

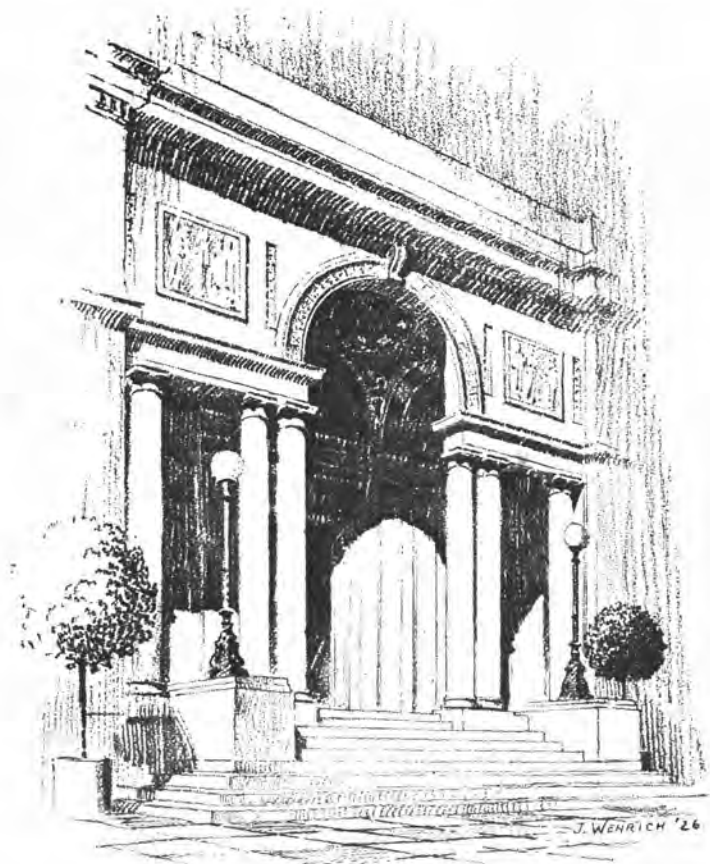
THE BULLETIN

OF THE MEMORIAL ART GALLERY
ROCHESTER, NEW YORK

Volume I

Number 1

ISSUED MONTHLY FROM OCTOBER TO JUNE—OCTOBER-NOVEMBER, 1928



The officers and directors of The Memorial Art Gallery, in publishing a monthly Bulletin, of which this is Volume I, Number 1, welcome the opportunity of setting forth the activities of the Gallery—its acquisitions, exhibitions, program of events, and educational offerings, to the members who support them, the general public who may not be aware of them, and the museums who share them in the effort to make widespread a love and knowledge of art.

The Opening Exhibition

ONE of the most interesting projects which The Memorial Art Gallery has lately undertaken in its special exhibition policy is the Homelands plan of assembling the arts and crafts of the various national groups represented in the population of Rochester for period displays. What has been done heretofore for the Italians, the Poles, and the Danes is this month directed toward the Dutch-descended of the city, in an exhibition of paintings, furniture and decorative arts of 17th Century Holland, which is opening the Gallery year. It has given Galleries D and E the intimacy of arrangement of a Dutch Renaissance interior, in which cupboards of oak and rosewood, Flemish tapestries, tall floor clocks and hanging wall-cabinets provide a complete setting for a loan group of 17th Century Dutch paintings from the Paul Bottenwieser Galleries of New York.

Upon the invitation of several American museums, Mr. Michael Cuypers of Rochester has imported directly from Holland this collection of Dutch furniture and decorative arts and Flemish tapestries, which is here opening a circuit of American museums. It has been augmented by loans of pewter and Delft from the collections of Mrs. John W. Oothout, Mrs. George W. Thayer, Mrs. Clarence King Moore, Miss Helen Ellwanger, Mrs. George Herdle of Rochester and the Rochester Municipal Museum. Fortunately, the seven large cupboards are each representative of a characteristic type of Dutch furniture of the Renaissance and early 18th Century, from the severe and sombre lines of the early pieces to the elaboration of outline and detail of the two Baroque examples. A summarizing adjective to be applied to even the most widely divergent of these types would be "architectural," characterizing the general tendency toward restraint in the geometric breaking of surfaces into panel and pilaster units and the care for

proportion. The 17th Century Flemish dresser presents a significant contrast in its elegantly coffered doors and carved pilasters and drawer-fronts, which are in markedly high relief.

