

OF THE

## DETROIT MUSEUM OF ART

August, 1905

DETROIT, MICHIGAN

Number 7

### *Dedication of the New Auditorium.*

The dedication of the New Auditorium of the Detroit Museum of Art was held Wednesday evening, June 21st. The occasion was one of unusual interest in Detroit circles, as shown in the large attendance and the unanimity of representatives from all classes of Detroit's citizens. A large number of city officials were present, and many showed a sentiment of unison with the Trustees and Incorporators by occupying with them seats on the platform. Mr. Thomas Pitts, President of the Detroit Museum of Art, acted as chairman. An account of the exercises follows:

#### INVOCATION.

The Chairman called upon Rt. Rev. John S. Foley, who delivered the following invocation:

We pray Thee, Almighty Father, that Thou wouldst send down Thy blessing on this institution, that it may redound to Thy glory and for the instruction of the people, and bring us all to that great temple thou hast created for the happiness of man in heaven, in the name of the Father, the Son and the Holy Ghost. Amen.

#### PRESENTATION OF THE KEYS TO THE CITY.

President Pitts then introduced Mr. W. B. Stratton, of Stratton & Baldwin, architects, who, acting for the general contractor, Alexander Chapoton, Jr., and the sub-contractors, presented the keys of the new building to Mr. Frederick W. Smith, Secretary to His Honor, the Mayor, and representing the government of the city.

Mr. Stratton spoke as follows:

Mr. President, Ladies and Gentlemen: I have been asked to make the formal delivery of the keys of this new addition to the Detroit Museum of Art to the city. This could be done in very few words were it not for the

opportunity given to express our sincere thanks and gratitude to the Trustees and to Director Griffith for their genuine assistance and co-operation with us in all the problems arising in the carrying out of this building. To Mr. Griffith we are especially grateful for his continued and constant enthusiasm. In presenting you, Mr. Smith, with the keys of this building in behalf of the city I do so in the hope that the opportunities afforded by this well-equipped institution may be more and more appreciated by the people, and that their tastes will be so developed that every resident of Detroit will demand that nothing but the very highest shall be accepted in relation to anything for the city of Detroit. (Applause.)

#### PRESENTATION OF THE KEYS TO THE MUSEUM.

Mr. Frederick W. Smith's response and delivery of the keys to the President of the Board of Trustees:

Mr. Architect, I accept these keys to this building of which you are rightfully both professionally and civically proud. And to you, Mr. President of the Board of Trustees of the Detroit Museum of Art, in the absence of the Mayor of the City of Detroit, I deliver these keys in custody.

I think it is a matter of congratulation that Detroit should find itself possessed of this beautiful building, filled as it is with the works of the masters, both ancient and modern. It possibly would be interesting to recount very briefly how little in proportion the city has really done in the work we see here, and how much has been done by the public spirit, the work and the effort of our loyal, art-loving citizens. I believe it is something like twenty years ago that the idea of this museum was first broached. Some loyal, art-loving citizens then undertook the task, and by constant and persistent effort overcame obstacles that seemed insurmountable, and today we have this magnificent treasury filled, as I say, with the work of the painter and sculptor from both the new and

BULLETIN OF THE  
**Detroit Museum of Art**

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**DETROIT MUSEUM OF ART**

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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.

Application to copy or photograph any object in the Museum must be made and filed in the Director's office. Easels and space to keep materials will be provided for students.

The Museum Library is extensive and is accessible to students. No books are lent from the Museum, but reading may be done in the library.

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.

Handbooks, catalogs, and souvenir postal cards are on sale at the Library.

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

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.

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.

**FORM OF REQUEST.**

I do hereby give, devise and bequeath to the DETROIT MUSEUM OF ART, a corporation organized and existing under the laws of the State of Michigan, with its home office in said state;

The completion of the annex to the Detroit Museum of Art was marked by appropriate dedicatory exercises in the new auditorium, June 21st, a full account of which is given in another part of this issue of the Bulletin.

In the completion of this addition the hopes of the Trustees and of the Director, so long pending, are being realized.

In reviewing the history of the Museum, one must come to the conclusion that this triumph marks the beginning of a new epoch—an epoch during which the city of Detroit will point with pride to an institution which it has claimed for its people as one of the city's attractions and educational factors. Detroit is among the first cities in the country to recognize and support an institution of this character.

That it will be an era of prosperity is apparent, not alone in the appropriation which the city of Detroit makes, but also in the voluntary subscriptions made by all classes of citizens toward a fund for the purchase annually of the best examples of eminent American painters to add to the permanent collection, and the assurance that these contributions will be continued from year to year. The fact that an endowment of \$5,000 was recently bequeathed by the late William C. Yawkey also lends itself as evidence of the growing interest of public spirited men in the Museum.

There is every indication that the period just beginning will be one of lively interest. This was shown during the past winter, among other things in the Arts and Crafts movement begun by a committee of prominent ladies and gentlemen, and in the series of receptions to distinguished Detroit artists in which the ladies so graciously co-operated with the Trustees.

A widespread interest throughout the country was shown in the telegrams and messages of congratulation received from institutions of a similar character, as well as in the press notices in other cities. As the President well said in his address: "This is pretty good evidence to us that we may feel that we are companions now for any of them, and in one sense we have arrived at cosmopolitanism."

**Exhibition Announcements.**

Mr. E. C. Walker's collection of paintings occupy the Main Gallery.

Mr. Ambrose Petry's collection of Medal Paintings from the St. Louis Exposition and others, occupy the Mary W. Roby Gallery.

Mr. Ralph H. Booth's collection of Modern Dutch Masters are being shown in the McMillan Gallery.

**Contributions.**

The following contributions to the Museum have been made since April 1st:

Cash—Mr. William H. Yawkey paid the bequest of five thousand (\$5,000) dollars of the late William C. Yawkey.

