

# Bulletin of The Detroit Museum of Art

Vol. X

NOVEMBER, 1915

No. 3

## SCHEDULE OF LECTURES

ALL LECTURES AT THE MUSEUM ARE FREE

- Nov. 5 Reception and Opening View of Exhibitions of Paintings by  
8 to 10 P. M. French Impressionists and Bertha S. Menzler.
- Nov. 7, 3 P. M. Lecture: "European Gardens" (Illustrated), by Mr. Charles  
Moore, Director of the Museum.
- Nov. 7, 3 P. M. Group of songs by Mrs. Eugene E. Bresler: "My Little  
Love," by Hawley, "The Miller's Daughter" by Chadwick.  
"Sing! Break into Song" by Albert Mallinson.  
Miss Jean Bresler, accompanist.  
Music through the courtesy of the Tuesday Musicale.
- Nov. 9, 8 P. M. Lecture, "The American Indian." Illustrated with baskets,  
pottery and costumes, by Mrs. E. F. Rush assisted by Miss  
Lois Inglis, under the auspices of the Recreation Commission.
- Nov. 14, 3 P. M. Lecture: "Oxford Days" (Illustrated), by Rev. Eugene R.  
Shippen.
- Nov. 14, 3 P. M. Mr. H. Whorlow Bull will sing a group of Shakespeare songs  
by Roger Quilter.
- Nov. 19, 8 P. M. Lecture: "Marriage Rites and Infant Care Among the An-  
cient Romans," by Dr. Manton.
- Nov. 21, 3 P. M. Lecture: "Panoramic Colorado; Crest of the Continent, Pag-  
eant of Park, Peak, Pass and Plain," (Illustrated), by Gilbert  
McClurg.
- Nov. 21, 3 P. M. Group for the violin by Mr. Leonard Seel, artist, pupil of  
Mrs. May Legget Abel.  
Miss Gertrude Schutzberger, accompanist.
- Nov. 23, 8 P. M. Lecture, "Interior Decorating," by Victor Klausner, under  
the auspices of the Recreation Commission.
- Nov. 28, 3 P. M. Lecture: "Wagner" by Mr. N. J. Corey (Illustrated).
- Dec. 3, 8 P. M. Lecture: "The Citizen and the Public Health," by Dr. Price.
- Dec. 5, 3 P. M. Lecture: "A Canoe Trip from the Black Forest to the Black  
Sea," (Illustrated), by Mr. Claude H. VanTyne, under the aus-  
pices of the Extension Department of the University of  
Michigan.
- Dec. 5, 3 P. M. Musical program through the courtesy of the Tuesday Mu-  
sicale.

## SCHEDULE OF EXHIBITIONS

Nov. 5th to 28th.	Paintings by Bertha S. Menzler.
Nov. 5th to 28th.	Paintings by French Impressionists.
Nov. 21st to Dec. 26.	Sculpture by Paul Manship.
Dec. 1st to 20th.	Paintings by Michigan Artists under the auspices of the Scarab Club.
Jan. 4th to 31st.	Paintings by British artists.
Jan. 4th to 31st.	Paintings from the permanent collection of the Buffalo Fine Arts Academy.
Jan. 10th to 31st.	Paintings by Elmer W. Schofield.
Feb. 1st to 28th.	Guild of Boston Artists.
March 1st to 31st.	Group of Paintings by Beal, Bellows, Chase, Dougherty Glackens, Henri, Haylay Lever, Schofield and Weir.
April	Painters of the Far West.
June	Paintings by Swedish artists.

## DATES NOT ARRANGED

Early Miniatures of Detroit residents.  
 Textiles, Laces and Embroideries from Detroit Homes.  
 Paintings from the Panama-Pacific International Exposition.  
 Sculpture by Prince Paul Troubetzkoy.

## EXHIBITIONS FOR NOVEMBER

## THE FRENCH IMPRESSIONISTS

Through the courteous loan of a collection of paintings by Durand Ruel, Esq., supplemented by examples borrowed for the occasion from Mrs. E. C. Walker, and an important example of Manet loaned by M. Knoedler of New York, a comprehensive exhibition of paintings by the French masters of Impressionism is shown for the first time in Detroit. It includes examples of Monet, Manet, Pissarro, Sisley, Degas, Renoir, Mary Cassatt and Guillaumin, with whom the Impressionistic movement has its origin, and whose accomplishment is one of the most illuminating chapters in the history of art.