Oak is the characteristic choice of wood with ebony, palissander, and burl walnut inlay frequently employed for embellishment.

Through the courtesy of the Paul Bottenwieser Galleries of New York and Berlin, an important group of paintings of the Dutch School is included in the exhibition, representing three significant phases, genre, portraiture, and landscape of the greatest century of Dutch-painting.

The development of the Dutch School came in the early Seventeenth Century after the expulsion of the Spaniards from Holland and the subsequent establishment of the Dutch States as an independent Republic. With this political revolution came a revolution in religion. Catholicism was replaced by Protestantism, leaving no field for the emotional, religious painting so dominant in Catholic countries; nor did the strong influences of Italian classicism have any effect. With political and religious independence, Dutch art developed along entirely original lines. The attainment of a greater degree of peace and security and the growth of commerce gave rise to a well-to-do bourgeois class and brought about conditions favorable to the fostering of native artistic energy.

One of the first manifestations of interest in art on the part of the wealthy bourgeoisie was the custom of having the family portraits done, giving rise to one of the most notable schools of portraiture in the history of art, of which Frans Hals and Rembrandt were the greatest masters. The most notable of Rembrandt's pupils was Ferdinand Bol (1616-80), whose pair of portraits of a man and his wife, in this exhibition, date from about 1640, in his earlier



View of one of the two galleries of Dutch Paintings and Furniture of the 16th to 18th Centuries, which opened the Exhibition Year

period when he often reached his master's perfection. In these portraits one sees a keen portrayal of character and a refinement enhanced by the chiaroscuro that is such a feature of the Rembrandtesque style.

But portraiture was only one of the chief types of painting practiced by the Dutch artists. Still-life groups presented excellent opportunities for a display of skill in representing arrangements of flowers, fruit, pottery, game, or fish; and gave expression to the real delight which the Dutch took in such objects in themselves. An example is the Still-life with fish by Abraham Van Beyeren (1620-1675), one of the foremost of these painters, whose work had a great deal of influence upon the evolution of genre painting in Holland.

The genre scenes are a most natural product of Dutch life and temperament, and a real reflection of the relative peace and security that Holland enjoyed. They give us glimpses of domestic life of all classes—the soldiers in their quarters, the peasants in their homely surroundings or in the village streets, and the upper classes at more refined

domestic occupations within their homes. It was the representation of these interiors that the Dutch search for scientific truth in problems of space, light and color, their taste in orderly arrangements of figures and objects in a balanced setting, and their skill in the rendering of rich textures, combined to create a type of art excellently their own. Among the examples of this work in the exhibition is an Interior by Pieter Janssens, in which there is a beautiful glow of reflected light, with the typical composition of extended perspective, penetrating into two adjoining rooms. It is evidently the same apartment as that pictured in the Janssens interior in the Six Collection in Amsterdam. This artist painted in the manner of Pieter de Hooch, who was excelled only by the perfection of Vermeer. Another little genre of splendid quality by Gabriel Metsu (1630-1667), presents a lady sitting at a table. Jan Steen (1628-1679), most noted for his gay scenes of peasants in taverns, is represented in this exhibition in an unusual mood by the Flight into Egypt. Although Nicolas Maes (1632-1693) was



"Eight Saints," one of the most important items in the exhibition of Russian Icons and Byzantine Primitives now on view in Gallery C, is a diptych of the 16th Century from the collection of the Princess Tenisbeff. This group of 16th and 17th Century Icons, representing the traditional types of the Old Believers' worship, was collected by the International Art Center in the Siberian Taigas.

primarily a genre painter, he also did sensitive portraits, such as the one of a youth with his dog, which betrays some Flemish influence impressed on his style during his stay in Antwerp.