Historical Department—William A. Butler, Jr., gave a letter, dated August 2nd, 1805, signed by William Henry Harrison.

Miss Mary Messenger gave a fac-simile of the Declaration of Independence.

Department of Ethnology—Mr. Cheri Mandelbaum gave a Filipino dagger.

Mr. Levon H. Shahzade lent an Arab burnoose made of camel's hair.

Mr. Charles L. Freer presented to the Museum a collection of Storm Von'S Gravesande drawings, etchings and lithographs, about four hundred in number.

Fine Arts Department—Mrs. Mary M. Filer lent a collection of 108 pieces, comprising oil paintings, watercolors, bronze statues and pedestals, carvings, pencil and charcoal drawings, pottery and oriental art.

Coin Collection—Mr. George W. Rice gave a set of U. S. coins, coined from the first silver sent to the mint from Silver Islet, Mich., Lake Superior.

Library: Tiffany & Co. gave a pamphlet treating of "Natal Stones,—the Sentiment and Superstition connected with Precious Stones."

*Dedication of the New Auditorium—Continued.*

the old world. And it is a matter of congratulation also that our people appreciate it as they do. One out of every two of our inhabitants I am told, visits this institution annually. That of itself is evidence of the appreciation of the labor of these people. The action that was had through the instrumentality of your board, Mr. President, and the incorporators of this society brought about the act of the Legislature which gave the institution to the City of Detroit, and I think it has proved both mutually beneficial to the institution and the city. Since that time the city has given annually to help maintain in a modest way this institution. These appropriations, I believe, began in 1893, and when we see what remarkable work has been done, and how much has been attained, you would hardly believe that the city of Detroit has paid but a little more than \$100,000 since 1893 for the maintenance of this institution, but this is all, except the \$50,000 used in completing the building, and these two items represent every dollar that the city has invested in this institution or in its maintenance. What the city has given has been given cheerfully and willingly, and will continue to be given willingly and cheerfully. And the cordial relations that have existed between the city and the institution, I can assure you, will continue to exist. It may be pleasing to recall at this time that the gentleman who at your solicitation introduced and championed the bill in the Legislature which united the interests of the city and those of the Museum of Art is now chairman of the Ways and Means Committee of the Common Council. I speak of the Honorable David E. Heine-man, a lover of art himself. And it may be pleasing to recall that the gentleman who was chairman of the Ways and Means Committee at the time of this appropriation of \$50,000 and the necessary bonds negotiated is now the Mayor of this city. I speak of this simply to show you that you still have friends in our city government who are willing and anxious to aid you to the extent your interests may demand and the interests of the city permit.

Now, I congratulate you, Mr. President and members of the Board of Trustees, upon this institution. I congratulate you and compliment you upon your choice of Director and his able assistants, and I want to pay my respects for the hours of toil and the unceasing effort they have given to make this institution a matter of pride to your board and to your incorporators and to the city of Detroit. (Applause.)

## ACCEPTANCE.

PRESIDENT PITTS: In behalf of the Board of Trustees of the Detroit Museum of Art, of which I have the honor to be President, I receive these keys, sir, as a token of the trust and confidence reposed in me by the government of this city, and I promise faithfully to keep and guard them.

In behalf of the board I wish to say to you, sir, as the representative of the government, that we appreciate very highly your earnest and cheerful co-operation with us in the work of erecting and completing this beautiful addition to our Museum. Possibly without it we might not have accomplished so much in so short a time.

I am sorry to announce to the audience that our distinguished citizen, who had the honor of being the first President of this Board of Trustees, is unable on account of the condition of his health to be present with us this evening. I allude to the Honorable Thomas W. Palmer. We regret it very much indeed.

The presence of this great audience emphasizes, in a most marked manner, the interest which the people of Detroit take in the completion of this beautiful addition to our beloved Museum. The reasons for its erection—the most potent reasons—were the overcrowded condition of the old Museum, requiring the establishment of far greater space for the exhibition of its treasures, and the congested condition of the galleries on those weekly occasions when our lectures on art are given here, requiring even this spacious auditorium to accommodate the earnest and eager crowd of listeners. It is very fortunate that we are able now to house them all in comfort while they are listening to these lectures. Our Museum has for many years been, as it were, the Mecca towards which the steps of the people of this State have tended upon

those occasions when they have been in this metropolis, to spend their leisure time worshipping at the shrine of art. The increasing attendance of the people of this city manifests in the strongest manner that the time has now come when the people of this city will demand a Museum upon such a plane as will enable it to vie with any institution of the kind in the country. The people of this city, whose eyes are daily feasted upon the wonderful scenic beauties of our island park, than which there is no spot like it on the face of this footstool, turn naturally with heightened æsthetic feeling to enjoy the more concrete form of art in our marbles and bronzes and in the glowing canvasses upon our walls. Verily, it seems to me that we have builded, in erecting this addition, wiser than we knew, not upon foundations laid with hands, but upon the hearts and the consciences and the æsthetic aspirations of the people of this city. That the completion of this addition has caused a widespread interest throughout the country is evidenced by the mass of telegrams and messages of congratulation that have poured in upon our Director during the last week, a mass of documents amounting to some two hundred, which is pretty good evidence to us that we may feel that we are companions now for any of them, and in one sense we have arrived at cosmopolitanism.

