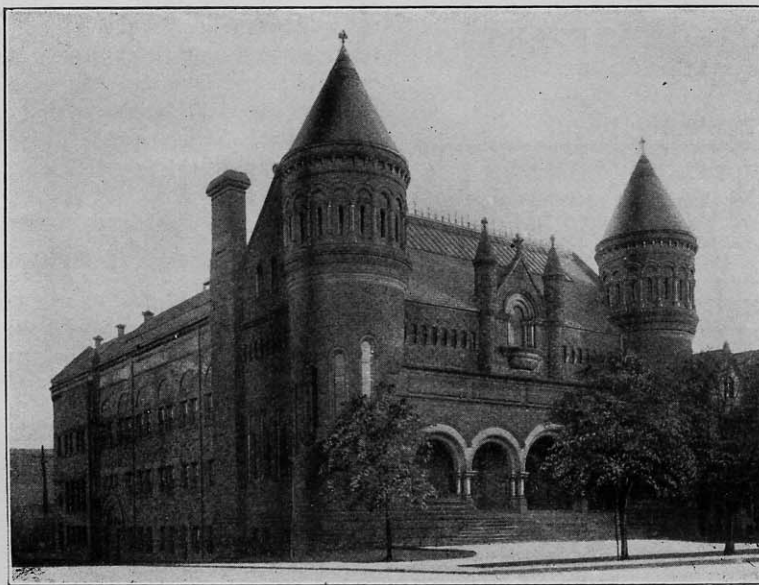


BULLETIN



OF THE

DETROIT MUSEUM OF ART

July, 1907

DETROIT, MICHIGAN.

Number 14

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

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

EDITORIALLY.

That a large measure of the success and popularity of the Museum is due to the annual series of lectures there is no doubt. For the past fourteen years, they have been carried on, always attracting large audiences. They have been of a popular nature, and at the same time of much educational value. For many years material in the collections formed the subject of these lectures, around which was woven history, art, travel and kindred topics. Of late years, since the completion of the new auditorium, lantern projections have taken the place of the material itself, and it is thus presented in an even more comprehensive way.

In order to make these lectures of interest and value, it has been necessary for the speaker to thoroughly acquaint himself with the subjects treated, and while books form the basis of a large part of this knowledge, this had to be supplemented by a study of the material in its own surroundings. It has been necessary for the speaker to travel,—in other words,—and personally examine the pictures, monuments, sculpture, and the cities and people which produced them. It is equally important that the director of a Museum embrace every opportunity to study the methods followed by other institutions in the arrangement, classification and display of the material to be exhibited, and this at the present time can only be done by travel.

All important institutions of this nature, have recognized the value of travel, and have set aside a fund for the purpose of sending one or more of their staff to other countries to acquire material, and to study foreign methods of conducting museums, which are thought as much of as the school system in Europe. The Detroit Museum of Art has never been in a position financially to do this, but every year

or two, the director and sometimes his assistant, have made trips to Europe at their own expense, feeling that their greater efficiency in their work repaid them. That the people of this city have reaped the benefit of this advantage is admitted, the knowledge thus gained being disseminated among them in the popular lectures,—in fact it would be utterly impossible to continue these from year to year if this course were not pursued, for no matter how much one may read, the personal feeling, which is what impresses the auditor most, is only gained by actual contact with the things talked about.

Director Griffith Will Remain.

THE BULLETIN is glad to announce that the director, Mr. A. H. Griffith, will remain with the Detroit Museum of Art. He has been at the helm for the past sixteen years, and during that time, has made himself so much a part of the institution that its development has been his development. He has seen its needs and has honestly tried to meet them to the best of his ability, and the thousands of visitors each year attest his success in making it alive and useful.

That his services should have been sought by another institution is not to be wondered at, but the widespread interest of the citizens, that he should remain and continue his work here was very flattering, and had much to do in influencing him to remain.