From 1860 to 1900, the group of French Impressionists made a sustained effort to place their ideas and

ideals on an equal footing with official painters, amidst the derision of the Academy and Salons and with poverty as their reward. They prevailed in the face of traditional authority, because they were right. The traditions of the schools (derived from the Greek, Latin and Renaissance art, and very little of French origin), with a strong predilection for the literary and for style, were finally overcome by the sincere efforts of this group who drew their inspiration from their epoch and their own country. Impressionism, like all great art of the past reflects contemporary life. It has been drawn from the time and environment of the immediate period in which it was produced. It was essentially, however, a revolution in the technique of the painter, and this may account for its

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having been so long misunderstood. Its dissociation of tones and use of complimentary colors, based upon irrefutable scientific facts has had a great influence on modern painting throughout the world.

During the past twenty years the Impressionists have been accorded the support and admiration of the public, their works have been hung in most of the important museums of Europe and America, and their influence is seen in the cleaning up of the palette of modern art, and the joyous key in

which present day painting is pitched. Even the sombre coloring of the home has given place to abundance of light, and this may be attributed in a degree to their influence.

Some very good books have been written on Impressionism. Those who wish to acquaint themselves more fully with the work of this movement in art are referred to the following volumes in the Public Library, and library of the Museum:

The Master Impressionists—Borgmeyer, C. L.

Modern Painting—Anderson, M. S., 759-A57.

French Art—Brownell, W. C., 759-B8.  
Art and Common Sense—Cortissoz, R., 700-C78a.

Manet and the French Impressionists—Duret, Theodore, 759-D93.

Art in France—Hourticq, Louis, 709-H8a.

Promenades of an Impressionist—Huneker, J., 700-H58.

Schools of Painting—Innes, M. DeKay, 759-15s.

French Impressionists—Mauclair, C., 759-M4a.

History of French Painting—Stranahan, C. H., 759-S8.

PAINTINGS BY BERTHA S. MENZLER

A small but attractive exhibition is that of Bertha S. Menzler which will be on exhibition from November 5th to 28th.

Mrs. Menzler's lodestone is the desert wastes of Arizona. She is fascinated with them, and she attacks the problems they present with enthusiasm and rare fidelity. There are seventeen pictures in the collection, all of them depicting the vast stretches of sand and sagebrush, and the gloriously tinted Grand Canyon. The solitude and waste has a rare appeal for one, as seen under her guidance. With

her fairy wand she touches the vision of the beholder and he sees new beauties in the desert.

All of her pictures are symphonies of color, and variety adds to the charm of the group. From the high keyed "Cloud Shadows" to the more quiet moods of the "Arroya" or "The Sand Dune," she depicts the desert in a variety of moods,—the Grand Canyon in its most gorgeous coloring of reds, blues, and yellows, with sunshine and shower simultaneously hanging over it, or as it is seen in the quieter colors of evening; the vast stretches of sand, in which one senses the eternal stillness, here under the moonlight, there with the gray mist falling.

Bertha S. Menzler was born in Chicago, Illinois. She is a pupil of the Chicago Art Institute and studied under Luc Olivere Merson, Raphael Collin, and Aman Jean, Paris.

She is a member of the American Water Color Society, New York; New York Water Color Club; Association of Women Painters and Sculptors, New York; Chicago Society of Artists; Chicago Water Color Club.

She was awarded a special prize at Chicago Art Institute; Fortnightly prize, Chicago Art Institute; William F. Grower prize, Chicago Art Institute.

SCULPTURE BY PAUL MANSHIP  
Beginning November 21st an exhibi-

tion of sculpture by Paul Manship will be held. The exhibition consists of some forty subjects in bronze, plaster and marble, including important works of this sculptor which have brought him much in the eye of the public.

Ever since his prize group "Centaur and Dryad" was acquired for the Museum's permanent collection a year ago through popular subscription, much interest has been evinced in Detroit in the sculpture of Mr. Manship and this opportunity of seeing so many of his works is a pleasure looked forward to by many.