I wish to make some allusion to some of the matters connected with the Museum which may possibly interest you. We inaugurated a movement last winter which has borne some results. I refer to the establishment of a fund by voluntary moderate subscriptions for the purpose of purchasing the finest examples of the art of our most distinguished American painters to add to the collection of the paintings on our walls. I might say there is an incident in connection with this fund—which has already attained reasonable dimensions—which is pathetic, and which reveals a certain spiritual beauty. It is that many of the most humble people in the city have applied to us to subscribe out of their limited means toward this fund. It is needless to add that we have placed their names upon this roll of honor, and that we regard it as an evidence that the time has fully come when the æsthetic aspirations of the whole people of this city will not stop short of anything but a Museum developed upon the highest plane. Perhaps we are now entering upon an era of universal sympathy for art. Possibly it may be like that golden age of Grecian art, when the azure glow of the Aegean sea colored the marble and gold of its peristyles, its temples and shrines, and the beautiful statuary crowding its glorious pediments, all of which simply reflected the crystallization of the æsthetic aspiration of that people, every man of whom was a poet and an artist.

I wish to make some acknowledgment in behalf of our board to the ladies of our city who have so graciously co-operated with us during the past winter in the receptions which have been given to the distinguished sons of Detroit who have returned to us laden with the honors bestowed upon them in the field of art by foreign countries. The charm and lustre of their presence upon those occasions have certainly given these occasions a distinction, and I will say popularity, amongst the gentlemen which would not otherwise have been obtained.

## INTRODUCTION OF THE SPEAKER OF THE EVENING.

You are about to have the rare privilege of listening to a message brought to you tonight by a gentleman who has the distinction of being in charge of the Japanese Pottery at the Boston Museum of Fine Arts, and is director of the Peabody Academy of Science. The lesson which he will teach of the development and construction of art museums, and their necessity to municipal life, will be one which will be well for you to deeply consider and study, for it comes to you and will be spoken by a man who in that department has no equal in this country, perhaps not in the world. I present to you Professor E. S. Morse. (Applause.)

## THE MUSEUM OF ART; A NECESSITY OF MUNICIPAL LIFE.

BY EDWARD S. MORSE.

When I was honored by an invitation from your Trustees to deliver an address on the opening of this beautiful hall, I wondered what could be said in regard to museums of art

### *Dedication of the New Auditorium—Continued.*

that had not been repeatedly said before. It suggested itself to me, however, that, in view of the recent organization of municipal art leagues and art commissioners whose duty it is to determine the merits of proposed public statues and monuments, and the formation of arts and crafts societies in many portions of the land, a word might be said on the practical importance of public museums of art as a necessity of municipal life. Furthermore, since there is some divergence of opinion as to what elements should enter into a museum of art, a contribution to this question might well be appropriate.

Let us pause for a moment and ask ourselves seriously what constitutes a city? The town or city of which one is a citizen represents no more nor less than an assemblage of individuals and families, living together under communal conditions. Separately by far the greater number of them could not afford one of the many comforts which they enjoy together—such as paved and lighted streets, rapid transit, fire and police protection, theatres and concerts, and all those instrumentalities which render city life so attractive. Recognizing this, one would further realize that precisely those conditions which a self-respecting family demand should be insisted upon by an assemblage of families. The family demands a clean house, pleasant surroundings of lawn and garden, an honest administration of expenses, pure water supply and an atmosphere of peace and quiet within. The citizen should reasonably insist upon these same conditions for the city as a whole. If one should enter the house of a well-ordered family and find no books on the shelves, nor pictures on the walls, nor bric-a-brac gathered about, he would consider the family one of low culture, and if deafening shouts and banging doors were the order of the day he would regard the family barbarous as well.

Similarly, if one visit a city and finds no public library, nor picture gallery, while tumultuous racket of preventable noises assails the ear, he would come to a similar conclusion.

Detroit may well regard herself as a city of high intelligence, with her extensive parks, her great public library and this beautiful Museum of Art; her municipal laws against the blowing of steam whistles giving her that quiet which is the right of every citizen demanding it, and which as yet but one city east of the Alleghenies has been able to attain. She may well congratulate herself.

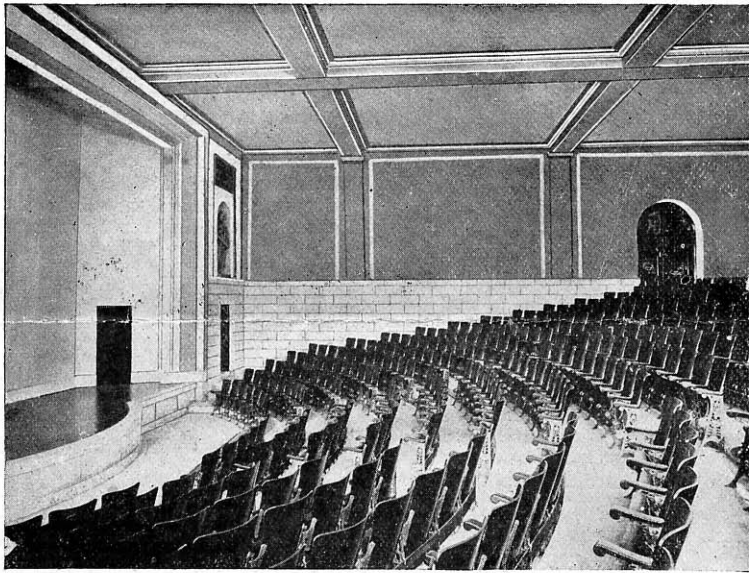
A museum of art, if conducted on broad lines, should, among other things, instruct the people as to what constitutes good taste. The citizen will better appreciate the decisions of an art commission, he will support with his sympathy, at least, the municipal art league, he will encourage the work of the arts and crafts society, if he is made familiar with the best art handwork of the past.

The importance of museums of all kinds as part of the educational equipment of a community is being fully recognized. So important are provincial museums regarded in England as adjuncts to educational work that efforts are being made to secure an annual grant from the imperial government. Thomas Greenwood, of England, an eminent authority

on the subject, expresses his belief that "museums of the future must stand side by side with the library and the laboratory as part of the teaching equipment of the college and university, and in the great cities co-operate with the public library as one of the principal agencies for the enlightenment of the people."