A special meeting of the Board of Trustees unanimously adopted a resolution expressing the desirability and advisability of retaining the services of the present director, and in a letter to the Common Council of the City of Detroit recommended an increase in the salary of the office. The Common Council and the Board of Estimates acting on this recommendation, without a dissenting voice voted a substantial increase in the salary of Director Griffith.

These many expressions of all classes, substantial and sentimental, have decided Director Griffith that this is his field, and he will remain at the head of the Detroit Museum of Art.

Partial List of Acquisitions.

Library.

Mr. George A. Hearn gave a volume, "Hearn Collection of the Metropolitan Museum."

Mrs. R. M. Kearsley gave a bookplate.

Fine Arts Department.

Mr. Marvin Preston lent copies of Raphael's "Madonna della Sapia" and Alburninello's "Visitation of the Virgin."

Mrs. Charles W. Casgrain lent three painted tapestries illustrating the life of Queen Esther—copies of famous "Gobelins" tapestries in Florence, Italy.

Coin Collection.

Mr. W. A. Butler, Jr., gave a gold quarter of a dollar, issued in the State of California in 1870. These coins were too small for circulation and only a few of them were minted. They are rare.

Cash.

The family of the late James E. Scripps gave five hundred (\$500) dollars toward restoring paintings in the James E. Scripps collection and improving the gallery.

NEW PICTURES IN THE GALLERIES.

Miss Letitia Crapo Smith has just loaned to the Museum her Salon picture of 1901 entitled, "A Daughter of Egmond," and this picture, together with her medal picture of the Louisiana Purchase Exposition, "The First Birthday," loaned about a year ago, has been hung in the Main Gallery.

Both pictures hung on the line in the Salon, Paris, the one in 1901, the other in 1902, and both were chosen from the wall by the jury selected by the Chicago Art Institute to secure paintings for the Annual Exhibition of American

kitchen, in the rear. Under a willow which protects them from the strong sunlight on the ground beyond, sit a matron in a simple wooden chair, and a baby in a red crib on wheels. The industrious mother has laid her knitting across the crib, and with solicitude is leaning toward the baby, who on its first birthday has been presented with various toys. A doll is now in its hands, and a rattle and ball have been thrown upon the ground. The atmosphere is fine, one feels that he can walk all around the chair, the tree and the house. The color is strikingly portrayed. The variegated notes,—the red crib, the greens in sunlight and shadow, the dull tones of the



"THE FIRST BIRTHDAY."

By LETITIA CRAPO SMITH.

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Artists held in Chicago, where, with the consent of the artist, they were exhibited and received much favorable comment from Chicago critics.

Later, in 1904, "The First Birthday" was sent by the artist to the Louisiana Purchase Exposition, St. Louis, and there it was awarded a Bronze Medal. At the close of the Exposition, and after these honors had been conferred upon the picture, Miss Smith offered it to the Museum as an indefinite loan, and the trustees gratefully accepted it.

"The First Birthday" depicts a typical Dutch farmhouse with tile roof, small brick, squatty doorway, and small window out of plumb, and its most interesting of all parts, the

matron's dress, and the dull red of the tile and brick of the house, all combine to form one general tone with which no single note conflicts.

Learning recently that "A Daughter of Egmond" was available as a loan, the director secured it, and it now hangs with its sister picture.

Miss Letitia Crapo Smith was born in Detroit. After choosing art as her calling, she studied with William M. Chase, Julius Rolshoven, George Hitchcock and at the Julian Academy, Paris. She finds subjects in Holland, Brittany and Normandy which appeal to her, and she is now in Holland working among the subjects she delights in.

A Michigan Artist Gives a Painting.

