Head of an Assyrian

Seventh Century B.C.
CALENDAR

March
1—2:45 p.m.—Puppet demonstration for teachers.
2—3:30 p.m.—Wood Winds, talk for children.
2—8:00 p.m.—Opening, Honolulu Artists’ exhibit.
2 to 16—Exhibit, Association of Honolulu Artists.
3—3 p.m. and 7:45 p.m.—Japanese Girl Day program.
5—4:30 p.m.—Robin McQuesten Quintet, concert.
5—Japanese Girl Day doll exhibit closes.
7 to April 2—Exhibit of French furnishings.
7—7:45 p.m.—Phonograph concert, bi-weekly.
8—2:45 p.m.—Drawing demonstration for teachers.
9—3:30 p.m.—Brass Winds, talk for children.
9—7:45 p.m.—Kulumanu Studio dance recital.
12—International watercolor exhibit closes.
16—3:30 p.m.—Music and dance, children’s program.
17 to 31—One-man shows by Honolulu artists.
19—4:30 p.m.—Johanna Wilcox Glee club.
21—7:45 p.m.—Phonograph concert, bi-weekly.
23—7:45 p.m.—Poetry recital, Clifford Gessler.
26—4:30 p.m.—Symphony talk by Fritz Hart.
28—Japanese print exhibit, Nomura loan, closes.

April
1 to 15—Modern Japanese woodblock exhibit.
4 to 30—Hawaiian photographs, R. S. Baker exhibit.
15 to May 7—Knoedler “Nest Egg” print exhibit.
16—4:30 p.m.—Recital by Allen Akana, tenor.
23—4:30 p.m.—Symphony talk by Fritz Hart.
25 to 26—10 a.m.—9:00 p.m.—Garden club exhibit.

May
2 to 14—Honolulu school children’s art exhibit.
5—3 p.m. and 7:45 p.m.—Japanese Boy Day program.
7—4:30 p.m.—Music, program by school children.
14—4:30 p.m.—Music, program by school children.
16 to 28—Art by children in Academy classes.
16 to 28—Art by University of Hawaii students.
21—4:30 p.m.—Music, program by school children.
27—4:00 p.m.—Van Cleve student dance recital.
28—4:30 p.m.—Music, program by school children.
Recent gifts to the Honolulu Academy of Arts have greatly enriched the collection of ancient art in our community. It now becomes possible for us to catch a reflection through them of the ideals and social background of peoples remote from us in time and space yet strangely akin to us in their directness and in the quality of their art.

A clear impression of the evolution of the art is given by the collection of sculptures, from the relief of the Egyptian Pharaoh, 2500 B.C., down through the brilliant epochs of the Assyrian, Greek, and Roman cultures, to the third century A.D.

Egyptian Relief—C. 2500 B.C.

The figure of a Pharaoh is important because it was carved in the Old Empire, one of the most brilliant periods of Egyptian culture. It is one of a series showing the king engaged in various pursuits. The long corridor leading to the sanctuary where the king’s body was to lie in state for 4000 years must have presented an impressive appearance decorated with figures of such simple dignity.

The Egyptian artist was looking for those salient lines which would present the Pharaoh in the completest realization of his personality. He found those lines in the profile of the head, in the full frontal posture of the torso, subtly boasting of broad shoulders and slender waist, and again in the profiles of the arms and legs. These he has presented with the dignity of a simple and large design,
with the traditional conventions of his artist class. There are traces of color in the body of the king. Above him are hieroglyphic characters, beautifully spaced.

**HEAD OF AN ASSYRIAN—7TH CENT. B.C.**

The golden age of Assyrian art ended with the line of the Babylonian king, Nebuchadnezzar. About that time this profile was carved. It bears the stamp of a man who did not hesitate—no mere craftsman cut this bold vigorous head. It shows the characteristic Assyrian type, with its aquiline nose, curled beard and prominent, beetling eyebrows, but there is more here than the massiveness that characterized the Assyrian figure. The artist has felt and expressed a powerful personality.

**ASSYRIAN WARRIORS—7TH CENT. B.C.**

These are carved in crystal granite, now badly damaged. The sculpture gives a vivid sense of the rhythm of marching men and calls to mind the dramatic word pictures of the Hebrew poets, Amos and Isaiah, who knew so well these marching soldiers. "They come with speed, swiftly, none shall be weary nor stumble among them."

**TERRA COTTA FIGURINE—GREEK—6TH CENT. B.C.**

Here is the work of the archaic Greek sculptor, much hampered by the difficulties of modelling the human figure. The artist has given us a glimpse into that era before the Parthenon was built. The drapery is formalized, the mouth is upturned in the smile which was considered correct. There are traces of color in this little figure of a girl with a dove. Probably it was a votive offering.