The late Professor Goode, of the National Museum, in a paper on the "Museums of the Future," says: "I am confident that a museum wisely organized and properly arranged is certain to benefit the library, near which it stands in many ways, through its power to stimulate interest in books, thus increasing the popularity of the library and enlarging its endowment." Professor Goode further insists that "the museum is the most powerful and useful auxiliary of all systems of teaching by means of object lessons."

An eminent English authority, in connoting the main objects of a public museum, says that it should provide rational amusement of an elevating character, and that it should be in the fullest sense an educational institution easily accessible to all classes.



To the citizen the question naturally arises of what practical use is a museum of art. Laying aside the profit of such a museum for the student, the artisan and the decorator, and the rational enjoyment it gives to thousands, it can be clearly demonstrated that a museum of art tends to the material gain of the community. The immediate gain comes from the throng of strangers who are drawn to the city by the attraction afforded by such a museum. The practical Englishman concedes himself when contemplating the enormous grants made by the government to the National Gallery, the South Kensington and other museums, by realizing the benefits accruing from the crowds that are drawn

to the city by such attractions. A more definite material gain comes from the enhancement in value of the various manufactures in which some grace of design or form enters. It has often been pointed out that a manufactured article has three elements of value—its utility, its durability and its beauty. The first two elements come with the necessity of the object, combined with honest manufacture; the third element—of beauty—can be acquired only by the contemplation and study of those objects which are made in good taste, and the school for good taste is to be found in the museum of art, wherein should be exhibited the art handiwork of all times. In such a museum the student may study the harmony of color, the elegance of form and the beauty of design—where, in short, a comparison may be made between what is good and what is essentially vulgar.

The amazing strides we have made in artistic work since the Centennial Exposition in 1876 can only be appreciated by quoting the words of an expert in relation to our pottery industry at that time, and then contrasting that indictment with the condition of affairs in this country today. In speaking of the American pottery exhibit in Philadelphia, he was forced to say that "the bulk of it was strong, clumsy, cheap and detestable," and he asks "with cheap clays, cheap fuel, cheap food, may we not begin to supply ourselves, if not some of the rest of the world, with the finest productions of the potter's wheel?" Since that time our artistic pottery, as well

### *Dedication of the New Auditorium—Continued.*

as artistic metal work, has taken grand prizes in foreign exhibitions; indeed, there are now many centres of artistic pottery production from Colorado to Maine.

Now, just as that great Centennial Exposition made a revolution in the character of the manufactured products for our entire country, so will a museum of art in a city enhance the value of its manufactures by superadding to their utility a beauty and grace of form which first catches the eye.

As an evidence of the potency of taste and beauty in a manufactured article, the most worthless object is often sold under the guise of an attractive exterior.

We have only to regard for a moment the innumerable industries of Detroit to realize what an important agency for good a museum of art might become if manufactories would heed the lessons which the museum offers.

If the designers of your city were asked where they studied, where they derived their motives for form and decoration, their answers would probably be similar to the answers of fifty-four of the most prominent designers in Boston. They, with one exception, admitted that the Museum of Art had been a very great help to them, and the one exception said that he had visited the museum several times. In a museum of art the work of the craftsman of all countries and all ages will teach the lessons we most need. The elaborate work in gold and silver, and gems and pearls are far beyond the means of the masses; it is the common things which must be artistic, the workman's beer mug and the mother's tea-cup must show some grace of outline and some refinement of decoration. A museum of art, with its infinite examples of good pottery, textile fabrics, metal work and the like, will offer precisely those illustrations most needed by the artist-artisan.

Why are the motives so refined and beautiful on Japanese work? Simply because the Japanese potter, the lacquerer, the metal-worker, the weaver were honored and respected and had free access to large collections of art handwork, pictures, etc., in the possession of the Daimios, and these they studied assiduously and derived their motives from the great artists of that glorious country. These people were never guilty of those shocking travesties which are happily growing less common in our midst.

Handicapped as we are by the iniquitous tax imposed on every object that counts for the intellectual and artistic growth of the country—a protective tariff on unique art objects whose very method of making may be a lost art—few can afford to possess these delightful relics, and therefore it becomes all the more imperative that we sustain a museum of art in our midst, as the government grudgingly permits objects of art to be entered free of duty for public museums.

The history of museum collections reveals at the outset a curious medley of objects brought together with entire lack of arrangement and classification; with dawning scientific methods the collections have become more specialized and the number of subjects represented by museums today is very great. These various subjects are, however, so sharply defined that little difficulty is experienced in determining the objects which properly come under the provenance of each kind of museum. One has simply to recall the more important museums to realize the truth of this statement. Can there be any question as to the character of the objects to be preserved in a museum of natural history, a museum of geology and mineralogy, or, to be more specific, such museums as the Artillery Museum at Berlin, the Postal Museum at Berlin, the Armor Museum at Munich, or the Marine Museum at Paris? Even an ethnological or an archaeological museum finds little difficulty in determining its line of development, but when we come to a museum of art we encounter great difficulty in determining the precise limit of its material. Among the many kinds of museums I know of none beset with so many perplexities as a museum of art; first as to its æsthetic side, second as to precisely where to draw the line between ethnology, archaeology and art. The æsthetic side we shall deal with later; as for the ethnological and archaeological side, it is hard to draw a hard and fast line. As director of an ethnological museum, I welcome with delight

any object of great intrinsic beauty, such as a bit of gold lacquer, Chinese porcelain or Japanese pottery, to brighten the cases of our museum. All these objects are quite as appropriate for a museum of art. The museum of art, on the other hand, comes into possession of many objects which in themselves may have no artistic value, such as rusty iron work, rough glass, begrimed wood-carvings, faded fabrics, fragments of ancient sculpture, pewter dishes, patina-covered coins, and indistinguishable paintings of medieval times. The idea of discarding such objects from a museum of art, however, would be so monstrous that no museum of this kind yet founded would listen to such a scheme for a moment. An acute student of classical antiquities regards as proper for an art museum all objects from nations which have been conspicuous as producers of art work in any line, and in these lines the collection should be exhaustive. Yet the æsthetic school would probably banish the greater part of this material.