Landscape painting, of a newer and more naturalistic sort, which was to have a profound influence on the later work of English and French masters, was also practiced by the Dutch artists of this period. One of the greatest of these men was Jacob Van Ruisdael (1628-1682), whose art is seen here in

two landscapes, one a view of Haarlem from a distance, a characteristic bit of the flat country of Holland enhanced by cool cloud and shadow effects which are broken here and there by glowing patches of sunshine; the other typical of the charming and romantic Swiss landscapes painted in his later period. Meindert Hobbema (1638-1709) was the last of the best Dutch painters. His *Landscape with a Mill* imparts a feeling of the naturalistic character of this school of painting.

The Thursday Evening Lectures

ARRANGEMENTS are being at present completed for the annual series of evening lectures to be offered by the Gallery on successive Thursday evenings beginning November 8th and continuing through December 13th. The completed list of lecturers and their subjects will be published in the next *Bulletin*. Because of the change to Friday evening of the Eastman Concert Series, the Gallery has taken Thursday as its regular function night.

A notable group of American authorities in various fields of art is being engaged to come to the Gallery to offer

these five lectures on "Great Personalities in the History of Art," the first three of whom are here announced.

On November 8th, Dr. Charles Currelly, Director of the Royal Ontario Museum, Toronto, will open the series with a lecture on "The General Growth of Chinese Art through its greatest personalities." He will be followed by Professor Frank Jewett Mather of Princeton, on "Raphael." The following Thursday evening Dr. Ewald Eiserhardt, Professor of the History of Art Department of the University of Rochester, will speak on "Albrecht Durer," presenting

The Educational Work

THE year has begun in full activity in the Educational Department, with enrollment completed and waiting lists formed for every class.

To gain an adequate picturing of a Gallery day in this department is to arrive at eight-thirty in the morning with a Board of Education or New York State Railways Bus as it unloads its band of forty-odd children visitors coming for a Gallery Talk on the collections, and continue through a busy schedule of modelling, painting and drawing classes, informal studio-hours of independent work at an easel or modelling stand, and illustrated lectures for public school classes, until the very hour of closing itself.

The Department of Art Instruction, directed by Miss Blanca Will, which uses the creative experience of modelling, painting and drawing in class and studio hours, has its engaging headquarters in the Children's Museum and adjoining modelling room. Ten classes of carefully limited size, in which 182 children are enrolled, have been assembled from those who have voluntarily registered, others selected as specially talented in their schools, and the children of Gallery members. In addition to these scheduled classes there are daily studio-hours from two until five o'clock to which the children come without appointment to work independently or with guidance from themes of their own imagining or set-up still-life groups. The daily attendance in these voluntary groups has ranged from ten to thirty. Those children who prefer to sketch from objects in the collections are given drawing-boards and the freedom of the main-floor galleries.

The following schedule of classes will outline the weekly program of this department:

- MONDAY: 3 to 5 P.M.
Painting and Drawing Class
Ages, 12 to 16—Enrollment, 18
- TUESDAY: 3 to 5 P.M.
Painting and Drawing Class
Ages, 12 to 18—Enrollment, 21

WEDNESDAY: 2 to 5 P.M.
Children's Museum Hour of Drawing and Art Appreciation

THURSDAY: 3 to 5 P.M.
Modelling and Sculpture Class
Ages, 13 to 21—Enrollment, 20

FRIDAY: 3 to 5 P.M.
Modelling and Painting Class
Ages averaging 15—Enrollment, 19

SATURDAY: 9 to 10:15 A.M.
Classes for the Children of Members
Modelling and Sculpture
Ages, 7 to 11—Enrollment, 16
Painting and Drawing
Ages, 7 to 11—Enrollment, 18

10:30 to 12 A.M.
Classes for the Children of Members
Modelling and Sculpture
Ages, 11 to 15—Enrollment, 20
Painting and Drawing
Ages, 11 to 15—Enrollment, 17

2:30 to 4:30 P.M.
Modelling and Sculpture
Ages, 12 to 17—Enrollment, 17
Painting and Drawing
Ages, 11 to 17—Enrollment, 16

VOLUNTARY STUDIO-HOURS—2 TO 5 P.M.
Monday and Tuesday
Modelling for Boys and Girls over 15
Wednesday, Thursday and Friday
Painting and Drawing for all ages

The Painting and Drawing Classes have been engaged in memory drawing, sketching from memory still-life arrangements or figures in action, for the purpose of training their powers of significant observation and memory. With the object of eliminating all but significant form, contour drawing has been attempted, with a study of Rodin, his life and methods of working.

