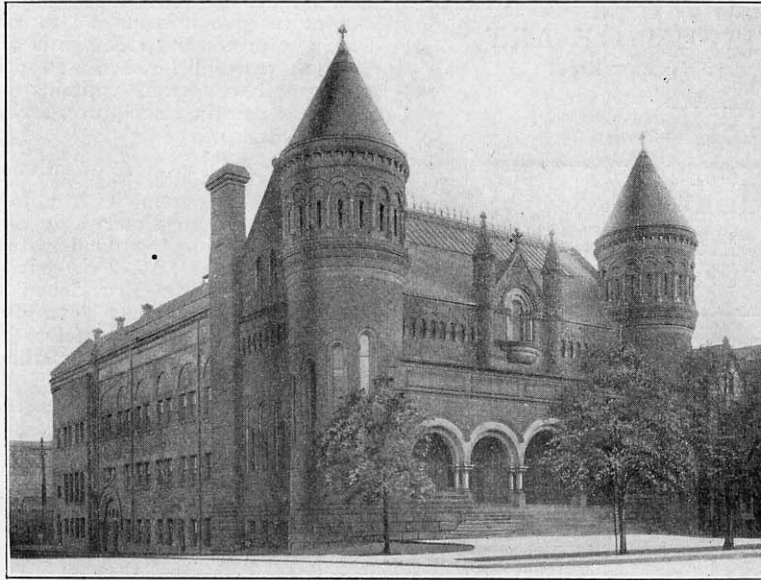


# BULLETIN



OF THE

## DETROIT MUSEUM OF ART

October, 1906

DETROIT, MICHIGAN.

Number 11

### A STUDY OF FOREIGN MUSEUMS.

By A. H. Griffith.

One of the main considerations in going abroad this last summer was the study of the art galleries and museums of the old world. In America the museum idea is comparatively new and has as yet taken root in but few cities, tho' the number is rapidly increasing.

In the old countries, museums have long been recognized as a necessity and they hold a prominent place in the educational work of every nation. So much are the galleries and museums appreciated that even in time of war when cities are besieged, an effort is always made to protect and preserve these treasure houses from injury, and destruction. Often even the smallest towns have galleries, in which are works of the greatest importance which the people value as among their most sacred possessions. In most cases these are free to the people, made so by municipal or government appropriation.

It was with a desire to know more of their work, and management—to find out if possible their influence on the communities in which they were situated and the results attained—that we visited them.

Everywhere we received the most cordial welcome and every facility was afforded us in the way of securing information.

To judge by their number, one would think that the museums and picture galleries formed the chief attractions of some of the cities of Europe. Often they were combined under one roof, and as frequently we found them scattered in various buildings, in as many different parts of the city, each devoted to some special line of study and thought, and everywhere we were impressed with the use made of them, not only by the artist and

student, but by the artist-artisan and mechanic whom we found in their working clothes copying designs, or making notes that were to be used in their different vocations. In the great Germanic museum at Nuremberg, we saw the bookbinder copying the tooling on old books, the engraver and type-maker were getting designs for initial letters from those beautiful old books, decorated by the hands of the ancient monks. The weaver and lace maker were studying the patterns in fragments of old tapestries and damasks. The wood-carver was carefully modeling in clay or wax, the work of those masters who wrought their lives in their work. The iron worker and locksmith, were there catching some of the spirit that actuated the artisan of the days of Peter Vischer. The frame maker was there finding new ideas and thoughts that would give his work some individuality and stamp it as being above the ordinary. The architect and stone cutter found an inspiration in the plaster casts of ornaments on buildings from far distant countries, the originals of which he never hoped to see. Do you wonder that the foreign mechanic displays in his work that something which makes it artistic when he profits by all that has been done before him?

