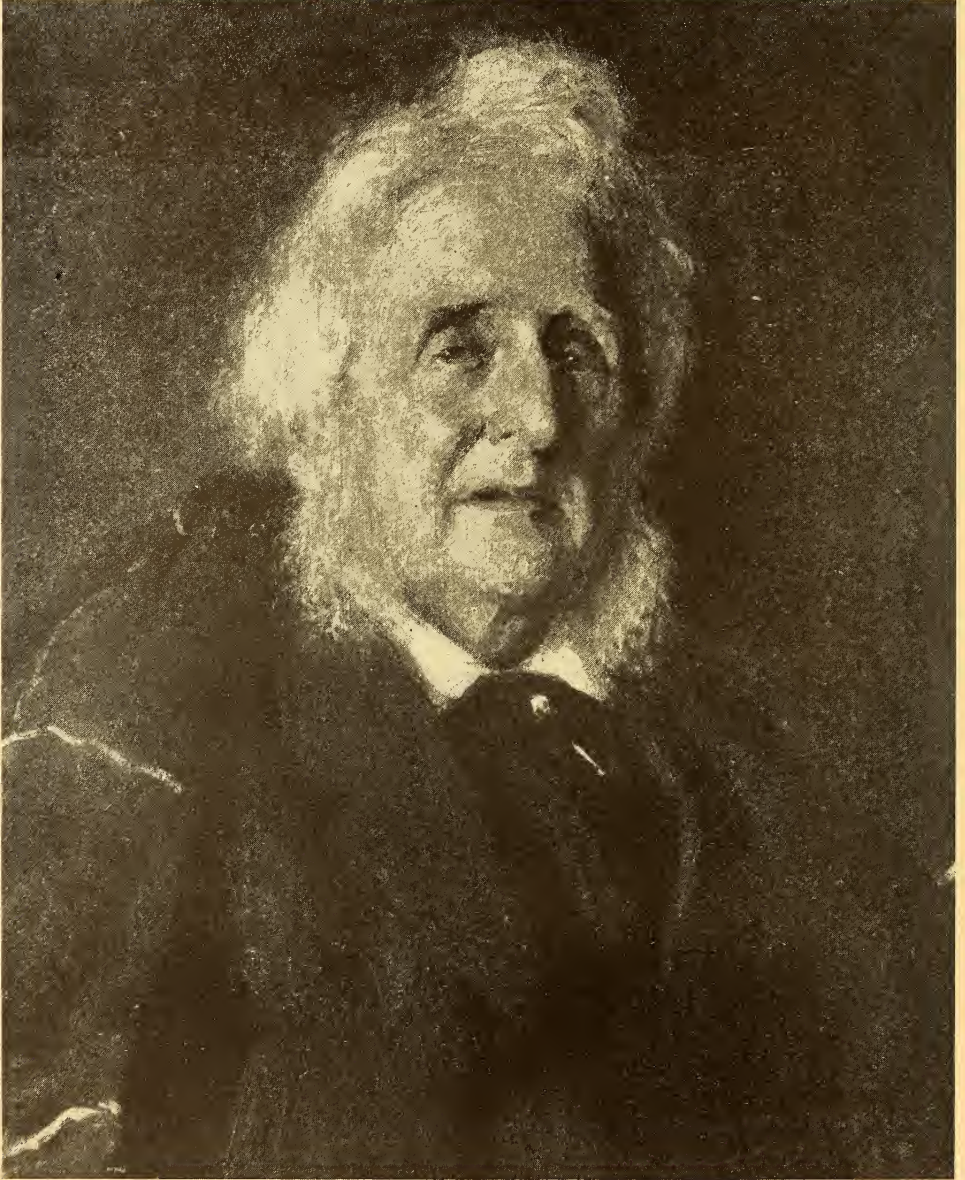
- 94a. Miniatures. Loaned by the artist.

McEWEN, KATHERINE.

- 94b. The white fog. Loaned by the artist.



No. 95. PORTRAIT OF GENERAL R. A. ALGER
By Gari Melchers



No. 104. "IK MARVEL" (Dr. Donald G. Mitchell)
By Gari Melchers

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MELCHERS, GARI.

Born in Detroit, 1860. Studied under Boulanger and Lefebvre, Paris. Honorable Mention, Salon, 1886; First Class Medal, Amsterdam, 1887; Third Class Medal, Salon, Paris, 1888; First Class Medal, Munich, 1888; Grand Prize, Exposition Universelle, Paris, 1889; First Prize Art Institute, Chicago, 1891; Medal of Honor, Berlin, 1891; Gold Medal, Philadelphia Art Club, 1892; Medal of Honor, Antwerp, 1894; Temple Gold Medal, Pennsylvania Academy of Fine Arts, 1896; First Class Medal, Vienna, 1898; Gold Medal, Pan-American Exposition, 1901. Member Paris Society of American Painters; Société Nationale des Beaux-Arts, Paris; International Society of Painters, Sculptors and Gravers, London; Corresponding Member of the Secession, Munich; Chevalier of the Legion of Honor, France, and Knight of the Order of St. Michael, Bavaria.