**FRAGMENT OF A BOY—GREEK—5TH CENT. B.C.**

This small but exquisite fragment of a boy also may have been votive sculpture. The artists now had mastered the problem they had set themselves. The delicate play of light and shade upon the carefully modelled body carries us into the very heart of the rich artistic age of Pericles.
In the fifth century, the Athenians, made wealthy with tribute money and the acquisition of silver mines, were driven by a great urge to make their city the most beautiful in the world. Pericles, Phidias, and Socrates were working along with hundreds of unknown thinkers and artists, unified by the same ideal. The quality of discrimination was felt in every field of the arts. The everyday needs of people were met by craftsmen who worked with the simplicity and restraint of great artists.

Our fragment of a gravestone is made in the conventional style. The three figures are placed within the upright pillars which suggest a door. The artist has coped with the problem of perspective which was "modern art" in his time by carving the figure of the maiden in high relief, almost in the round, while the other two figures are made to recede into a middle and far distance by the simple expedient of low and still lower relief.

Two thousand five hundred years have passed since it was made. It was not at all wonderful in its day. But the simple dignity and sincerity with which the artist has expressed the pathos of parting give us an insight into the Greek way of life.

HEAD OF GODDESS—4TH CENT. B.C.

In this century the sculptors were interested in giving to their figures an emotional quality. There is a gentleness
about this head which makes us feel that she may have been the goddess of love. It is carved by an artist who was interested in the grace and charm of the model. A fifth century sculptor would have given to the stone a more vigorous spirituality.

FIGURE OF A MAIDEN—4TH CENT. B. C.

Probably this is a Roman copy of a fourth century Greek work. After Praxiteles, sculptors were profoundly influenced by his ideals. The study of equilibrium and balance intrigued them. Thin filmy drapery was used to clothe the body but only to enhance its charm. The relief of a girl carrying a jug and cup also belongs to this period. Though small, it has all the quality of the great sculpture of this time.

THREE TANAGRA FIGURINES—4TH CENT. B. C.

The painted terra cotta figurines reveal a new and very beguiling Greek lady which the large sculpture, concerned only with goddesses, had neglected. None of them is twelve inches high. One is the figure of a man who looks important enough to be an orator. It has even a monumental quality. The dancing lady stands delicately poised. Her swirling garments give a delightful movement yet a living body seems to direct every fold of the drapery, so completely is the structure beneath realized. The other figure is in the unmistakable pose of a lady not at all depressed by what she sees in her looking-glass.

ROMAN TORSO—1ST CENT. A. D.

The torso of a warrior is probably a copy of a Greek Hermes, perhaps after one that was made by Polycleitus and widely copied. An interest in fine workmanship and attention to finish characterizes the sculpture of this period. The small Greek fragment of an Aphrodite with its filmy draperies through which the delicately modelled figure shows is also of this sophisticated age.
HELLENISTIC SARCOPHAGUS—3RD CENT. A. D.

Hellenistic or Greek-like is the term used to describe the art of this period. Hundreds of sarcophagi were produced in the second and third centuries A.D. For a heroic personage, the labors of Hercules afforded a fitting decorative theme, subtly calling attention to his culture in Greek literature as well as to his courage.

Our two fragments belong to the same sarcophagus and are executed in the best manner of this period. The relief is deeply undercut. At times it is almost sculpture in the round. The decorative figures must have made a continuous pattern around the four sides. The two long sides carry the striding, weighted figures forward yet the artist has given them restraint and stability. The end panel is executed with a reposeful subject and balances the design in the accepted style.

HELLENISTIC HEAD—3RD CENT. A. D.

This portrait of a philosopher was made at a time when the achievement of individuals had made portraiture the most important field for the artist.

The sculptor had at his command all the technique and skill that had been the slow accumulation of the ages. He was able to give a faithful portrait of his sitter. He was not afraid to cut boldly, going deep into the stone to bring out all that he sensed of the personality of the man. With insight and sympathy he has shown us a Roman gentleman who was able to look out upon a rather difficult world from his vantage ground of gentle tolerance and poise.

It is a far cry from the head of the Assyrian warrior to this cultured gentleman of an age that was trying to recapture the spirit of the Greeks. Centuries and cultures separate them and yet, in each portrait, the artist has preserved for us an essence of his own time. After all, this is what we ask from the artists of every age.—D. R. S.
Two reliefs, from the ceiling of T'ien Lung Shan temple, cave number 16, Shansi province, are among recent accessions to the Chinese wing. The Buddhistic figures are gandharvas, musician ministrants of the upper air. The ceiling, almost flat, had four of these angels, carved in low relief, circling about a lotus. They were painted in light green, reddish brown, and black. The red is still evident on the floating scarfs.
O. Siren attributes these carvings to the sixth century, the "transition period" of Chinese sculpture, when under the Northern Chi official recognition was given to Buddhism. The figures show definitely rounded and plastic forms. Sculpture of the period has broken from the decorative, rhythmic, archaic Wei art and is becoming more individual, more developed, in its sculptural qualities.—C. E. B. C.
DAIRI-HINA

Three pairs of Dairi-Hina, or Court Dolls, are recent accessions to the permanent collection. They are examples of the art of the Japanese doll maker of the eighteenth century, who received much encouragement from the powerful shogunate.