Paul Manship was born in St. Paul, Minnesota, 1886. He studied at the St. Paul School of Fine Arts, and the Pennsylvania Academy of the Fine Arts, Philadelphia. He was awarded a Fellowship of the American Academy in Rome, 1909; the Helen Foster Barnett Prize for Sculpture at the National Academy of Design, New York, 1913; for the bronze "Centaur and Dryad" now in the Museum's permanent collection; and the George D. Widener Memorial Gold Medal for Sculpture at the Pennsylvania Academy of the Fine Arts, 1914.

Mr. Manship is a member of the National Sculpture Society, New York, the Architectural League of New York, and an Associate of the National Academy of Design.



STATEMENT OF ORIGIN, PRESENT CONDITIONS OF THE DETROIT  
MUSEUM OF ART TOGETHER WITH THE EXPERIENCE OF  
OTHER CITIES IN THEIR RELATIONS WITH  
ART MUSEUMS

The Detroit Museum of Art was organized in 1885 by public-spirited citizens, who gave the land and erected the building. In the beginning the Museum was supported by contributions and entrance fees; but in 1893 the city began to contribute to the support of the institution so that it could be open to all the people. This action was directly in line with what other cities were then doing; for it was becoming recognized generally that a gallery of art is a necessity to the people of a city, the same as parks and other means of recreation. Nor was the intellectual and moral value of a museum overlooked.

In 1889 the Legislature gave to the City of Detroit authority to appropriate a sum not exceeding \$20,000 a year for the support of the Detroit Museum of Art, on the condition that the Museum should be open at all times to the public. This condition has been fulfilled faithfully. Every day in the week the Museum admits visitors without charge; every lecture or other entertainment given in the building is open freely to the public. The attendance is large; on Sundays it runs into the thousands.

On July 23, 1915, the Supreme Court of Michigan held unconstitutional the Act of 1889 permitting the city to aid the Museum. The Court held that inasmuch as the administration of the institution was vested in a board, a majority of whom were not appointed by the city authorities, the grant of city money was illegal. The attorney for the Museum, Hon. William L. Carpenter, has asked the Court for a rehearing. Pending the decision on this

request the city is continuing to pay the expenses of the Museum as usual.

#### THE SCHOOL OF DESIGN

In 1911 citizens of Detroit organized the Detroit School of Design to meet the need of a special technical school. They felt that the youth of Detroit ought not to have to go away from home to get training in the elements of design and in the rudiments of art. Recognizing the fact that the manufacturing interests are drawing largely upon the supply of young men and young women trained in the schools of the East, they sought to establish here a school to open such opportunities to our own youth. Once the school was started the city saw that it was a constituent part of the educational system of Detroit, and in 1913 arranged to continue its work. Moreover, it was seen that the school really was vital to the work of the Museum; and quite properly the city vested the management in the Museum Board.

The Museum has not room for the adequate display of its own collections. Therefore, it was imperative that class-rooms and rooms for the general work of the school be provided near the Museum. Several days each week classes use the collection in the Museum. It would be impossible to separate Museum and school without serious damage to both. Yet the future of the School of Design is involved in that of the Museum.

#### THE ART COLLECTIONS

The Collections of the Museum include two large collections and many smaller ones.

The James E. Scripps Collection of early paintings is made up of pictures

selected by Mr. Scripps in Europe at a time (1885 to 1899), when there were few American purchasers in the field. The collection included eight-five pictures belonging to the Byzantine, Early and Late Italian, Early Flemish, Venetian, Lombard, Umbrian, Florentine, Ferrara, Early Bologna, Parma, Neapolitan, Roman, Dutch, French, and English Schools.

"This labor and expenditure," said Mr. Scripps in his letter of gift, "has been undertaken with full knowledge that my work will probably not immediately be appreciated, but in the fullest confidence that the future will recognize its wisdom and foresight."

Mr. Scripps' confidence was well placed. Today his collection is conservatively valued by experts at \$500,000. It is known to the art critics both in Europe and in America; and is increasingly studied by the ablest writers on the history of art. For such students, as well as for those who admire pictures for their own sake this collection gives the Detroit Museum distinction among the galleries of this country. There are at least three individual pictures which probably could be sold for the cost of the entire collection.

