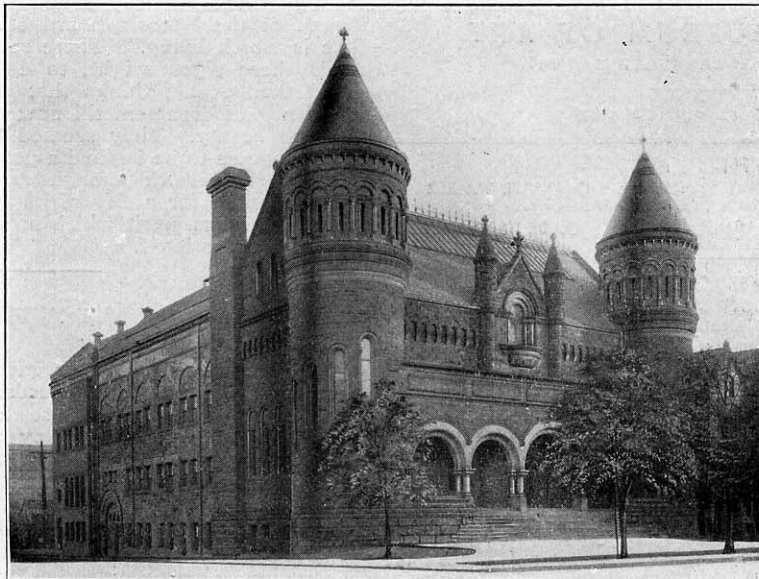


BULLETIN



OF THE

DETROIT MUSEUM OF ART

April, 1907

DETROIT, MICHIGAN.

Number 13

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.

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.

BULLETIN OF THE

Detroit Museum of Art

PUBLISHED QUARTERLY BY THE

DETROIT MUSEUM OF ART

Jefferson Avenue and Hastings Street

Incorporated February 16th, 1885

OFFICERS

President, JOHN McKIBBIN Vice-President, E. CHANDLER WALKER
 Secretary and Treasurer, FRED E. FARNSWORTH
 Director, A. H. GRIFFITH Assistant Director (and Editor), CLYDE H. BURROUGHS

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| JOHN McKIBBIN | (City Appointee) | - | - | Term Expires | 1907 |
| FREDERICK STEARNS | - | - | - | Term Expires | 1907 |
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| JOHN M. DONALDSON | - | - | - | Term Expires | 1910 |
| MARVIN PRESTON | - | - | - | Term Expires | 1910 |

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

Editorially.

Placing it at a low estimate, it is probably safe to say that in every city of the United States of the size of Detroit, there are \$1,000,000 to \$5,000,000 worth of pictures in the private collections rarely or never seen by the public. Art is of world-wide significance and does not express the true purpose for which it exists when seen only by a handful of persons. The Bulletin believes that the Art Museums should be the mediators in bringing these works of art before the people. In Detroit there are many collections of great value which it is the desire of the Museum authorities to bring before the people through a yearly selected loan exhibition, or through a series of exhibitions of private collections where they are large enough to warrant it. In the belief of the writer this would stimulate much interest in art, and would arouse much public pride in our own city. The work of the Art Museum would in this way greatly increase the interest in art and would afford the people a greater range in the knowledge of pictures than they can receive in any other way except by traveling.

The patrons of the free Sunday lectures have made a suggestion in a recent signed request to the Director, that when the lectures begin next fall, a nominal charge be made for the course, thus securing the seats to the holders of tickets. The sum accruing from the sale of seats could go into the fund for the purchase of pictures. The petitioners state that they are sure the people would be willing to pay a reasonable sum when assured that they would thus secure entrance to the auditorium without coming long before the hour of opening the Museum, and then going away disappointed because of the large crowd awaiting the opening of the doors.

The matter will be discussed by the Board of Trustees and the officials representing the city, and as the move would be advantageous to everyone, some steps in this direction will probably be taken.

Many things, trifling in themselves, and intangible when one tries to analyze them, indicate that the citizens of Detroit are about to awaken to the possibilities and

opportunities abounding on every hand by which this city may become what nature intended she should be, Queen of the Lakes.

There is a general undercurrent of deep and loyal feeling which recently found official expression in the slogan of the Detroit Board of Commerce, "In Detroit, Life is worth living." There seems to be a desire if one reads these signs aright, to do things long thought of and talked about; things that were looked upon as the idle fancy of dreamers till now though admitted to be of use and beauty. They seemed to be so far reaching in their scope as to be beyond a possibility of execution.