The difficulties that arise in establishing a line of demarcation between a museum of art and a museum of ethnology might be partially avoided by establishing a department of primitive or savage art.

The museum of art as an educational institution—and, in our present practical age, it is impossible to consider it in any other light—might set apart a moderate-sized room to illustrate the evolution of ornament. Dr. Balfour, of the Oxford Museum, in his work on the "Evolution of Decorative Art," insists that "the art of design must, we know, have had a continuous history and have grown up gradually from simple beginnings, at first by easy stages involving but slight intellectual efforts, steadily progressing until it has become an essential element in our surroundings, absorbing a vast amount of complex reasoning, the result of the accumulation of simple ideas which are the outcome of experience during countless ages." Owen Jones, in his Grammar of Ornament, in showing the continuity of art, expresses the conviction that "any attempt to build up theories of art, or to form a style independently of the past, would be an act of extreme folly."

The evolution of art has a literature of its own. In this country, Mr. Holmes, of the National Museum, has shown the evolution of design in the pottery and basketry of savages, and recently Dr. Carl Lumholtz has published in the Memoirs of the American Museum of Natural History, a remarkable contribution illustrating the evolution of ornament of certain native tribes of Mexico. In England, Dr. Haddon has written a very useful little handbook in which is described the possible lines, or the phylogeny, so to speak, of decorative art.

By the installment of a collection of primitive art, the embarrassment of drawing those hard and fast lines, which are so easily indicated for most other kinds of museums, would be avoided. The effort at the outset would be to bring together such examples as these books illustrate and arrange in sequence, with explanatory labels, the evolution of simple forms of line decoration and skeuomorphs. The same room should contain examples of savage art as shown in basketry, pottery, carving, stamping, weaving and metal work, and in their arrangement following the lines of the Pitt-Rivers collection at Oxford. Most museums of art possess many examples of this nature, such as prehistoric pottery, Indian basketry, textile fabrics and the like, and a room for their display like the one described would add materially to the interest of the museum and relieve the general arrangement of some embarrassment.

A contention has lately arisen as to the limitation of objects of confessedly an art character proper for a museum of art. It is claimed by some that only objects of superlative merit should be installed solely for the gratification of those who care only for the sensuous enjoyment of the beautiful, and that education, instruction, intelligent profit, with all that these names imply, such as method, classification and comparative study, should be literally tabooed.

A writer in the Museum's Journal emphasized his conviction "that the ultimate end of every art work is to be beheld and felt as it was wrought." This dictum carried to its logical conclusion would insist that draped figures should be provided upon which to display tiaras and gems, and if reproductions and casts are to be excluded then living figures alone

### *Dedication of the New Auditorium—Continued.*

would suffice. If I understand this school aright, every painting should be on the line, so to speak, and not only that, but every painting should be enshrined with ample space around, and with strong or subdued light and a proper colored background to bring out most clearly the intention of the artist. One should enter such a gallery alone or in company with a few responsive spirits. To have people pass in front of one, to hear in a loud voice a new formula for cooking sausages or slicing potatoes, would defeat the very object for which such a gallery was planned.

Mr. Fred. A. Eaton, in a recent magazine article on the Royal Academy, states that Gainsborough, writing to the hanging committee of the Royal Academy, insisted that one of his pictures had been painted "in so tender a light that, notwithstanding he approves of the established line for strong effects, he cannot possibly consent to have it placed higher than five feet and a half," and requests that the picture be returned if the committee cannot concede to his wish; and returned it was. And on another occasion he says that if his picture is hung above the line "he never more, while he breathes, will send another picture to the exhibition. This he swears by God!"

Excluding all educational features which have nothing to do with the emotions, the æsthetic school would insist that no painting or piece of sculpture should be labeled or dated. Had an artist intended more than his name or initials obscurely written in a corner he would have indicated the fact. It would not be necessary, according to the canons of this school, to know whether an object was made before the Christian era or in the last century; hence, every tag would be absolutely out of place.

This school of æsthetics would deny the propriety of casts in the museum collections except as an equipment for scientific training. As the great works of ancient Greek sculpture are all unique, the function of these replica is to convey a fair idea of the originals, which they unquestionably do. How else may the work of Michael Angelo be understood except by casts? Or details of Greek or mediæval architecture except by replica in plaster, of which the Trocadero Museum makes such an overwhelming display? Certainly not, as is alleged, by photographs, which show but a single one of the countless aspects of an object. Any number of photographs may be made of the different facies of a cast, but not one cast can be made from a photograph. I may add here that if European museums of art find it important to exhibit great collections of casts, how much more important is it that in America, with an ocean dividing it from the originals, our own museums should make such collections, and in a most exhaustive manner. Such objects afford pleasure to every intelligent mind. What person with a grain of imagination cannot see in the cast of the Discobolus, or the Venus of Milo, what the originals must have been. Instead of degrading the originals, they exalt them, for if the casts possess any merit what must the original marbles have been!

When one realizes the indebtedness of the world to the replica of the Venus of Milo, the Winged Victory, the friezes of the Parthenon, and scores of others by the masters of Greek art, which have been cherished and will be cherished by every museum of art yet founded, it will be a bold attitude, indeed, for one to hold that these elevating reproductions have no place in an art museum.