95. Portrait of General R. A. Alger. Loaned by Mrs. R. A. Alger.
96. Portrait of Mrs. Frederick M. Alger. Loaned by Mr. and Mrs. E. Y. Swift.
97. Portrait of Mrs. Henry D. Shelden. Loaned by Mr. and Mrs. Henry D. Shelden.
98. Portrait of Julius Stroh. Loaned by Julius Stroh.
99. The two communicants. Loaned by Julius Stroh.
100. Portrait of Mrs. Julius Stroh. Loaned by Julius Stroh.
101. The shepherdess. Loaned by Julius Stroh.
102. Portrait of Mrs. Julius Melchers. Loaned by Mrs. Spencer Otis.
103. Vespers. Loaned by the Detroit Museum of Art.
104. Portrait of Ik Marvel. Loaned by the Detroit Museum of Art.
105. The wedding. Loaned by the Detroit Museum of Art.
106. The garden party. Loaned by the Detroit Club.
107. "La novice." Loaned by Frederick M. Alger.
108. "Sainte Gudule." Loaned by Charles M. Swift.

PECK, MISS JULIA.

109. Pewabic pottery. Loaned by the artist.
 110. Saidee. Loaned by the artist.

PITTS, LENDALL.

Born in Detroit, 1875. Studied in France, Switzerland and Germany. Graduated at Harvard, returned to Paris for thorough course under the best masters.

111. Source of the Romanche. Loaned by the Detroit Museum of Art.

ROLSHOVEN, JULIUS.

Born in Detroit, 1858. Studied in New York, Munich, Dusseldorf, Paris with Fleury and in Florence where he now resides. Exhibited several years in Paris Salon, in London and many prominent exhibitions in the United States. Represented in the permanent collection Detroit Museum of Art.

112. Refectory of San Damiano, Assisi. Loaned by the Detroit Museum of Art.

SWIFT, IVAN.

Born in Wayne, Mich., 1873. Pupil of the Art Institute, Chicago, and also studied in Europe. He now resides at Harbor Springs, Mich., where besides painting landscapes, he writes character sketches and poems of the Mackinac region.

113. In the shadow of the hills. Loaned by the Detroit Museum of Art.

WICKER, JOHN PAUL.

Born at Ypsilanti. Studied seven years in Paris under Bouguereau, Fleury and Ferdinand Coimon. Exhibited in the Salon, Paris, three times. Associate Director, Fine Arts Academy, Detroit.

114. Motif. Loaned by the artist.



No. 105. THE WEDDING

By Gari Melchers

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No. 82. INDIAN AND TURKEYS
By E. I. Couse



No. 112. THE REFECTORY OF SAN DAMIANO, ASSISI
By Julius Rolshoven
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WOOD ENGRAVINGS

By

Henry Wolf, N. A.

ROOM VI

Born Eckwersheim, Alsace, 1852. Accorded an Honorable Mention at the Salon, Paris, in 1888; a gold medal at the Salon in 1895; an Honorable Mention at the Exposition-Universelle, Paris, 1889; a medal at the World's Fair, Chicago, 1893; a silver medal at the Exposition-Universelle, Paris, 1900; a silver medal at the Exposition des Beaux-Arts at Rouen in 1903; and a diploma and grand Medal of Honor at the Universal Exposition at St. Louis in 1904, "awarded by the International Superior Jury for his distinguished services for the advancement of the art of wood engraving." He has served as a member of the American National Juries of Selection for the Paris Exposition of 1889 and 1900; of the juries of selection and recompense for the Pan-American Exposition, Buffalo, 1901, and similar juries for the Universal Exposition, St. Louis, 1904.

At the age of fifteen he went to Strasburg to study in the school of Arts and Crafts. There he met the wood engraver, Jacques Levy, and through him was attracted to the art and at the same time he sought to perfect his drawing by becoming a pupil of Emile Schweitzer. In 1871 he came to America, and the end of the next year saw him settled in the city of New York, where he has been content to live and work, a citizen of the United States by adoption.

During the eighties and early nineties "American wood engraving, of which he was the flower, astonished the world by reason of its excellence," and for the first time Europe looked to the United States for an art and proceeded to follow it. Under the patronage of the Century and Harper's magazines great strides were made, not only in the intelligent handling of the burin but in perfecting the printing process, and in improving the quality of paper to be printed upon.

But the work was slow and costly. Photographic processes had already made their appearance, and with the discovery of the "half-tone" process, which could reproduce drawings and photographs in one-twentieth of the time in which the wood engraver could do it, with a relative reduction in cost, wood engraving at its most brilliant period was dealt a death blow. As the newer method of reproduction gained in popularity, the men who had worked side by side with Mr. Wolf turned, one after another, to other and more lucrative branches of art expression, and he alone remained with box-wood before him and graver in hand striving to express those things, and doing those works, which only time and posterity can truly reward.

In an article, "The Rise and Decline of Wood Engraving," written by Mr. Wolf, he says: "To engrave a painting is quite different from reproducing a drawing in black and white. Here you have the values before you, the engraver needs only to render them. In the painting there are many colors—relative values that must be taken into consideration—the harmony must be rendered. Oftentimes the painting is very large; the engraving is sometimes in proportion to it as one to a hundred. . . . In such cases the engraver has to eliminate, keeping the eyes on the essential parts, in order not to overcharge the engraving with unnecessary details.