There is wealth enough in Detroit—few cities can boast of more for a city of its size—and there is enough of the generous spirit which only needs to learn the best way to express itself.

Acquisitions.

Fine Arts Department:

Mr. E. Chandler Walker gave a water-color by Hans Hermann, "A Street in Amsterdam."

The James E. Scripps estate gave a portrait of the late Hon. James E. Scripps, by Robert Wyckinden.

Mr. Vernon Howe Bailey gave one of his original drawings, representing "Staple Inn, High Holborn, London."

Mr. Charles L. Freer gave fifty-one frames for the Gravesande etchings.

Other Departments:

Hiram Edward Deats, Flemington, N. J., gave a collection of book-plates.

Mr. William S. Green gave an original subscription paper of the Young Men's Library, Detroit.

Mr. Albert Malow gave a subpoena, dated 1829, commanding persons to appear before the Grand Jury in the Circuit Court of Wayne County, Mich., Hon. William Woodward, Judge of the Supreme Court.

Mrs. J. H. Whitmore gave a lottery ticket approved by New York State, 1833; a silk badge in honor of American Independence; silk badge, "In Memoriam, Abraham Lincoln;" and Lithograph of Washington Monument with an autograph subscription.

Pictures Recently Acquired.

In the main gallery an important canvas by William H. Howe occupies a conspicuous place. Mr. Howe is known as the cattle painter of America, and in this picture which won recognition at the World's fair at Chicago, we have one of his best works. The picture presents a herd of cattle coming home in the gloaming; the low-toned receding hills make a splendid back-ground for the strongly painted cattle, grouped in the foreground. This painting hung for some time in the Art Institute, Chicago.

A Tiepolo.

Probably the greatest example of Tiepolo ever brought to this country is that now hanging in the Detroit Museum of Art, the property of Mr. Albert Ludlow, Waukesha, Wis. The picture was painted by the great Venetian master for a church in Jerusalem when he was at the height of his fame. It was brought to this country a quarter of a century ago by Mr. Henry Inman, the artist, and has since hung in many important loan exhibitions of this country, among them that of the Metropolitan Museum of 1880.

It found a home in the Boston Museum of Fine Arts a few years ago, and there it remained until Mr. Ludlow courteously loaned it to this Museum.

Tiepolo has divided his composition into three parts. The lower portion of the canvas is given up to the struggle between the Archangel Michael and the damned who are

hard to keep in subjection. In the middle part Constantine kneels—his crown removed—by his mother, St. Helen, who rests her hand on his shoulder and supplicates the throne of Heaven through the Virgin Mother.

The upper part of the canvas represents Heaven, with God the Father sitting on the throne, Christ interceding for the sins of the world, kneeling before Him, and the Virgin Mary sitting at His feet with outstretched hand.

A Bouguereau.

No accession to the Detroit Museum of Art has been of greater interest in recent years than that of the painting by Bouguereau, "Sisters on the Seashore." This picture, it is understood, is to become eventually a gift. It was made through William O'Leary & Co., art dealers, by a gentleman who has thus far refused to disclose his



"SISTERS ON THE SEASHORE"

By William Adolphe Bouguereau

The family of James E. Scripps has given to the Detroit Museum of Art to be placed in the Gallery of the Old Masters, a portrait of the collector and donor, Mr. James E. Scripps, by Robert J. Wyckinden of New York City. In the re-arrangement of the Scripps collection now being made a proper place for it will be found on the walls among his pictures.

identity even to the Museum officials. It came as a surprise to everyone connected with this institution.

As an example of Bouguereau it will rank with the best pictures of this master. It is a simple subject,—two children along the seashore—and far more pleasing than many of the more ambitious religious and mythological subjects which this artist painted.

William Adolph Bougereau enlisted on the side of classic art in France, when the public was already beginning to turn to realistic painting and impressionism, and the fact that he has succeeded in maintaining his position in the art world in spite of his tendency toward realism, speaks well for the faithfulness and excellence of his work.

Bougereau's composition in this—as in all his paintings—is excellent. Back of the boulders on which the children are resting—one sitting and the other leaning—the rocky coast-line can be defined until it terminates in a sheer promontory. The color is clear and fresh. The faces, arms, hands and bare feet are perfect harmonies of color. There is an elegance about these peasant children, which few if any other painter ever endowed peasant children with. This picture, it is said, is but one of several paintings which the donor will present to the gallery later.

THE AMBROSE PETRY LOAN COLLECTION OF PAINTINGS.

By the Director.