Everywhere we found that museums and picture galleries were intended to foster two purposes; one to interest, and entertain the casual visitor who would give but a passing glance, perhaps, to the most valuable exhibit; the other and greater purpose, to furnish the opportunity to the artist and artisan, mechanic and student, to see, thro' the medium of pictures, photographs, casts and other material, the work of other men in other countries in all the lines of human endeavor. To do this in the best and most effective manner should be the aim and tireless effort of all similar institutions.

BULLETIN OF THE

# Detroit Museum of Art

PUBLISHED QUARTERLY BY THE  
DETROIT MUSEUM OF ART

Jefferson Avenue and Hastings Street

Incorporated February 16th, 1885

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Trustee meetings are held on the second Saturday of July, October, January and April, at 4 p. m.

## Hours of Admission.

The Museum is open to the public FREE every day in the week from 9 a. m. to 4 p. m., except Sunday, when the hours are from 2 to 4 p. m.

## Catalogs.

Catalogs and souvenir postal cards are on sale at the entrance and in the galleries.

## Classes From Schools.

Teachers with classes from the public schools will be assisted by the attendants at the Museum in the study of any department, upon request. It is asked that such requests be made before the visit.

## Membership.

An Annual Membership has been organized, the receipts from members to be used as a fund for the purchase of pictures for the Museum. The annual fee is ten dollars. Applications for membership may be addressed to the Director.

Annual members will receive all publications issued by, as well as invitations to all exhibitions, receptions and lectures given under the auspices of the Detroit Museum of Art.

## Gifts and Bequests.

The Detroit Museum of Art receives endowments and gifts of money to be applied to the general or specific purposes of the museum, and gifts and loans of paintings, sculpture and other objects that come within the scope of the different departments.

## Bulletin.

Copies of the Bulletin, to which all visitors are welcome, may be obtained at the library and at the entrance of the Museum, or they will be mailed regularly to any address upon the receipt of postage.

## Contribution Boxes.

Contributions placed in the boxes in the Statuary Court will be used as a People's Fund for the purchase of objects of art. Visitors desiring to show their appreciation of the work done by the Museum may do so by placing here any sum they see fit.

## LIBRARY AND PRINT ROOM.

The new library is on the third floor and contains works of especial value to students of art and those interested in the museum collections. The librarian is constantly present to give information to readers. A collection of drawings, prints and etchings is also in the charge of the librarian, and will be shown to visitors upon request. The photograph collection contains several hundred photographs of painting, sculpture, architecture and miscellaneous subjects.

## Acquisitions.

Fine Arts Department: Mr. John W. Leggett lent an oil portrait by Sir Peter Lely and a bronze figure of a girl with a ball in her hand, with pedestal.

Library: Mr. W. W. Dow gave photos of designs and constructions of the Providence Technical High School.

Historical Department: Mr. G. W. Corns gave rare lithograph of "The Court of Death," by Rembrandt Peale. Mrs. Cynthia Holcomb bequeathed a spinning wheel and two chairs.

## Copying.

The Detroit Museum of Art desires to give every facility to the art student, designer or mechanic who wishes to study or copy, objects in the Museum collections. There are hundreds of objects which would suggest form or design for articles of utility and beauty. Application made to the attendants in charge will receive attention.

## Lecture Announcements.

On Sunday October 28th, at 3 P. M., will be given the first of the fourteenth annual series of lectures. Having just returned from a three months vacation in Europe, the director is in every way equipped for this winter's course, having secured while abroad, new material and new slides in France and Germany.

The Museum is now in possession of one of the latest and most improved electric stereopticons, especially arranged for lecture work.

In this connection we will say that plans have been made, for a series of Saturday afternoon talks on lines similar to those given on Sundays. These Saturday afternoon talks will be for the benefit of the pupils of the public schools primarily. It is hoped in this way, to provide for that large class of young people which it is found impossible to accommodate on Sunday, owing to the crowded condition of the Auditorium. The subjects to be treated will be announced later through the public press. They will be given at the same hour as the Sunday talks, 3 o'clock.

The subjects of the Sunday talks follow:

October 28—Cologne, its churches and galleries.