Will the banishment of this class of objects satisfy the great public without whose support the museum could not exist? Will such a step satisfy the teachers who with their pupils throng the galleries, stimulating a love for the beauties of Greek art? Will such an attitude satisfy the thoughtful thousands who must first appreciate the gradual development of an art by the contemplation of objects in the series of which many in themselves may not be of the highest æsthetic beauty?

An objection has been made to casts because they are duplicates. If such an objection had the slightest weight, it might be added that Greek coins, Chien-Lungs, peach-blows, engravings, etchings, fragments of textile fabrics, of which many other fragments are scattered in various museums, and many other groups of objects are duplicated. If casts are

excluded by the same parity of reasoning, all replica must be banished. In looking at a collection of casts one never considers the material of which they are made; it is form alone that appeals, and if proper care were taken in imitating the tints of age, or coloring them as the ancient Greeks probably did, the monotony would certainly be lessened. If, as is claimed by the æsthetic school, the function of an art museum is to establish a standard of taste by securing and exhibiting only the most exalted examples of art, then who is to be the judge as to what constitutes a standard of taste? If there is any one subject in which there is greater divergence of opinion among those capable of judging it than in any other, it is as to what is best in art, as witness the varied opinions concerning the famous Whistler exhibition in Boston last winter, of which one of your distinguished citizens furnished the most striking examples. I heard one gentleman, whose art collections, in value, run into the million, say that he would not give a sixpence for the whole lot; I heard another gentleman of rare judgment and taste say that he would not give a rap for the whole collection. Of course, these were exaggerated statements on the part of these gentlemen, and shocking to most of us, but they are here given to indicate the divergence of opinion that would unquestionably arise at the outset.

The great masterpieces of art in stone or on canvas can never be acquired, unless with our imperialistic tendencies we get into a successful war with some European nation and loot the country as Napoleon did.

As for the lesser lights which seldom come into the market, the sums of ten, twenty, fifty or even one hundred thousand dollars must be paid to secure each second-class gem. In such an effort for the ideal museum of art our country would play a very inferior part at best, and but few would be animated to sustain such a museum.

A museum of art open to the public, depending upon the public for support, counting on a certain sum from its daily admissions and still more from its annual membership fees, is literally for the public, and not alone for a few spiritually æsthetic and artistically developed minds. It is for these, but it is also for the student, for the artisan, for the architect, for the teachers and pupils of our schools and colleges, all of which outnumber the æsthetically inclined ten thousand to one.

Such collections as the æsthetic school demand are formed by private collectors, and are usually dominated by the taste of a single individual and accumulated by his wealth. In collections of this kind one may find Chinese porcelain, Dutch delft, and modern Japanese pottery jostling one another on the same shelf and all unlabeled.

It is impossible to disassociate the didactic and the evolutionary spirit from the formation and arrangement of public museums, least of all from museums of art. Quoting the words of Tyndall, which may well apply to this contention, we are to bring together and arrange our collections "not with the vagueness belonging to the emotions, but with the definiteness belonging to the understanding"; and disastrous will be the day when any scheme which ignores synthetic methods and illustration shall be adopted as the final principle of museum arrangement.

Finally, if a museum of art is to change its line of rational development with a record of this growth in evidence, and follow the lines laid down by the æsthetic school, it at once breaks faith with and offends the public upon whom it relies for support; it annuls the spirit of its charter; it renders nugatory the hearty efforts of its friends and contributors; it violates the wisest traditions of what a museum should be; it invalidates nine-tenths of the objects, many of which may have been brought together at great cost; it repudiates education; sneers at systematic efforts; contracts itself to the conceptions of a private collector, and loses forever the spirit which has always animated its work. In all this it alienates its supporters, and by defying all that makes for intellectual advancement reverts to the condition of museums a hundred years ago, of which the Cluny Museum of Paris may be considered a surviving example.

Detroit may well pride herself in being one of the few great cities in the land possessing a museum of art. You have built up an institution which will be a constant source

*Dedication of the New Auditorium—Continued.*

of pleasure to the public and an inspiration to the scholar. Opportunity is here offered to the student for the study of the various stages in the development of art. The designer, decorator, wood-carver, workers in metal and other professions may here find suggestions and motives which will enhance the value of their work and bring an added beauty to our own homes.

Your Director, Mr. Griffith, has, by public lectures and private talks, made hundreds of your citizens familiar with the history of Greek art, has awakened their interest in matters which, without this museum supplemented by his work, would never have arrested their attention.

If at any time in the country's history we needed to cultivate an interest and love for the nobler things of life, it is at the present moment. It is an ominous stage of affairs when greed for gain and an absorbing interest as to who shall win at baseball dominates the public mind.

Centuries before our era Confucius said: "Let relaxation and enjoyment be found in the polite arts." This maxim is as good today as in the time of Confucius, and every intelligent citizen should feel a special pride in sustaining by his sympathy and means an institution of this nature. The dividends may be only intellectual, but such dividends best serve the masses in these days of agitation and unrest.

At the close of Prof. Morse's address President Pitts arose and said:

## CLOSING REMARKS.

The inception of the idea of the erection of this addition to our Museum occurred during the administration of a former chief magistrate of this city. In the perfecting of our plans and the transference of the realty to the city, and generally of the plans for carrying out our purpose, we have had his warm and sympathetic co-operation. In behalf of the Board of Trustees I wish to say to him and that possibly without it—probably without it—we would not have been assembled here tonight to dedicate this beautiful temple of art. Perhaps in the future, when he comes to review the incidents covering a long period of his incumbency of the chief magistracy of this city—some eight years—perhaps his memory will revert with the greatest pleasure to his co-operation with us in bringing about this magnificent result. I present to you the Honorable William C. Maybury, who will now address you. (Applause.)