Perhaps there is no more interesting pastime than that of collecting, no matter in what direction a collector's interest may lie. It requires much thought and study in order to secure satisfactory results. A collector usually begins by picking up a piece here and there because it is odd or pleases his fancy, and this invariably results in a desire to procure other and better examples of similar work, and the collector is soon a student of quality, history, and the relative sequence of the line in which he is interested.

The picture collector first buys the thing that pleases him without much regard to its artistic excellence, but it is not long before he begins to measure it with others of a higher standard, and he often discerns for himself in this way that it is mediocre. Then as he keeps on collecting, he ceases to accumulate indiscriminately and narrows his treasures down to one or two lines in which he seeks to secure the very best examples.

In Mr. Ambrose Petry's collection of some thirty pictures, hanging in the east galleries, one can readily trace the development of the collector. Mr. Petry now has one laudable purpose, and that is to bring together as far as possible some examples of the earlier American artists as well as some of the men of today.

One of these earlier American pictures by Sontag recalls a long forgotten artist who stood well up on the ladder of fame forty years ago. He was one of those who gloried in boundless views of mountain, valley and lake, and reproduced them in that painstaking way so much admired by those who are known as the Hudson River School.

Eastman Johnson is represented by a sketch which, though carefully painted, is no doubt a study for some more important work done at the period when the taste of the art-buyer demanded story-telling pictures. Johnson won his success as a portrait painter after producing many such anecdotal canvasses, one of which "The old Kentucky Home" hangs in the Lenox Library, New York.

George Inness, Jr., is represented by a small canvas, after the manner of his father's works, but lacking in the poetry of the older Inness' work.

Among the marines is a F. K. M. Rehn, "The Derelect," much like "The Missing Vessel," owned by the Detroit Museum of Art, so much so in fact that it can hardly be called an original.

W. T. Richards is represented by a marine—an early work,—and George H. McCord by two marines, both representing the sea and its life. None of these, however, approach in excellence the "Boat Leaving the Quay" by Henry B. Snell. In this picture one feels the very atmos-

phere of the place, a harbor where the water is rippled by the slight breeze which is filling the sail of the boat as it makes its way out into the open.

Mr. Petry has lately added "The Fishing Fleet," purchased from the recent exhibition by August Koopman. It is one of the best examples of this versatile artist shown in his late collection.

Among the best landscapes is a splendid J. Francis Murphy, showing the bare hills under a warm spring sky. It is not a large picture, but it shows all the masterly traits of the artist. Other landscape painters represented are Bruce Crane, J. Pope and E. Peaitjean.

Three canvases, "Moonlight" by David Ericson, "The Miniature" by George Charles Aid, and "By the River" by Joseph R. DeCamp were honored with medals at the World's Fair at St. Louis. Mr. Petry is to be congratulated on having these in his collection.

THE STEARNS COLLECTION,—AN APPRECIATION.

In the will of the late Frederick Stearns, the 25,000 objects of art which have been in the possession of the Museum for several years, becomes its property, and it was provided that his natural history and scientific collections are to remain in the museum, until such time as a special building may be erected for such collections in the city of Detroit, when they are to become the property of such institution.

In an age when collectors were specialists, when they were devoting their time and at great expense, collecting the best examples of one thing, Mr. Frederick Stearns was maintaining another standard for himself, as a collector of many things. Instead of narrowing his tastes and observations and knowledge to one line of thought,—becoming abnormally profound and authoritative in that respect—he planned for himself in his early years as a collector, a knowledge of many things, and a discriminating sense of what is useful as well as beautiful. As a public collector he did not try to impress his collections with his own individuality and taste, but collected in a way that when brought together, his objects do not speak of Mr. Stearns, but voices in its strong ensemble the cause of its existence in imparting in a systematic way knowledge of its pieces as related to each other and to the whole.

In the Detroit Museum of Art, practically all of the second floor is devoted to the objects which Mr. Stearns has given to the people of Detroit. His travels through the Orient, Egypt, Africa and North and South America have resulted in an Ethnological, Archaeological, Art, Scientific and Natural History collections which are known the country over for their completeness. He collected not only objects of artistic worth, but he made them illustrate the methods of manufacture and they reflect in a measure the customs of the people they represent.

In taking up the wood-work of Japan for instance, he not only purchased the finished product, but also examples showing its various stages of progress from the raw material to the wonderfully beautiful carved or lacquered work that became a joy to its owner. He did the same in collecting ceramics, bronzes, iron work, basketry, and in fact everything which he undertook was done with one end in view, viz: that it should be of the highest educational value. There are many pieces, unimportant in themselves, which in a collective sense are of the greatest value.

