HONOLULU ACADEMY OF ARTS

NEWS BULLETIN AND CALENDAR

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PRINTS BY REMBRANDT

The opening one week ago of an exhibition of etchings and dry points by Rembrandt was a most important event for Honolulu. The sixty-one prints in the current show are part of a larger collection owned by Mr. Lessing J. Rosenwald, well-known print collector of Philadelphia, who himself assembled this exhibit and with characteristic generosity arranged to have it sent to Hawaii.

A public lecture on the exhibition will be given by Alice Poole on Thursday evening, January 12, at 8 o'clock.

In any discussion of Rembrandt, it is customary to divide his etched work into three periods. As a draftsman Rembrandt was unexcelled and the development and growth of his particular style, as represented in each of these periods, is of tremendous importance in any study of the work of the individual artist as well as of the history of etching itself. For, incredible as it seems, one man—Rembrandt—raised etching from its place as a little known and crudely used process to the high position it now occupies as a means of graphic expression.

Rembrandt was born in Leyden in 1607. He died in 1669, having lived his entire life within the narrow boundaries of his native country. His friends and acquaintances came from all walks of life and his quick sympathy and broad humanity, his love and understanding of the Dutch people gave to his work those qualities of sincerity and universality found in all great works of art.

In Rembrandt's early period (1628-1639) pure etched line and only occasional dry point are used. Illustrations of this style appear in the several beggar

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SYMPHONY LECTURES

On the Sunday afternoon preceding each concert to be given by the Honolulu Symphony Orchestra in January, February, March and April, Professor Fritz Hart, the conductor, will, for the seventh year in succession, give a talk at the Academy. These talks are very informal and are concerned with a discussion of the ensuing programme, more from the historic and artistic points of view than from that of the purely technical. While each item of every programme receives some attention, it is generally the symphony to which most time is devoted. The four symphonies to be played during the coming season are Haydn's "London," Dvorak's "New World," Schumann's "No. 2 in C" and Beethoven's "Eroica."

As Sir Granville Bantock, the eminent English musician, will be in Honolulu at the time of the January concert and will honor the Honolulu Symphony Orchestra by conducting his own Overture to Aristophanes' comedy "The Frogs," Fritz Hart will take the opportunity of speaking at some length on the life and work of our guest.

Bantock has had a long and greatly varied career in England as a composer and conductor. Apart from his splendid choral music—of which he has written a goodly amount in the larger as well as the smaller forms—he is well-known both for his purely orchestral music and for his many beautiful songs. He has always been a great traveller and in January he comes to us, via Australia, after a trip embracing at least one half of the globe.

Fritz Hart's first talk will enable us to convey in an informal but still official way the Aloha of the musical community to this distinguished visitor.

PRINTS BY REMBRANDT

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prints in the Rosenwald collection, all of which are characterized by vigorous handling and the use of sharp irregular lines, but with slight attention to the handling of light and shadow. Three fine examples are the etchings of "Two Beggars," "Old Beggar Woman with a Gourd," and "Bust of an Old Woman."

In the second period (1640-1651) there is an increased use of dry point to heighten the effect of light and shadow, tone being achieved by a mesh-work of delicate lines. "Presentation in the Temple," dated 1639, represents the transition period when Rembrandt was searching for means other than pure etching to reinforce the etched line. In the print of "Jan Asselyn" (1646), his ability in the use of dry point and etching to express the subtlest gradations of tone is fully realized. A growing feeling for design is evidenced in the landscapes of this period, as for example in the famous "Three Trees" with its very dramatic atmosphere.

A bolder style is apparent in Rembrandt's third period (1650 to the end of his life). There is a more open handling of line and tone, achieved by leaving ink on the surface of the plate in printing. Biblical subjects appear frequently in the prints of this period and the characters in these holy scenes are easily recognized as friends and fellow-countrymen with whom he was very familiar. "Healing the Cripples at the Gate of the Temple," "Christ and the Woman of Samaria," "The Crucifixion" (one of his noblest achievements as a printmaker), and several portraits, notably "Clement de Jonghe" (1651), are among the finest of his later prints, when a dependence upon dry point and the use of shadows produced by the inking of the plate are so much in evidence.