In his gift to the Detroit Museum of Art of the painting "In the Shadow of the Hills," Mr. Ivan Swift, a Michigan artist living at Harbor Springs, deserves much commendation. In his opinion, it is the best canvas which ever came from his brush, and it was only after it had been honored by being in such exhibitions of prominence as the "Chicago Society of Artists," "Society of American Illustrators," "Academy of Design," New York, and "Pennsylvania Academy," that the artist looked upon it as of sufficient merit to present to the Museum which represents the art interests of his State. Having tested its merit before the juries of the above mentioned exhibitions however, he generously and graciously asked to be represented by it in the Museum's collection, to which request the trustees of the Museum readily acceded, and the picture now hangs in the permanent collection.

"In the Shadow of the Hills" is one of those typical Northern Michigan woodland scenes, admirably selected, and well executed. It is not a large canvas, but it attracts the eye of nearly all visitors to the gallery.

A Turner.

Among the loan pictures seen at the Museum during the past month was a painting which attracted much attention the few days it was on exhibition. It was, "The Castle of Blois," by J. M. W. Turner, one of the very few canvasses by this artist owned in this country.

It is the property of Mr. Felix Isman, of Philadelphia, and was sent to Detroit to be restored by M. Stierngrenat, after which the owner kindly consented to its display in the Museum gallery for a few days, at the request of the Director. It is the only Turner ever exhibited in Detroit. The picture has all the magnificence of color for which Turner is noted.

From the same collection came a landscape attributed to Hobbema, which has some merit as a picture, but which in the opinion of the writer is a doubtful attribution.

Charles Caryl Coleman Exhibition.

One of the most pleasing exhibitions held during the season was that of the Charles Caryl Coleman pictures which opened with a reception to the artist, May 21st. A few of the more important pictures of the exhibition are still hanging.

More interest than usual was manifested by Detroiters in this exhibition, partly because the artist was known here, and because of the refined and classic subjects of his pictures and their excellent rendering. Having met the artist, one would naturally look for only the cheerful, the beautiful and the refined in his work,—and this is exactly what one finds. Good cheer is their predominant message.

Of especial interest were the "Songs of Vesuvius," a series of pastels showing Mt. Vesuvius in eruption. It is difficult to think that there is anything of tragedy or fear of ugliness about the old volcano, when seen through the eye of this artist.

His group of oils depict the charming and classic Italian Villas of which he is so fond.

Mr. Coleman was born at Buffalo in 1840. He studied in France and Italy, returning to this country to enlist as a

private during the Civil War, and rising to a lieutenantcy before its close. Returning again to Italy that he might be near the material which he loved to paint, he has built his Villa Narcissus on the Island of Capri, where he is always in view of historic Vesuvius.

The Artist Gives One of His Pictures.

At the close of his exhibition, Mr. Coleman graciously tendered the best of his "Songs of Vesuvius" in pastel, entitled, "Vesuvius from Pompeii," to the trustees, and it now hangs in the permanent collection of the Museum marked with the doner's name.

A movement is also on foot to purchase "A moonrise effect in the garden of Villa Castello, Capri," by popular subscription. Five hundred dollars have already been subscribed for this purpose.

Additions to the Ambrose Petry Collection.

That Mr. Ambrose Petry of this city is a firm believer in the painting of George H. McCord is evidenced by his recent addition of two pictures to his collection in the Detroit Museum of Art, making five canvasses by this artist. They begin to be a predominant feature in this group of paintings. One of them, "A ledge of bass rocks," was awarded a bronze medal at the Louisiana Purchase Exposition held at St. Louis, 1904, and it was probably on the strength of this that Mr. Petry founded his faith in this artist. His later additions do not come up to the medal picture in point of excellence however.

Mr. McCord is a New York artist, an Associate of the National Academy of Design, a member of the American Water-color Society and of the Lotus, Lincoln and Salmagundi Clubs, and he has taken some honors in the many exhibitions throughout the country. He is now living in Venice, and it is from there that these two pictures lately came to Mr. Petry.

They are both good and would hang well in any exhibition. One of them, "A gale on the Devonshire Coast" is a marine with more action to its seething furious waters than any of the other marines in the Petry collection. The spray dashing against the light-house rock some distance from the shore is expressive both of force and drenching wetness. Likewise the vessel with sombre colored sail in the distance is, one feels, doomed to destruction. The transparent colors of which there is a wide range when incoming waves are broken by the shallows, are well rendered and true to nature.