If the visitor wishes to trace the use of that very important material, paper, he will find every article made from this material. It is put to a number of uses in the Orient unknown to western civilization. Hats, umbrellas, rain-coats, clothing, and household utensils are made from it as well as its being a medium of business and social

(Continued on page 6)

IN MEMORIAM.**THEODORE D. BUHL.**

Just as the Bulletin goes to press, news of the death of Mr. Theodore D. Buhl is received in this city, and regretfully we add the name of a fourth incorporator to this obituary page whose demises have taken place within the short period of three months.

Mr. Theodore D. Buhl was elected an incorporator to fill the vacancy caused by the death of his respected father, Christian H. Buhl, who was one of the original founders of the Detroit Museum of Art. Like his father, his interest has been constant, and he has rendered much assistance which speaks for the welfare of the museum.

At the time the second portion of the Museum building was being erected by popular subscription, he took upon himself the task and expense of completing the west second floor corridor in honor of his father's memory.

He served in the capacity of trustee, and during his two terms as president, 1903 and 1904, much important legislation was passed by the State Legislature and the Common Council of Detroit, placing the Museum on a firm basis and enlisting the city's interest in its work.

Resolution on the Death of Mr. Frederick Stearns, Passed by the Executive Committee Jan. 14, 1907.

The news of the sudden and unexpected death of Mr. Frederick Stearns came as a shock to the citizens of this community. To the officers and trustees of the Detroit Museum of Art with whom he was so intimately associated for many years in the capacity of trustee, president and incorporator, his demise came with double force. His love for that which was beautiful and useful led him to collect that vast amount of material covering so many fields of human effort, and which has made his name famous among museums. His recognition of the educational policy adopted by this institution and which has made it so popular, led him very early to house his collections here. Nor did his interest cease there, for up to the very last year of his life he continued to add to them. These collections have proven to be a source of pleasure, entertainment and education to the thousands who visit the museum.

In his travels he spared neither time nor money to secure the things he desired, and there was always attached to each, not only the name and origin of the article, but some valuable data which would increase its interest.

To use his own words, "having rounded out a well spent life which covered more than the allotted three score years and ten," he has reached that haven of rest and quiet so richly earned.

Resolved, that in the death of Mr. Stearns the Museum loses one of its warmest supporters, most ardent friends, and the people of this city a most generous benefactor. Be it further

Resolved, that the above be placed on the records of the Museum and a copy sent to the family.

FRED E. FARNSWORTH,
Secretary.

Resolution on the Death of Senator R. A. Alger, Passed by the Executive Committee Acting for the Board of Trustees, Jan. 30, 1907.

The incorporators and trustees of the Detroit Museum of Art, together with the entire city of Detroit and State of Michigan, deeply feel the sudden passing away of Senator Russell A. Alger. Mr. Alger was one of the original subscribers and incorporators of the Detroit Museum of Art, and his interest in its growth and success was continued to the very last.

His many public duties often prevented his personal presence at meetings, but the members of the corporation always had reason to believe that the institution and its progress were not forgotten by him.

In his death the officers and members of the corporation feel that they have lost a valued friend, not only of the Museum, but of themselves as well. Therefore be it

Resolved, that the heartfelt sympathy of all those connected with the Detroit Museum of Art be extended to the members of the bereaved family in its fullest sense, and be it further

Resolved, that the above be placed on the Museum records and a copy of the same sent to the family.

Respectfully,
JOHN McKIBBIN,
President,
A. H. GRIFITH,
Acting Secretary.

Resolutions on the Death of Incorporator W. C. McMillan, Passed at a Special Meeting of the Board of Trustees, March 18, 1907.

Whereas, an All Wise Providence has removed from our midst a comparatively young man whose work in this community is so well and favorably known, and

Whereas, Mr. W. C. McMillan was elected incorporator of the Detroit Museum of Art to fill the vacancy caused by the death of his respected father, the late Senator James McMillan, and though his many other duties prevented his meeting with the board more than a few times, he had frequently by letter and in person expressed his interest and good will toward the institution, and his willingness to aid in its work, be it

Resolved, that we, the Board of Trustees, extend to the family our most sincere and heartfelt sympathy in their bereavement, and be it further

Resolved, that this expression be placed on our records, and a copy sent to the family.

THE STEARNS COLLECTION.

(Continued from Page 4)

intercourse. With the paper used for correspondence he has brought together the pens, inks and ink stones.