The Hon. William C. Maybury graciously responded with some appropriate remarks on "Art and Civic Pride":

Mr. Chairman, Ladies and Gentlemen—I am sure that I will gain your approval in making my remarks very brief, in view of the heated atmosphere of this evening, and more especially since Professor Morse, in his admirable address, has met all the requirements of this happy event. I thank you good friend and President, Mr. Pitts, for his words of personal compliment, and assure him and you that all I have done in aid of the Art Museum and its work has been more than amply repaid.

You will pardon me if I take this occasion to say that we are soon to add another to the art treasures of Detroit—not at all too plentiful now.

The Society of the Daughters of 1812, by graceful persistency and matchless eloquence, has obtained from the State an appropriation of five thousand dollars, and from the City of Detroit a further gift of two thousand dollars, to aid in defraying the expense of erecting here a monument to that great soldier and patriot, General Alexander Macomb. The amounts appropriated from public funds will be increased by private subscriptions to ten thousand dollars, and to this end and purpose we would ask for the Society your generous aid.

One other incident, since it is germane to our assembling, may be mentioned now. It has always been the source of deep regret to the citizens of Detroit that no portrait or statue has ever been found of Chevalier de la Motte Cadillac, or of his illustrious consort, Madame Cadillac, the founders of Detroit. Information comes to me, from a source I hope to find reliable, that portraits of the Chevalier and his wife are now in the possession of a French family of ancient and distinguished lineage in the Province of Gironne, France. My informant writes as follows:

"I am certain that the Chevalier whose portrait and that of his wife hangs on the walls of this baronial home is that of the family that went to Detroit," and to emphasize his belief in the correctness of his information he adds as follows:

"You know that Cadillac was left-handed, and in the portrait the sword hangs from the belt on the right side of the figure." This clue to the greatly desired portraits will be pursued by further correspondence and through the intervention of the Archæological Society of Tanne and Garonne, of which I have the distinguished privilege of being an honorary member, and with the hope that we may in time become possessed of these coveted treasures.

The whole environment of Detroit is peculiarly suggestive of beauty and art—parks, avenues, boulevards and shaded streets, growing more and more beautiful as time develops them, are constant reminders of art as nature exemplifies it. The majestic river—changing its glistening surface as its tide is affected by storm or calm, sunlight or starlight—is living art; yes, even in the iced grasp of winter it reflects a picture of power in restraint—artful and beautiful.

What is art? Is it not that thing which is instinct more or less developed in all phases of human nature and that causes it to yearn for the beautiful? By an instinct unerring the little child discriminates between the weed and the rose. The least civilized of races are yet mindful of the power of beauty, and more controlled by it than by any one other influence that guides them.

To my mind, the world in the relation of its peoples to art are divided into two divisions only:

First—Those who see beauty in form and perspective. These follow close upon the lines of the deftly handled chisel, as gracefully the forms of beauty, as if by magic, appear. These see also the far perspective the cunning and skillfully handled brush have wrought on the canvass. These I would call the to-be-envied followers and lovers of Phydias.

Second—Those to whom the line in grace and perspective is not so clear, but who are enraptured by the purpose of the painter or sculptor—the restfulness of some pastoral scene, where the day of toil has ended and the shadows of evening suggest rest to enfolded flocks and herds.

Perhaps no incident more effectively brought out the universal power or instinct to appreciate the purpose of the artist, although his skill may escape appreciation from all save the favored few, than the great picture of Holman Hunt entitled "The Shadow of Death." It was first exhibited in one of the great galleries of London. The multitude passed it with a glance, but some indefinable power seemed to draw them back to pass by and look upon the canvas again. Suddenly the purpose of the painter dawned upon the beholders, and thenceforth they stood long gazing at the canvas they had at first so thoughtlessly passed by.

The rude carpenter shop, upon which fell the shadow of the form of a young man outstretching his tired arms, and reflected by the light of a setting sun—silently—yes, in the silent language of art—was speaking and telling its story to every heart.

To every lip there rose the word "Nazareth." In every heart, and too sacred for utterance, dwelt the name "Jesus."

As illustrative of the large number in the world who enjoy art most in the purpose of the artist, I might recite the stories of Mozart's matchless Twelfth Mass or Millet's divinely beautiful Angelus; but I have already exceeded my time and exhausted your patience, if not good will.

While I have sought to define and to describe the two subdivisions into which the world divides in its appreciation of art—after all, one common desire brings us all together at last.

"If it is given to you, my brother, to see art as in meridian splendor, be thankful, for one no less anxious and worthy may see it only as in a glimmering starlight; but if the same all-powerful love of art and beauty dwells abroad in the heart of each, we are one, for we feel a common need and seek a common source of supply."

One word in conclusion: Whatever of progress Detroit may have made in art is due most largely to this splendid Museum, and the Museum in turn has taken its life and inspiration from its Director, Prof. A. H. Griffith, to whom

**Dedication of the New Auditorium—Concluded.**

this community owes a debt of gratitude it can never fully repay.

**THE DIRECTOR CALLED FOR.**

Although his name did not appear on the program, the chairman at this point asked to hear some remarks from the Director, Mr. Griffith, at the mention of whose name the audience heartily applauded.

Director Griffith:

Mr. President and Trustees: People of the City of Detroit have heard me in the last twelve years over three hundred times, and I hope to live twelve years more and inflict myself on them three hundred times more. (Applause.) Under these circumstances it would be all wrong for me to take up your time tonight after listening to the eloquence that you have. I only want to say a very few words. I have only begun this work. When this Museum stretches half way down this block, and the present building is repeated at the far end, with a court in between, with fountains and the front united with a covered colonnade, my work will be done, and not till then. (Applause.) So you know what I am dreaming of. I dream first and then begin to work. I have dreamed of this room for a long, long while. Eight years ago we began to talk about it, and we have only realized it tonight. Now, when I get the stereopticon so that I can put pictures on the walls more beautiful and vivid than the most eloquent tongue could paint, then perhaps I may be able, in a poor way, to do justice to all the generous friends and kind ones which I have had in this city. I thank you. (Applause.)