Rembrandt's penetrating sense of character and his masterly technique in portraying mood and type have never been surpassed by any etcher since his time.

TAUBES PAINTINGS

Bold composition, sensitive drawing, richness of color and stimulating subject matter characterize the paintings by Frederic Taubes to be on view here from January 4 to 29. This exhibition was arranged by Alan Gruskin of the Midtown Galleries in New York. The Honolulu Academy of Arts is but one of a number of museums where it has been shown.

An Austrian by birth, Frederic Taubes came to New York eight years ago to make this country his permanent home and to become an American citizen. Since that time he has steadily gained recognition and is now considered one of the ablest of contemporary American painters. Most of his critics agree that he "is one of those seldom-met moderns who combine the craftsmanlike qualities of an old master with an individual sensitivity to the thought and feeling of the age in which he moves."

The exhibits will include a number of paintings well-known in eastern galleries: "Portrait of a Poet," "Seated Woman," "Studio Interior," "Nudes in Landscape," "Woman in the Doorway" and others.

STAFF NOTES

Margaret H. Kai, instructor in primitive art, has been granted leave of absence for one year, to begin on January 1, 1939, Claudia Davis, formerly of the San Francisco Museum of Art, and since June a temporary member of the Academy staff, has been appointed by the Trustees to fill this vacancy.

Ann J. Corbett, secretary for school service, who has been on sick leave for two months, will be welcomed back on January 1.

STORY HOUR

The weekly Story Hour will be resumed on Friday afternoon, January 6, at 2 o'clock, when Claudia Davis will tell of "Rata and His Great Canoe." Children from 7 to 14 years of age are invited.

GARDEN TOURS

As an annex to the Honolulu Academy of Arts, Nuumealani, the garden of Mr. and Mrs. Philip E. Spalding, on Makiki Heights, will be opened to the public on Wednesday afternoon of each week, from two to five o'clock, for three months, beginning on January 4. If these tours create sufficient interest, the arrangement will be continued indefinitely.

No charge will be made for tickets of admission, which will be available at the information desk in the lobby of the Academy. The number issued each week will be limited, however, because of the restricted parking space for cars. Entrance to the garden is from the lower gate on the Makiki Heights road.

Nuumealani, one of Honolulu's most beautiful gardens, was designed by Mr. Kakuma Inagaki for Mrs. Charles Montague Cooke, the founder of the Honolulu Academy of Arts, as a tribute to her deep appreciation and understanding of Oriental art.

CITY PLANNING

The city of Honolulu has grown surprisingly during the past decade. With the increase in population has come an overcrowding of many of the city's public buildings. This problem has so concerned the Territorial Planning Board and the City Planning Commission that they recently instituted a competition, offering two awards for the best Civic Center plans which would "adequately and satisfactorily provide for future growth." Any American citizen residing in the Hawaiian Islands was eligible to compete.

On December 24 the prizes were awarded to William D. Merrill, first; R. G. Bailey and N. Kobayashi, second; Vladimir Ossipoff and Philip Fisk, third.

The winning drawings, together with the plans of several other competitors, will be exhibited at the Academy during the first week in January.

HONOLULU ART SOCIETY

An exhibition of interest locally is that of Ancestor Portraits lent by members of the Honolulu Art Society and sponsored by this organization. Large oil paintings, watercolors and miniatures of the grandparents and great-grandparents of present residents of Honolulu will be on view during January in one of the galleries.

A reception and preview for members and their guests will open the show on the evening of January 4 at 8 o'clock.

Also under the auspices of the Art Society, open to members only, is the lecture by Mrs. W. F. Frear on "Scandinavia—the Land of Glaciers" which will be given at 8 p.m. on January 17. Mrs. Frear has recently returned from an extensive tour of these northern countries.

Rosalie Wagner of the Kulamanu Studio will give the second of her very interesting lecture-recitals on "The History of the Dance" at 8 o'clock on Thursday evening, January 19, demonstrating the art of Isadore Duncan, the Denishawn and modern schools.

Although an Art Society programme, the general public is cordially invited to be present.