The collector passing through Mr. Stearns' collection at the Museum, seeking only the artistic, has his cultivated sense of the beautiful often shocked. He is repelled by the inartistic alongside the artistic. But it is for the thousands of people—from the school children, who learn how people in far away lands and times lived, to the designer, who finds here inspiration for his work—that the value of the Frederick Stearns Collection lies. Its educational feature is cause enough for its existence. It benefits not the few, but the many, and each year adds to its value.

LECTURE COURSE.

The course of lectures given at the Museum of Art during the season of 1906-1907, just closing, have accomplished their educational purpose in a better way than ever before. In its policy the Museum has been broad range of subjects spoken upon have been far reaching enough to enlist the interest of every one, and incidentally bring their minds into channels of art education. The Sunday lectures of a popular nature on art, history and travel have drawn such crowds that the Museum as well as the auditorium has been taxed to hold them. To relieve this condition and to afford the pupils of schools the educational benefit of the Museum collections and slides, a series of Saturday afternoon talks by the Assistant Director assisted by others, was begun as an experiment. The interest in this series having gone beyond the expectations of the Museum officials, it will be made a regular feature of the Museum's work in succeeding seasons. The special lectures have been more frequent than heretofore. Among the many those of most import were the three on Archaeology, given under the auspices of the Detroit Archaeological Society, the lecture on Chinese Art by Prof. Ernest F. Fenallosa, under the auspices of the Twentieth Century Club, and two lectures on the beautifying of this city by noted architects from abroad, brought here by the Michigan Chapter of American Architects and the Detroit Board of Commerce.

Others on literature and still others on public questions which concern Detroit, have been given.

Picture Fund.

At the second annual meeting of the subscribers to the Picture Fund, held March 18th, the committee acting for the subscribers last year in the purchase of the painting "Before Sunrise, June," by D. W. Tryon, was continued, and Mrs. H. H. H. Crapo-Smith's name was added. By a unanimous vote, power was conferred on this committee to act as it deemed to the best interests of the Museum in the disposition of the fund of \$1,200 which the director reported had accumulated. The fund is meeting with more favor this year than last, many new names having been added to the list, and the ready responses indicating the interest of those who subscribed.

The committee comprises Mr. Charles L. Freer, chair,

man; Mr. John M. Donaldson, Mr. Claude Chandler, Mr. F. K. Stearns, Miss Clara Dyar, Mrs. H. H. H. Crapo-Smith, and Mr. A. H. Griffith.

Cleaning House.

A renovation of the James E. Scripps Gallery of Old Masters is under way, and that gallery is temporarily closed to visitors. With the approval and support of the Scripps estate the collection of pictures were carefully examined by a committee appointed by the trustees, and many desirable changes are to be made, upon its recommendation. To begin with, there are too many pictures to be properly accommodated in this one gallery. To relieve its crowded condition the pictures attributed to Leonardo, Rembrandt, Garofalo, Titian, Del Sarto, Albano, Guercino and Sacchi will be placed in another gallery. Other pictures now designated in the catalog as Claude Lorraine, Carlo Dolce and Solomon Ruysdael will be marked "attributed to." These changes will greatly raise the standard of the collection and bring a greater confidence as to its merits. The collection is being further enhanced by cleaning and restoring the Jan Steen, Peter DeHooch, Massy's "Misers," and Rubens.

Proposed Marine Exhibit.

At the suggestion of the City Controller, Hon. Richard P. Joy, a number of letters have been sent out asking the co-operation of the marine interests of the lakes and river in an effort to secure a representative exhibition of shipping on the inland lakes. It is believed that there is stored away in out-of-the-way places in the various cities along the Great Lakes, models, paintings, drawings and engravings representing the boats which have been in the service on the the lakes, some of which are no doubt of historic interest.

These if brought together as a collection, would not only be of great interest, but would be valuable in an educational way. Scattered, much of their value is lost. No doubt there is much material in garrets and abandoned offices.

Should any readers of the Bulletin know of material of this character, they are earnestly requested to send word, giving particulars as far as possible, to the Director, Detroit Museum of Art. An exhibition will in all probability be held in the early fall.

The Museum collections have been of more benefit to the public schools and to the social and literary clubs this season than ever before, as the records show. An average of two classes each week have come to the Museum to consult the various departments and to use the material therein as illustrations of the line of work they were doing in the schools, and the cases have as frequently been opened and material sent out for the same purpose. In addition to this large collection of lantern slides have been lent to those schools having apparatus for their projection.

The Genjiro Yeto collection of Water Colors has been sent to Cleveland for an exhibition there. A collection of fifty Gravesande etchings and drypaints now hang in the gallery which it occupied.