The Modelling Classes have been working from live animal models, a bunny in this case, either sketching him from life or making compositions of their own motives.



A class of Junior High School students selected for their special ability in painting and drawing at work in an Afternoon Studio-Hour in the Children's Museum

Sunday Four O'clock Gallery Hours

A SERIES of informal Sunday afternoon museum hours, entitled Four O'clock Lectures, to be given weekly unless otherwise announced, was opened on the seventh of October to continue through the season. Descriptive of the permanent or special exhibitions, or as independent programs, they are a further extension of the Gallery's educational offerings, of which many are eagerly availing themselves.

The three so far given have been on the subject of the collection of Dutch paintings and furniture of the 16th to 18th Centuries which is the notable opening exhibition event of the year. On October seventh, Mr. Michael Cuypers of Rochester spoke on the Design and Use of Dutch Furniture and its Antiquarian Significance; on October fourteenth Mr. Henry E. Scott, Jr. of the Gallery staff gave a Gallery Talk on the collection of Dutch Paintings of the 17th Century; on the following Sunday Mr. Cuypers again spoke in continuation

of the subject of Dutch furniture with particular reference to the craftsman as a designer.

On October twenty-eighth, there will be a Gallery Talk on the collection of Russian Ikons by the Reverend Gordon Hern of Dunnville, Ontario, Canada, who has devoted many years to a study of Russian picture-worship and the ancient art of the ikon-painters. On the closing Sunday of the exhibition, November fourth, there will be a program of Russian sacred and secular songs by the Choir of St. Josephat's Ukrainian Church, directed by Mr. Peter Grutschetsky, in further reference to the collection of Russian ikons. The last event has been arranged in cooperation with Mr. Theodore Fitch, Director of the University of Rochester Glee Club and of the faculties of the Eastman School of Music and the University. The Ukrainian Choir will sing in costume, either in fountain Court or the Little Theatre.

The Membership Department

THE Membership Department welcomes the opportunity which the newly inaugurated *Bulletin* affords of presenting for the first time directly to the members of the Gallery the many activities which their dues are supporting. Heretofore there have been no means other than the Annual Report of picturing the Gallery in action along the manifold lines of its public educational endeavors. Such a mirror of events, it is hoped, this *Bulletin* will be, for the many in Rochester who have enlisted themselves in its support.

The following have been added to the Gallery membership during the year 1927-28:

CONTRIBUTING MEMBERS

Bowen, Edmund I.
Watson, Dr. James S.
Watson, Mrs. James S., Jr.

ANNUAL MEMBERS

Allen, Francis P.
Beckley, Mrs. Walter
Bellamy, Mrs. David
Bennett, Mr. and Mrs. Burton G.
Bohacket, Herbert H.
Brightman, Mrs. Frederick H.
Calkins, Daniel N.
Chapman, Mr. and Mrs. Albert K.
Church, Edward W.
Cox, Mrs. Walter P.
Crouch, Mrs. Sara H.
Dickinson, Dr. and Mrs. James T.
Eiserhardt, Dr. Ewald
Fennyvessy, Albert A.
Finucane, Mrs. Richard G.
Ford, Mrs. Francis
Havens, James D.
Haverstick, Mrs. Frantz

Hibbard, William W.
Hunter, Mrs. Fred W.
Kidd, Mrs. James H., Sr.
Kneath, Mrs. Watkin W.
Lane, Mrs. Gerould T.
Lindner, Adelyn M.
Lunt, Mrs. Thomas E.
MacDowell, Mr. and Mrs. Embry C.
Macomber, Mrs. William B.
Miller, R. T., Jr.
Morris, Mrs. Austin G.
Norton, Benjamin H.
Perkins, Mrs. James Breck
Ramsay, Mrs. Harry M.
Reineman, Mr. and Mrs. Howard H.
Rosenberg, Mrs. Harry
Sawyer, Mrs. Foster
Shempp, Mrs. Nina F.
Swan, George T.
Todd, Walter L.
Wells, Mrs. Howell
Wells, Mrs. William K.
Yawman, Francis J.