The other one, a Venetian scene shows "San Giorgio from the Batterie." It is charming in tone and very pleasing in its well balanced grouping of material. The sky is fleecy and moving, and the exquisite light effects of late afternoon on them as well as on the boats with their many colored sails, adds materially to the whole.

The ability of the artist cannot be questioned when one takes certain parts of both these canvasses and considers it apart, as for instance the rendering of the group of boats in the latter picture. The bold use of color displayed in the sailboats, gondolas and water is absent in the building which is the subject of the picture. There are likewise some very weak parts to the "Gale on the Devonshire Coast" which in the opinion of the writer are uncalled for in pictures which in other respects are masterful.

(Concluded on Page 8)

THE JAMES E. SCRIPPS GALLERY UNDERGOES GREAT CHANGES.

The James E. Scripps Gallery of Old Masters which has been closed to the public for some two months, was re-opened on June 8th. A wonderful transformation has taken place during this period in the general appearance of the collection. The first thing which strikes the casual visitor is that as a whole it attracts the eye, where heretofore he passed it by

as loans and gifts from time to time. Among these are the Tiepolo, "St. Helen introducing her son Constantine to the Throne of Heaven," and the VanDyck, "The Four Ages" which were loaned to the Museum by Mr. Albert Ludlow. The James E. Scripps room is made more valuable by the removal of some of its former canvasses to this new room.

The careful cleaning process which all of the pictures have undergone is quite apparent. Some of the more important canvasses have been restored to their original coloring, which the dust of ages and several coats of varnish had somewhat



"ABIGAIL MEETING DAVID WITH PRESENTS."

By P. P. RUBENS.

In the James E. Scripps Collection of the Detroit Museum of Art.

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with a mere glance. This result has been accomplished partly by the neutral green tint which has been used as a background, and which does not, as the former wall, take anything from the color values of the pictures. The result is partly due also, to the spacing and juxtaposing of pictures suited to each other. Then too, the gallery does not seem so overcrowded as formerly; this is accounted for when one passes into one of the East galleries, and finds it also an Old Master room. Several of the larger but less important canvasses which formerly hung in the James E. Scripps Gallery have been used as the foundation for this new room, and with them have been hung others which have come in

obscured. The Rubens, Jan Steen, Massys "Misers" and Benjamin West, are among these, and their beauty is greatly enhanced.

A portrait of the donor, the late Mr. James E. Scripps, recently given by the deceased's family, now occupies a place among the works which he so lovingly collected.

A review of the paintings comprising this collection might not be out of order; the BULLETIN feels that too much commendation cannot be expressed, but as this was done in a former BULLETIN (No. 3), and as the space is somewhat limited, only the Rubens and Massys will here be discussed.

The Rubens.

That the Rubens in the James E. Scripps collection of Old Masters is the finest example of this master in the country, has been maintained by the trustees, and in this opinion they have been upheld by transient artists and critics who stopped off in Detroit long enough to view the collections here. But the picture was never really revealed until M. Stierngranat, with surgeon-like skill and instruments, began to separate from the original colors the accumulated coats of varnish and grime. As the work progressed (the

Other spots had been retouched. A part of the face and neck of one of the fair damsels, had received an extra coat of rouge which the restorer had some difficulty in removing. But even with these defects coming to light, the picture is more beautiful in its restored condition. It speaks in the tones of Rubens as never before, and the trustees and the family of the deceased donor, feel that it has no peer, either in public or private collections, in this country.