November 4—The Rhine, its castles and legends.

November 11—Cities of the Upper Rhine.

November 18—Munich, the home of Royalty.

November 25—Nuremberg, the jewel casket of the German Empire.

December 2—Dresden and its art treasures.

December 9—Historic Berlin.

December 16—Holland and the Dutch.

December 23—Amsterdam and Rembrandt.

December 30—Holland and Franz Hals.

## Ornithological Club.

The Michigan Ornithological Club held its regular quarterly meeting in the Ornithological Room of the Museum, August 16th. Various bird topics were discussed. This room, but recently arranged, is now open to visitors interested in this subject. The collection, while incomplete in many respects has a good representation of Michigan birds.

The next meeting of the Ornithological Club will be held Friday evening, October 5th, at 8 o'clock. The meeting is open to all interested in bird study.

## DEATH OF WILLIAM A. MOORE.

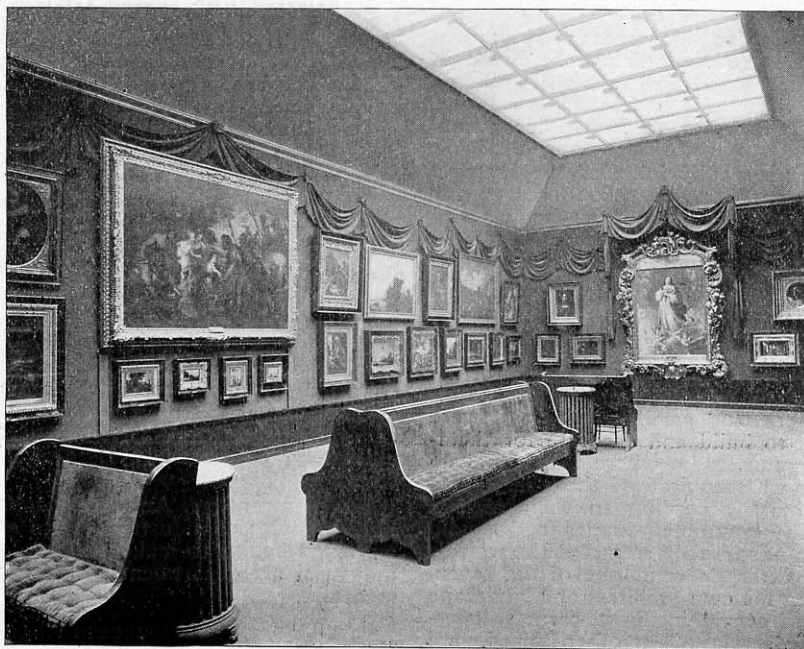
Just as this number of the Bulletin goes to press the death of William A. Moore is announced. Mr. Moore was one of the original incorporators of the Detroit Museum of Art, and during its organization gave much of his personal attention to the many legal details that are connected with the necessary steps in the foundation of such an institution.

He was a member of the first board of trustees and served many years in that capacity. Many of the important meetings were held in his office, and his advice was constantly sought and freely given,

particularly at the time of the erection of the first building, when as treasurer, he disbursed the funds subscribed for that purpose.

Always with a genial, courteous manner, he greeted each one who came to him, making them feel that they had in him an earnest friend on whom they could rely.

The work which he did for the museum was of that kind which required tact, judgment and loyalty of purpose, all of which endeared him to those with whom he worked. His memory will long remain with his fellow-workers, and his services are an important part of the Museum's history.



JAMES E. SCRIPPS' GALLERY.

## IN MEMORIAM.

## James E. Scripps.

Each year finds the number of the original incorporators growing less. On May 29th, Mr. James E. Scripps died, and while proper resolutions have been prepared, and entered on the Museum records, it would seem timely to recall in a general way, his long connection with this institution, which began with its inception. He served as a member of the first trustee board and was many years a trustee and chairman of the executive committee, and he was twice elected president of the Museum.