ASSOCIATE MEMBERS

Botsford, Gertrude
Bowman, Charlotte
Carruth, Mrs. Charles A.
Cuypers, Michael
Dunn, Emelene A.
Farr, Mrs. Barclay M.
Jones, Emily J.
Kidder, Agnes Rix
Livingston, Mrs. Amanda
Miller, Mrs. Lewis H.
Murray, Alexander
Niblack, Everett
Palmer, Helen and Flora
Potter, Mrs. Rowland
Segal, Bernard
Strickland, Mrs. William J.

Thursday Evening Lectures—continued from page 4

the German "Personality" and commemorating the 400th Anniversary of Durer's death in April of 1528.

The plan of former years will be followed in the issuing of tickets, opening the privilege to the members of the Gallery until the Monday before each lecture, after which applications may be made by the public. Members desir-

ing to attend the entire series of five lectures may reserve their tickets before the first lecture, which will then be either mailed to them upon request or held at the Gallery to be called for personally on the lecture evenings. Inability to use the tickets on any of the five occasions should be reported, so that the held tickets may be released.

THE MEMORIAL ART GALLERY

University Avenue, between Prince and Goodman Streets

STAFF OF THE GALLERY

Director: GERTRUDE HERDLE
Assistant to the Director: HENRY E. SCOTT, JR.
Secretary to the Director: JESSIE A. VAUGHN
Director of Educational Work: MABEL TRATHEN WRIGHT
Director of Art Instruction: BLANCA WILL
Assistant and Curator of the Children's Museum: ANNE MAE HEACOCK
Membership Secretary: GRACE R. MACDOWELL
Assistant: MARION SCONFETTI
Librarian and Custodian of Prints: MARY E. McCONNELL
Publicity Secretary: MABEL TRATHEN WRIGHT
Registrar: MABEL E. LANSING
Superintendent of Buildings and Grounds: RAY M. PIKE
Assistant: WILLIAM HONDORF

ADMISSION

Daily: 9 A.M. to 5 P.M.

Sunday: 1:30 P.M. to 5:30 P.M.

Admission free every day except Friday, when a charge of twenty-five cents is made to all but the members of the Gallery and their friends, and school children.

The Gallery is closed on July 4th, Thanksgiving Day, Christmas and New Year's Day, and Labor Day.

GUIDANCE TO SPECIAL GROUPS

THE OPPORTUNITY of special guidance through the collections is offered to groups and study clubs with a minimum attendance of five. Because of the pressure of many duties, it is necessary to make arrangements for such appointments with the Registrar in advance.

To clubs guaranteeing an attendance of no less than thirty, an evening hour may be offered upon application.

WHEEL CHAIRS

FOR THE CONVENIENCE of visitors wheel chairs are available, and ascent to the main floor made possible by elevator.

THE ART LIBRARY

THE ART LIBRARY of works on art, books, magazines, photographs, prints, lantern-slides and portfolio plates, is open daily from nine to five o'clock, and on Sunday afternoons from two to five-thirty between October and May. A ruling of the Library Committee has now extended the borrowing privilege to the public, for loans.

PUBLICATIONS

COPIES OF THE *Bulletin*, mounted photographs and postcards are for sale at the Registrar's desk at the main entrance. By recent ruling of the Board of Directors, catalogs of the current exhibitions are given free to all gallery visitors. They may be procured at the desk.

MEMBERSHIP

PATRON MEMBERS: Contributing annually \$500.

SUPPORTING MEMBERS: Contributing annually \$250.

SUSTAINING MEMBERS: Contributing annually \$100. or more, but less than \$250.

CONTRIBUTING MEMBERS: Paying annually \$25. or more but less than \$100.

ANNUAL MEMBERS: Paying annually \$10. or more, but less than \$25.

ASSOCIATE MEMBERS: Teachers and those professionally engaged in art work, paying annually \$5.

BULLETIN OF

THE MEMORIAL ART GALLERY

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The dues of membership in The Memorial Art Gallery include a subscription to the Bulletin, which is mailed to all members in good standing. Communications should be addressed to the Editor.