"The wood cutter of Durer's time reproduced simple facsimile. This required only patience and a steady hand, but little thought. The modern wood engraver has to render tone, light, shade, atmosphere, texture in lines that must be improvised to suit the details of the subject. It requires deep study; the engraver has to calculate how much wood to take out of the block, how much to leave untouched, in order to reproduce in black and white the relative values and the effect of a drawing or painting. The engraver has to be an artist. His art is difficult, the technique is hard to master; he has to practice a great many years till he knows his material. As the engraver proceeds on his block he cannot see the effect of his work as does the draughtsman, the painter, the sculptor; all he sees are colorless lines and stipple. By his experience only is he able to calculate and see in his mind how the variety of lines will look when printed on the paper. Every line, every dot has to be reckoned with—each one must contribute to the harmonious whole.

“An untouched plate would print black; lines or stipple cut out with the graver remain white. The graver’s means are stipple, line, and cross line; with these elements he has to run the whole gamut from black to white to reproduce a painting, whether landscape, genre or portrait.”

It must not be thought Mr. Wolf must wait for posthumous fame to be appreciated. Already his prints are in the great collections of Europe and America—the Villia Doria at Rome, the Ecole au Livre at Paris, Bibliothèque Nationale, Paris, at the Musée Municipal, Strasburg, Alsace, at the Buffalo Fine Arts Academy, Buffalo, New York, at the John Herron Art Institute, Indianapolis, Indiana, and many others, Budapest Museum, Congressional Library, New York Public Library, etc., and in many private collections.

On the occasion of his receiving a medal at the Exposition des Beaux-Arts, Rouen, in 1903, an art critic of that city said: “Mr. Henry Wolf is perhaps the first wood engraver of the world. He possesses a delicacy of burin that hardly allows the execution to be seen; while the suppleness of his graving is such that his proofs might easily be mistaken for paintings in *grisaille*”—a delicate gray. Truly, as Mrs. Chandler says in her appreciation of the master wood engraver, “by some subtle magnetic power he catches the very *feeling* of the painter, and, through his own fine soul and touch, transmits it to us. While the lines in his prints do not fail to preserve the outward appearance of the original, they fairly vibrate with sympathetic desire to make us know the very spirit of the painting.”

In the present collection one has ample opportunity to study the engraver’s interpretation of paintings by men like Chase, Weir, Sargent, Alexander, Shannon, etc., men still living and whose work is peculiarly associated with this country, as well as Leonardo da Vinci, Velasquez, Vermeer, Manet, and our own Whistler. And finally, certainly not least in point of interest, are Mr. Wolf’s four originals—“The Evening Star,” “The Morning Star,” “A Scene in Lexington, N. Y.,” and “Morning Mists.” Surely one may say, with small fear of contradiction, that here at last is a painter-wood-engraver.

- 1 Woman at the Window, after Vermeer.
- 2 Boy with a Sword, after Manet.
- 3 Don Balthazar Carlos, after Velasquez.
- 4 Portrait of a Girl, after de Predis.
- 5 Thomas Carlyle, after Whistler.
- 6 My Mother, after Whistler.
- 7 Miss Alexander, after Whistler.
- 8 Little Lady Sophie of Soho, after Whistler.
- 9 Mr. Jean Léon Gérôme.
- 10 Sir Henry Irving.
- 11 William T. Evans, Esq., after Jongers.
- 12 Robert Louis Stevenson.
- 13 Mr. Joseph Pulitzer, after Sargent.
- 14 Thomas Jefferson, after Charles Wilson Peale.
- 15 Beatrice d'Este, after Leonardo da Vinci.
- 16 The Engraver Henry Wolf, after Irving R. Wiles.
- 17 Spanish Girl, after Velasquez.
- 18 George Washington, after Gilbert Stuart.
- 19 Judge Jones, after Gilbert Stuart.
- 20 Hon. Joseph H. Choate, after Sargent.
- 21 James C. Carter, Esq., after Sargent.
- 22 Girl with Parrot, after Sargent.
- 23 Portrait of a Man, after Lenbach.
- 24 Portrait of Mrs. Creelman, after Shannon.

- 25 Portrait of a Lady, after Irving R. Wiles.
- 26 Lady with a Lute, after Vermeer.
- 27 New England Peddler, after Eastman Johnson.
- 28 The Music Room, after Whistler.
- 29 Shipwrecked Sailor, after Howard Pyle.
- 30 A Quiet Hour, after John W. Alexander.
- 31 Girl with Mirror, after Irving R. Wiles.
- 32 In the Adirondacks, after Wyant.
- 33 The Roadside, after R. Swain Gifford.
- 34 The Woodgatherers, after George Inness.
- 35 Information, after Meissonier.
- 36 A Mousmée, after Robert Blum.
- 37 A Flower, after John W. Alexander.
- 38 A Gentlewoman, after J. Alden Weir.
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