In 1889, Mr. Scripps presented a collection of some seventy-five paintings, works of the old masters, which he had collected during the previous four years at an actual cost of over \$70,000, not reckoning the incidental expenses incurred of which no record was kept, and which would probably bring the total sum up to \$75,000. Among these are several notable pictures, such as the large work by Rubens, purchased at the Secretan sale at a cost of \$23,520. "The Immaculate Conception" by Murillo, which has been valued at \$20,000, and examples by a number of other well known artists.

These pictures were secured at a time when it was much easier to do so than at the present day, and while the collection as a whole may have some canvasses that are doubtful works of the artist to whom they are attributed, there are in it many well authenticated works of great value which will increase in appreciation.

In order that these paintings might have the proper light and surroundings, he at his own expense, fitted up the gallery which they now occupy, and which is known as the James E. Scripps Gallery.

While he sometimes differed with the policy of the institution, he believed in its influence in uplifting the people, and was greatly pleased with its success, continuing his interest to the end.

RESOLVED, that in the death of Mr. James E. Scripps the Detroit Museum of Art lost a friend whose generosity was one of the foundation stones that helped it to rise to its present position, and whose gifts will long remain a monument of his philanthropy and interest in his fellowmen.

RESOLVED, that the above resolution be spread upon the records of the Museum, and a copy sent to the family.

### APPLICATION OF ART TO INDUSTRY.

In writing upon industrial art, I am taking no new departure into realms unknown, for this is a movement which, within the past few years, has received a great impetus in America as well as in Europe. Thro' the annual exhibitions of applied arts held in the many cities of this country, particles of knowledge of industrial art are being disseminated into the homes of the people. They are becoming acquainted with the principles of design, and useless and inappropriate things are being left out of the list of necessities among the younger generation, tho' it must be admitted that the change is being brought about slowly.

Referring to the comparatively recent revival of industrial art in Germany, or rather, the recent display of energy in this direction, for the workmen of Germany have always been artist-artisans, it was my good fortune to observe the movement under very favorable conditions this summer while abroad.

I can ascribe two causes for this recent development in the movement which is revolutionizing the home in Germany. First, the success of the Artist Colony of Darmstadt showed that there was a demand for artists who would devote their energies to home decoration, and as fine arts—paintings in particular—was receiving little encouragement, artists readily followed the example of "The Seven" at Darmstadt. The second reason for the success, which Germany has attained in the arts and crafts movement, is that the workers entering this field had no end of good models to study, not only in the industrial schools whose course of training is so thorough, but in the museums of industrial art which the Empire may well point to with pride.

The artists of Darmstadt, seven in number, were called there by the Grand Duke of Hesse, a brother-in-law of the present Emperor, were given tracts of land in the beautiful park of that city, were paid small salaries and were furnished with materials to build and decorate for themselves homes and a common studio where they could do their work, and nothing was required of them in return, but that they should build according to their artistic ideas. In 1901 when the completed homes and studio were thrown open to the public, they attracted the world's attention to Germany. Peter Behrens, one of the seven, built his own home, being his own architect and landscape gardener, and he designed everything in it, carpets, hangings, bric-a-brac and table service. The other homes were designed by Prof. J. M. Olbrich, and it was a rare treat indeed to be admitted into the home of this man. The interior decoration and household furnishings of each room were so restful, no discordant note appeared anywhere. And it is all so practical that the exhibition of the Darmstadt Colony has had a wide influence throughout Germany. It can be copied by people of modern means. Prof. Olbrich now receives more commissions than he can execute, not only throughout his own country, but he designs homes in London and New York as well. Other talented young men are now being trained under the direction of these seven workmen, and since the marked success of these men, artists all over the Empire have entered this field in large numbers, bringing high ideals and intelligent minds into these channels.