The picture represents Abigail meeting David in the wilderness with presents. She has come to plead for the life



"THE MISERS." By Quentin Massys. *re-attributed to Marinus van Roemerswaelen*
In the James E. Scripps Collection of the Detroit Museum of Art.

canvas was treated for the matter of two months), many startling discoveries were made, for the varnish and dust of ages were a mantle for defective spots. The top of the canvas for about a foot, has been added to the picture at some subsequent date, and is different in tone from the rest of it. It was probably added to the canvas many years after the original picture was painted, and the added piece was made to match the picture after it had had one or more coats of varnish, and after time had softened the original tones and made them more sombre.

of her husband, Nabal, against whom David was wroth. She is attended by two females—the same fair women who appear in so many of Rubens' pictures. The future King of Israel is attended by a company of three foot soldiers and two horsemen.

July 2nd, 1889, this picture was on sale in Paris, with other famous canvasses in the Secretan collection. The French Government bid 115,500 francs, (\$23,100) for it, but it was knocked down to Mr. James E. Scripps for \$23,500 and has since remained in the collection of the Detroit Museum of Art.

Massy's Misers.

Quite as remarkable in its transformation as the Rubens, is the "Misers" by Quentin Massys, which was also among those restored. This picture,—a replica of the one in Windsor Castle,—has always been questioned by the visitors to the gallery. The restorer however,—a man of wide experience in treating old Masters,—who of necessity had to make a close study of this canvas, feels that it is an original.

As a rule, people are slow to comprehend that the artists of the renaissance often duplicated their works, or that they often painted similar subjects with the same or different models, slightly differing in pose, as for instance the Immaculate Conceptions of Murillo, of which there were fifty-two it is said, and of which twenty-six are known to exist. The writer has many times shown reproductions of the Immaculate Conceptions of The Louvre, and of The Prado, alongside the one in this collection, to people who think they saw the original of the one in this Museum in Paris or Madrid, to find the three of them totally different.

Likewise people having seen the "Banker and Wife" by Massys in the Dresden Gallery, have often mistaken it as the original of this, but when seen together, they are quite different both in models and setting. There are several repetitions of this subject by the artist in different public galleries.

This one represents two aged persons sitting before a table in a wainscoted room, the one at the right writing in an account book, the other leaning the right arm on the shoulder of the first. Before them they have a heap of gold and silver coins and ornaments, also a portable inkstand with a cord for carrying it, and a curious leather pouch with compartments. A parrot sits on a perch at the left and on a shelf at the right we see a box of parchment with their seals, also a candlestick.

The picture was purchased from the Gatton Hall Collection formed in the early part of the 10th century by Lord Monson and dispersed in 1888. It was purchased and presented to the Detroit Museum of Art at that time with the collection made by James E. Scripps.

The restoring of the pictures mentioned, was entrusted to Monsieur Malte L. de Stierngranat, who came to the Detroit Museum of Art well recommended by the Layton Art Gallery of Milwaukee, whose pictures were all cleaned and restored by him. His delight in, and loving care of the canvasses he restores, and his knowledge of the Old Masters gained by much travel and a wide experience in his present line of work, inspired the confidence of both the trustees and the donor's family.

His process consists in merely removing the varnish and getting down to the original colors, which are as pure as they were the day they were put on. All the dirt is in the varnish, and the problem is simply to remove this without injuring the colors or glazes.

The restorer must be a man versed in the history of painting, and with this learning he must have as well a thorough knowledge of the methods and mechanical processes used by the artists in making their pictures. The characteristics of the 16th century painters differ from those of the 17th and succeeding centuries, and requires a different treatment. M. Stierngranat is, however, well qualified to restore Old Masters, as he has proven in his splendid restoration of the paintings in the James E. Scripps collection.

Exhibition Announcement.

The excellence of the special exhibitions held during the past year will be maintained during the ensuing season, 1907-1908. Already several exhibitions have been arranged for. Among those which we feel at liberty to announce will be the Third Annual Exhibition of Selected Water-colors by American artists, Sixth Annual Exhibition of the Detroit Society of Women Painters, Marine Exhibition of the Great Lakes Region, and one man shows by George R. Barse, Jr., Addison T. Miller, and Kenyon Cox, of New York City.