The Dairi-Hina are the principal figures in the observance of Hina Matsuri, or doll festival, celebrated annually in Japan on March 3 in the honor of girls. The corresponding festival for boys, Tango-no-Sekku, occurs May 5.

Both festivals have been perpetuated in the Hawaiian Islands by residents of Japanese ancestry. They are rich in cultural traditions and are observed by the Honolulu Academy of Arts each year with public programs and exhibitions of ceremonial dolls.

Opinions are divided as to the origin of the Hina festival, which had its earliest beginnings in seasonal rites, long before the light of written history. The day has been observed in its present manner not more than 350 years.

Although the festival is a joyous occasion, it serves to prepare the maiden for her place in life as wife and mother. All ceremonial usages in connection with it are, therefore, a sacred rite.

The collection of ceremonial dolls, preserved for generations and inherited by daughters through the maternal line, are exhibited in the home on the festival day. Friends are invited on this occasion, when the eldest daughter is especially feted.

Rules of propriety are strictly observed in arranging the dolls and miniature pieces of furniture on shelves, usually five in number. This gives the opportunity to impress girls with the importance of the rules of etiquette and knowledge of the fine arts, among them flower arrangement, tea ceremony, music, poetry writing, dancing, and sewing.
The dolls, some of them representing legendary and historical figures of noble women, serve to instill moral lessons in reverence and filial piety, faithfulness and loyalty.

The greatest ceremony is attached to the "palace arrangement," which includes the most important dolls in a collection. These are the lord and lady, or the emperor and empress, as some choose to interpret them, three ladies-in-waiting, two ministers of state, three court servants, and five or seven court musicians. Two miniature trees, the sacred orange and cherry, and models of wardrobes, chests, mirrors, tableware, palanquins, candleholders, sacrificial cakes and sweet white wine are placed on a lower shelf. There is a multitude of other dolls in addition to the "palace arrangement."

In the picture, Hime, or lady, is on the left and Tono, or lord, on the right. Hime is 16½ inches in height without a crown. Tono is twenty inches high. Both are made of wood, richly enameled. They wear the traditional court garments of the Heian period, 794 to 1183.—E. P. F.
GIFTS

Chou bronze tripod.
Pair, 16th century Japanese screens.
Bas-reliefs from T’ien Lung Shan cave temple.
Kenzan cake plate and tea bowl.
Collection of Maori greenstones.
Painting by Diego Rivera.
Eleven Greek vases.
Two Hellenistic bas-reliefs.
Three Greek heads.
Two Assyrian reliefs.
Eighty Japanese textiles—Mrs. Charles Adams.
Two Hawaiian calabashes—the late Mrs. Margaret Fowler Brewer.
Model of Hawaiian village—Mrs. Theodore A. Cooke.
Queen Emma sideboard—Mrs. Betty Burnett Fisher, New York, in memory of her father, Sidney Ballou.
Siamese bronze head—Mr. A. L. Gump.
Eighteen baskets—Mrs. Charles R. Hyde, Chattanooga, Tennessee.
Japanese statue of lohan—Mr. Yozo Nomura, Yokohama.
Iron cow, Han period—Mr. Yozo Nomura, Yokohama.
Pair, Japanese gold screens, 1890—Mr. Yozo Nomura, Yokohama.
Pair, screens by Sesson, 1500—Mr. Yozo Nomura, Yokohama.
Porcelain plate, Ching period—Mrs. Arthur F. Wall.
PRINTS


Charles A. Castle Memorial—5 prints—by Cezanne, Das, Decaris, Sanal.

Dr. and Mrs. C. Montague Cooke, Jr.—69 prints—by Burrell, Kinney, Luquiens, d’Ascenzo Nicola, Segonzac, Soulas, Sturgis, Washburn, Webster.

Mrs. Richard A. Cooke—1 print—by L. Pitts.

Mrs. Theodore A. Cooke—1 print—by Blampied.

Mrs. Walter F. Dillingham—1 print—by Blampied.

Dr. Herbert Gregory—2 prints—by Currier and Ives.

John C. Poole Memorial—4 wood blocks.

Mrs. Philip E. Spalding—3 prints—by Pontnoff.

BOOKS

Anonymous—26 books—including file of The Friend, 1843 to 1901; set of Thrum’s Hawaiian Annual; Vancouver’s Voyage of Discovery, 1801.