They had to have models however, and these were not lacking. They were at hand in the large museums. The National Bavarian Museum at Munich erected by Maximilian II, with the motto: "An honor and example to my people," is one among the first in being of service to the artist-artisan. The building itself is a model of architectural beauty, and its interior is built to accommodate the collections properly classified. There are forty-eight rooms on the ground floor, and in these many of the bits of architecture and masonry of the collection form a part of the building, as does the rich and elaborate ceilings taken from famous Bavarian palaces. The hall for religious works of art, is in the form of a Gothic cathedral. In thirty-five rooms on the first floor are

special collections of seals, metal-work, coins and medals, wood-carvings, musical instruments, textiles, patterns, costumes, church vestments and tapestries, manuscripts, printed books and illustrations, work in glass and so on, and it was here that we found the workmen in their working grab, potters studying designs and shapes of the potters' art; wood-carvers making drawings to be applied to something which they had under construction; architects getting ideas for ceilings; locksmiths, printers, textile manufacturers, working in the respective collections in which they were interested.

In the Germanic Museum at Nuremberg, we found the arrangement of the industrial art collections equally beneficial to the artisan, and there likewise we found them in large numbers making use of the collections. In the Industrial Museum of Berlin, the collections were not as large as in the museums heretofore mentioned, but they were selected with special reference to those who were looking for good models of workmanship.

It was also my good fortune to visit the Nuremberg exposition of which the industrial art exhibition formed an important part, and this excellent collection of the latest work done in Germany, together with that of the twenty-seventh annual exhibition at Dresden, gave one an excellent idea of what is being accomplished in arts and crafts. Rooms were fitted up with just such furnishings as were needed; kitchens were as finished in general design, as drawing-rooms. One idea seems to pervade all their work, the utility of the beautiful and the beauty of the useful. You could dispense with nothing in these rooms, nor could you add to their contents.

The application of art to industry does not begin and end with the arts and crafts movement, but it is found in all the manufactories. The German Government has collected from all countries samples of manufactured articles, and it takes an interest in industrial schools by endowing them. This is to the advantage of the Empire, ultimately, as Germany is primarily a manufacturing country.

In the meantime, America has its museums containing fine examples of industrial art to study from, and as the workman begins to make greater demands on these, their industrial art department will grow to meet the requirements.

### Museum Notes.

In a competition for a monument to be placed on Washington Boulevard of this city, of General Alexander Macomb, the celebrated hero of the war of 1812, Adolph A. Weinman, of New York City, was awarded the contract over eighteen competitors. Mr. Weinman is a German by birth, but studied in this country under St. Gaudens, and is considered one of this sculptor's best pupils. The model was exhibited in the Detroit Museum of Art in May, and a reception to the artist was held under the auspices of the Daughters of 1812, which society, with Mrs. B. C. Whitney at its head, succeeded in raising the funds for the erection of this tribute to the famous warrior. \$10,000 in cash and \$2,000 worth of bronze donated by the United States government, constitute the cost of the monument.

The water color collection, which hung during the summer, in the new gallery, is now hanging in the James McMillan room. In its place is a selected exhibition of the Storm Van S'Gravesande etchings. These are placed under glass for protection, and are well worth considerable study, Gravesande being among the most famous modern etchers.

The number of subscribers to the Picture Fund last year reached one hundred and five. It should be more than double that this year, that another good example of American Art may be added to the permanent collection. If your name is not on the list, kindly send it at once that you may be a factor in the Museum's growth.

# The Fourteenth Annual Series

— OF —

## Sunday Talks

At the Detroit Museum of Art will begin October 28th, 1906, in the New Auditorium. They will be illustrated with lantern slides. Those wishing to attend are requested to be in their seats at 3 o'clock. The subjects are announced in the October issue of the Bulletin.

It is a matter of regret that the crowded condition of the auditorium on Sundays makes it necessary to restrict the attendance to adults, but in a series of Saturday afternoon talks, primarily for the pupils of the public schools, along lines similar to those given on Sunday, Children will have the same opportunities. The subjects of these talks will be announced later.