Those joining the Honolulu Art Society since November are:

Mrs. M. C. Butler
Miss Jessie M. Campbell
Mr. and Mrs. Ernest Brooks Clark
Mrs. James A. Cody
Mr. Philip Clarke Fiske
Mrs. Elroy M. Fulmer
Mr. Shiro Kashiwa
Mrs. F. M. Larned
Mr. Benjamin L. Marx, Jr.
Dr. Edwin E. McNiel
Miss Marjorie Robertson
Miss Margaret Sheffield
Mrs. Ethel Wyman Stetson
Mr. Myron T. Stout
Mrs. Jack Wakayama
Mrs. Eric T. Wakefield
Mrs. Sada Wetzel
Lt. Col. and Mrs. St. Clair Wren

HONOLULU ACADEMY OF ARTS NEWS BULLETIN AND CALENDAR

CALENDAR

January

1, 2 and 3—Academy closed to the public.
To Jan. 15—Exhibition of Civic Center Plans.
To Jan. 22—Rosenwald collection of etchings, exhibition.
To Jan. 22—Exhibition of Design in Primitive Art.
4 to Jan. 29—Paintings by Frederic Taubes.
4 to Feb. 2—Portraits of Ancestors. Honolulu Art Society exhibition.
4—8:00 p. m.—Preview and reception, Portraits of Ancestors' exhibition.
5—4:00 p. m.—Public phonograph concert.*
6—2:00 p. m.—Academy Story Hour.
8—4:30 p. m.—Concert, Academy Chamber Music Ensemble.
12—8:00 p. m.—Public lecture on the Rembrandt etchings, by Alice Poole.
17—8:00 p. m.—"Scandinavia, the Land of Glaciers," talk by Mrs. W. F. Frear. For Honolulu Art Society members.
19—8:00 p. m.—History of the Dance. Public lecture-demonstration by Rosalie Wagner of Kulamanu Studio.
22—4:00 p. m.—Public symphony talk by Fritz Hart.
22—4:45 p. m.—Public 'cello recital by Mildred Dauer.
26—8:00 p. m.—"Furnishing a Home in Missionary Hawaii," public lecture by Mrs. Theodore Richards.

* One of a series given each week at the same hour.

RECENT ACQUISITIONS

PERMANENT COLLECTION

Gifts

The Estate of Mrs. Elizabeth Adams—3 Japanese lacquer inros; 1 Chinese K'ossu panel.
Mrs. W. H. Baird—1 Scotch toddy spoon.

PRINT DEPARTMENT

Gifts

Dr. and Mrs. C. Montague Cooke, Jr.—1 woodcut: Eric Slater, "The Stack Yard"; 2 drypoints: Cyrus LeRoy Baldridge, "Pagan Princess, Nigeria"; Armin Landeck, "Manhattan Nocturne."
Mrs. Theodore A. Cooke—1 lithotint: Lilian Miller, "Study in Black and Silver."

Purchases

Marguerite Blasingame—lithograph: "First Sugar Mill."
John Melville Kelly—etching: "Chinese-Hawaiian."
Lilian Miller—lithotint: "Black Bamboo."

LIBRARY

Gifts

Miss H. E. A. Castle—Agard: The new architectural sculpture; Eberlein: Practical book of period furniture; Rosse: Designs and impressions.
Mrs. T. A. Cooke—Defries: Purpose in design; Salmony: Carved jade of ancient China.
Mrs. Theodore Richards—Goris: The Island of Bali; Rorimer: Metropolitan Museum of Art, The Cloisters.

HOURS OF ADMISSION—*Free at all times:* Open Tues., Wed., Fri., Sat. from 10 a.m. to 5 p.m. Thursdays from 10 a.m. to 9 p.m. Sundays from 3 to 6 p.m. EDUCATIONAL DEPARTMENT—The lending collection of objects, pictures, slides and phonograph records is available to all teachers. Schools wishing appointments for visiting the Academy or for talks by staff members may make them by calling the Educational Office. PRINT ROOM AND REFERENCE LIBRARY—Open during Academy hours. THE HONOLULU ART SOCIETY, affiliated with the Academy, has an office in the Oriental wing. Executive Secretary, Mrs. Arthur E. Restarick.

EDGAR CRAIG SCHENCK, *Director.* MARVELL ALLISON HART, *Editor.*

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HONOLULU, HAWAII

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