Mrs. Anna B. Hyde—7 books—on furniture and interior decoration.

Mr. Yozo Nomura, Yokohama—6 books—on Oriental art, 4 reproductions of Japanese illustrated scrolls.

Mrs. Philip E. Spalding—3 books—Old Colonial Architecture in New South Wales, two additional volumes, Fine Arts of the World.

Mr. Tadeo Takamizawa, Tokyo—2 books—on Japanese artists, illustrated.

PRINT PURCHASES

Amero, Emilio—lithograph: "Portrait of a Woman."

Austin, Robert—engravings: "Woman Tethering Goat," "Woman of Scanno."

Benson, Frank—lithograph: "Three Geese."

Bishop, R. W.—etching: "Coming In."

Blampied, E.—drypoint: "Through the Storm."

Cain, Charles—etching: "Homage Bagdad."

Chamberlain, Samuel—etching: "Beauvais."

Charlot, Jean—lithograph: "Mestizas, Yucatan."

Chase, Corwin—color woodblock: "Kulshan."

Coats, Amelia—etchings: "Hanauma Bay."


Drury, Paul—etching: "September."

Emerson, Arthur—etching: "Korean Yardboy."

Fienne, Ernest—lithograph: "Bather."


Hokusai, Katsushika—three volumes illustrated woodcuts, "Hundred Views of Fuji."

Hoyton, Bouverie—engraving: "Devon Coast."


Kelly, John—aquatint: "Keonohi"; etching: "Manuiwa."


Lovet-Lorski, Boris—lithographs: 10 studies.

MacLeod, A. S.—lithographs: "Beach Melody," "In the Kamani Shade."

Nanteuil, Robert—engraving: "Michael Le Masle."

Orozco, Jose—lithograph: "The Flag."


Sloan, John—etching: "Robert Henri."

Tunnicliffe, C. F.—etching: "The Colt."

Tushingham, E.—etching: "Harbor."


Wengenroth, S.—lithograph: "Housewife’s Garden."

West, Levon—etching: "After Vespers."
NEW MEMBERS

The Honolulu Art Society is affiliated, as an auxiliary, with the Honolulu Academy of Arts. The following new members are announced:

Miss Marvel Allison  
Mr. Leslie Brewer  
Mr. Russell Cades  
Miss Mary Cady  
Sister Catherine  
Miss Maria Choi  
Mrs. Adna G. Clarke  
Mr. George P. Denison  
Mrs. Walter F. Dillingham  
Mr. R. T. S. Durston  
Mrs. Mae Y. Ellis  
Miss Frances Ellison  
Mrs. J. R. Farrington  
Mr. Lloyd Fortune  
Mrs. Clifford Gessler  
Mrs. Harry Hayward  
Miss Alyce Hoogs  

Mr. Livingston Jenks  
Miss Alma M. Jonson  
Mr. John M. Kelly  
Miss Ruth Knudsen  
Mr. A. S. MacLeod  
Miss Sarah E. Mathews  
Miss Ethel C. McKercher  
Mr. V. N. Ossipoff  
Mrs. George Paine  
Mrs. Alice F. Poole  
Deaconess Eleanor Smith  
Mr. Claude A. Stiehl  
Mr. Paul Tajima  
Miss Verna Tallman  
Mrs. Hugh C. Tennent  
Miss Margaret Way  
Rev. Galen R. Weaver
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MARION MORSE .................................................. Librarian
BIM MELGAARD .................................................... Secretary
ELIZABETH P. FARRINGTON ..................................... Editor of Bulletin

EDUCATIONAL DEPARTMENT

The loan collection, for all teachers, contains pictures, slides, phonograph records, textiles, and a range of objects for the study of different cultures. Teachers who wish to bring classes to the Academy for talks by staff members may arrange for them by telephoning the educational office. Instruction in art and crafts is given to children during the two semesters of the school year and for a six-weeks' term in summer. The classes are held after school hours on week days and on Saturdays.

LIBRARY AND PRINT DEPARTMENT

Books and current magazines on art may be had for study by the public, during Academy hours, in the reference library. The privilege of taking out certain books is extended to members of the Honolulu Art Society only. Membership cards may be obtained in the library. All prints in the collection are available, by appointment, in the print study room.

ACADEMY HOURS

Sunday .....................  3 p.m.-6 p.m.  Thursday ................. 10 a.m.-9 p.m.
Tuesday ..................... 10 a.m.-5 p.m.  Friday ..................... 10 a.m.-5 p.m.
Wednesday .................. 10 a.m.-5 p.m.  Saturday .................. 10 a.m.-5 p.m.

Admission is free. Staff members will conduct visitors through the Academy if desired. Wheel chairs are available. Bulletins, published quarterly, are free. Copies will be mailed upon request.