**TRUSTEE GEORGE H. BARBOUR SPEAKS.**

The Chairman then called upon Mr. George H. Barbour, a prominent and able member of the Board of Trustees, who has done a great deal for the benefit of the Museum.

Mr. Barbour:

Mr. President and Gentlemen of the Board of Trustees, Ladies and Gentlemen—I hardly think my friend, President Pitts, is treating me fairly, because he did not even say to me that he would call upon me under any condition whatever. Consequently, I have not prepared myself, and I am only going to say a very few words. I feel very proud that I have been a member of the Board of Trustees, and have had the honor of being its president for two years. Mr. Griffith has said he dreamed of this building. I think during the time I was president of this organization we more than dreamed of it, and it was at that time that the plans were laid to accomplish what has been now accomplished, but in a somewhat different way. It has brought to my mind that previous to some two or three years ago this Museum was carried on without the aid of the city of Detroit. But good judgment prevailed and the Board of Trustees thought that we should get sufficient support from the city to carry on the work much better than we could do under the system that seemed then to prevail. And from that time on the city has been very generous and the organization has grown, and today, I think, we take great pleasure in knowing that we have this auditorium hall, and this addition to the Museum. I myself feel very proud of it, and I believe there is no person in this room, and there is not a person in the city of Detroit but what feels this is something we ought to feel proud of while under the wise direction of Mr. Griffith. I thank you very much. (Applause.)

**MR. FREDERICK STEARNS ALSO SPEAKS**

President Pitts then called upon a munificent patron of the Museum, Mr. Frederick Stearns, who has in a business-like, methodical way made such vast collections for the Museum. The audience showed their approval by long-continued applause.

Mr. Stearns spoke as follows:

Mr. President and Board of Trustees, Ladies and Gentlemen—I am an old man. I am celebrating this year my fiftieth anniversary of coming to Detroit. I retired from business about twenty years ago in broken health, making up my mind I would try to learn something else the balance of my life besides making pills.

I have been an enthusiastic traveler, and something of a collector. Why I commenced collecting I cannot tell. But I had no very definite notions about art and curios. I knew something about natural history, and something about botany: a little about everything, and profoundly nothing. So I started

in collecting oriental art, principally Japanese. I made some collections in Berlin, Paris, London and New York. And when I went to Japan I left in this institution in the new building about thirty cases which I had collected without very much relation to each other. I went to Japan, and sat down there, and found I knew nothing about Japan, but in the course of a year I collected about twenty thousand specimens representing the art of Japan, its pottery, its lacquer, its bronzes, and even its silks. And those I brought home and installed in this museum. I cannot say that I did so from any idea of generosity. No, it was entirely selfish. I always had an idea of a museum in my mind, some indefinite notion. That was before the museum was organized. But here they are installed, classified, labeled, and are public, where all the people may enjoy them, as well as I can, and I can enjoy them just as well as you can. My time is short; my days are short; but I look with very great comfort and pleasure at this collection. I come up here often to see it; I am in hearty sympathy with it, and I am proud to be a member of this community which owns such an institution as the Detroit Museum of Art. (Applause.)

At the conclusion of Mr. Stearns' address, the Chairman called upon Mr. Donaldson, a member of the Board of Trustees and Executive Committee, who paid more attention to the details of accomplishing the new building than any other member of these bodies, but owing to the lateness of the hour, and through no desire to break upon the charm of the eloquent words of Prof. Morse and the Hon. Mr. Maybury, Mr. Donaldson graciously asked to be excused.

The audience were then dismissed with the benediction by the Right Reverend Bishop Foley.

**Museum Notes.**

Owing to the detail work in getting the dedication exercises ready for publication, this issue of the Bulletin is somewhat late in coming from the press. It was desired that a brief history of the Museum should appear in this number, but as this would mean a greater delay, the historical sketch will be compiled for the October number instead.

The Museum will be closed for one month, beginning July 15th, for the purpose of cleaning and oiling floors and moving into the new annex.

During the months of April, May and June 26,151 persons visited the Museum as follows: April, 11,392; May, 7,132; June, 7,627. The Museum was closed May 30th, Memorial Day.

On the evening of March 30, Prof. James C. Egbert, A. M., Ph. D., delivered a lecture on "The Altar of Peace of Augustus, and Excavations in the Roman Forum," under the auspices of the Archaeological Society.

April 10th, at 8 p. m., Mr. and Mrs. Gilbert McClurg delivered a lecture on "The Empire of Colorado."

Owing to the large number of incorporators who are away from the city for the summer, the Executive Committee, acting for the Trustees, at a meeting held June 27th, deferred the Annual Meeting until the third Monday in September.

The transient exhibitions closed with the American water-color society's collection. During the year fourteen transient and loan exhibitions have been held, showing, in addition to the permanent collections of the Museum, six hundred and eight pictures. An Arts and Crafts exhibition showing about hundred articles was also held.

Mr. Allan Sheldon's death, May 1st, deprives the Museum of one of its earliest friends. He was one of the original incorporators of this institution, and while his vast business interests prevented his taking an active part in its work, he always manifested a lively interest in its affairs, when they were brought to his notice.

The Trustees, at a meeting held Monday, June 12, took the following action:

*Resolved.* That in the death of Mr. Sheldon, the Detroit Museum of Art lost one of its early friends, whose interest and generosity made a beginning of this institution possible:

*Resolved.* That the above resolution be spread upon the records of the Museum, and a copy sent to the family.