Other important exhibitions, and the dates assigned to these will be announced later.

Steps Toward Acquiring a Marine Exhibit of the Great Lakes Region.

Some time since, Hon. Richard P. Joy, then controller of the city of Detroit, suggested to the Director that as Detroit occupied such a prominent position among the cities on the Great Lakes, commercially, geographically and historically, it might be possible to get together a collection of material relating to the marine interests of the lake region which would be very interesting.

Acting on this suggestion, a number of letters were sent out in various directions, asking for the loan of models, drawings, maps, and in fact, any material relating to the maritime commerce of the Great Lakes Region. To these letters many replies have been received, all of which indicate that such an exhibition would create a widespread interest.

It will require a great deal of correspondence to assemble the material, and much research to get it properly labeled in order that it may be historically instructive. The very great changes made in marine architecture since the days when the "Griffin" first sailed up the Detroit River, or even since the "Walk-on-the-water" first cast a shadow with her cloud of smoke, as she steamed up to the queer old dock, would be a unique study.

This material is tucked away here and there, and in many cases is forgotten; but it should be brought to light. If any one of our readers can aid us in assembling this exhibition, it will add to its interest and ultimate success. It is hoped that the exhibition may be brought together not later than the winter, 1907-1908.

The Picture Fund.

A recent gift of one hundred (\$100) dollars to the picture fund, by a single individual, is very gratifying. This is the largest contribution this year. It brings the amount of the fund up to sixteen hundred (\$1,600) dollars, all of which with this exception was subscribed in amounts of ten (\$10) dollars and under.

Fine Arts Society.

The annual meeting of the Fine Arts Society was held in the Museum, May 23rd, and all the officers were re-elected for the ensuing year. They are:

Mrs. S. Olin Johnson, President.
Miss Clara Dyar, First Vice-President.
Mrs. G. F. Hammond, Second Vice-President.
Mrs. H. B. Joy, Treasurer.
Dr. Carl S. Oakman, Secretary.
Mrs. R. S. Noyte, Miss Francis Sibley, Messrs. F. K. Stearns and N. J. Corey, Directors.

(Continued from page 4.)

An Important Acquisition.

The Detroit Publishing Co.'s gift of forty large carbon prints of paintings by modern masters, most of them in the Metropolitan Museum of Art, is one of the most helpful acquisitions of the year. Several years ago, Mr. George W. Balch gave about 500 large photos of Old Masters, and these have been in constant use in schools and study clubs in teaching of art history.

The demand by the schools and study clubs for the mod-

woven originals in the Archaeological Museum of Florence, They represent scenes from the story of Esther.

The original cartoons were painted in Rome by Jean Francois Detroy (1679-1752), Director of the French Academy at Rome, and President of the Academy San Luca, for M. de Gotte, director of the Gobelins, where the tapestries were executed.

Within the past year there has been many requests for photographs of the pictures owned by the Detroit Museum of Art. In order to meet this demand, many of the more im-



38. UNDER THE VINES IN THE VILLA CASTELLO, CAPRI.

In the Charles Caryl Coleman Exhibition.

ern artists' work has hitherto been ungratified, but with this late addition through the courtesy of the Detroit Publishing Co., the Museum can, to a great extent, furnish as well, a representative collection of reproductions of modern masters for study in the schools and clubs.

Good Copies of "Gobelin's" Tapestries Hung.

In the Main gallery have been hung three large tapestries, which were loaned through the kindness of Mrs. Charles W. Casgrain. They were painted by Gatti of Florence, after the

important pictures are being photographed by the Detroit Publishing Co. Carbon prints in two sizes will be on sale at the Museum. A list will be published at a later date.

Mr. E. I. Couse, the New York artists whose Indian pictures are so well known, together with his family, visited the Museum of Art, May 28th. He was on his way to Grayling, Mich., where he is to paint a life size portrait of Shoppenagons, one of the last of the great chiefs of the Chippewa tribe, which has almost disappeared.