The Stearns Collection of objects illustrating the habits and customs of the peoples of China, Japan, South America and the South Sea Islands is a treasure-house of interest to visitors. When the collection shall be properly catalogued and adequately displayed, it will have large value as both an ethnological and an art exhibit.

The Charles Willis Ward Collection contains several fine examples of the work of contemporary painters.

The Edward Chandler Walker Collection includes paintings by Isabey, Tryon and Hopner, as well as a num-

ber of the best works of Gari Melchers, an artist who, born in Detroit, is represented in all the great galleries in this country and Europe. It is a source of great satisfaction to the Trustees that so representative a collection of this artist's work is on exhibition in his native city. Mr. Walker during his lifetime gave to the Museum pictures, time and thought, and, dying, he left to the institution the largest sum ever given for the endowment.

The Museum has a collection of the works of contemporary painters. The collection is not large and many names of American artists who have achieved distinction are lacking from the list; but it is an excellent beginning.

#### THE ENDOWMENT

The Detroit Museum of Art has the following funds, the income of which is used for the purchase of works of art:

W. C. Yawkey Fund ..	\$5,000.00
Mrs. Kate Minor Fund..	3,000.00
Henry A. Harmon Fund.	500.00
Mrs. Lizzie Merrill Palmer Fund .....	10,000.00
Miss Octovia W. Bates Fund .....	7,000.00
Edward Chandler Walker (bequest not yet received) .....	25,000.00
	\$50,500.00

#### THE ART CENTER

In 1910, citizens of Detroit raised money to purchase two blocks of land on Woodward Avenue, between Farnsworth and Kirby Streets for the site of a new Museum of Art. At about the same time the Public Library Board was seeking a site for a new Central Library. The opportunity was thus presented of combining the two projects so as to form a center of arts

and letters at a location on the main thoroughfare of the city and in the center of population. No city ever had a finer opportunity for a great, fine, even splendid architectural composition. This fact was realized by those organizations which have to do with the intellectual and artistic life of Detroit; and a comprehensive plan for such a group of buildings was prepared.

The city, also, was alive to the possibilities. The Council and the Board of Estimates provided for a bond issue of \$300,000 to erect a building to be used for the School of Design and a hall of music.

The Library Commissioners secured plans and began the erection of a thoroughly fine building. This building is now under construction.

Meanwhile the decision of the Supreme Court halts the development of the Art Center in so far as the Museum, the School of Design and the music hall are concerned. The Museum site stands vacant. The land, however, has more than doubled in value; and property in the neighborhood has adjusted itself to the proposed plan.

#### RELATIONS WITH THE CITY

In 1904, the Museum property was deeded to the City of Detroit and by the city was leased to the Museum Corporation for the exhibition of its collection. In the same year the city made additions to the Museum building, at an expense of \$50,000. There being no legislative sanction for the \$300,000 of bonds voted by the Council and the Board of Estimates for the first unit of the new museum, such bonds, if issued, could not be negotiated in the face of the Supreme Court decision.

Therefore it is imperative to secure a legal status for the Museum of Art, not only before the contemplated im-

provements can begin, but even for the continued existence of the Museum and the School of Design.

#### EXPERIENCE OF OTHER CITIES

The relations between Municipality and Art Museum as they have been worked out in other cities afford the best guidance for us:

NEW YORK. The great Metropolitan Museum of New York City occupies space in Central Park. The Department of Parks is empowered to construct, erect and maintain buildings for the purpose of a museum and gallery of art. This department enters into a contract with the Metropolitan Museum of Art, a corporation, for the occupation of the buildings, the display of its collections and the performance of the functions outlined in its charter. In consideration of the fact that the museum is open free on four days of the week, including Saturday and Sunday, the city provides regularly for its maintenance, the sum so paid being \$200,000 annually. The success of the Metropolitan Museum of Art has been phenomenal and it has been achieved through the spirit of mutual helpfulness and co-operation of the Department of Parks and the Museum Corporation. The first building cost \$500,000.00 and has had many additions one of which cost \$1,200,000. Contributions from members total over \$50,000.00 a year. The endowments and special funds from bequests and private sources amount to over \$12,000,000.00.

CHICAGO. The Art Institute of Chicago is located in Grant Park; the park commissions of Illinois have authority to maintain art museums. The South Park Commissioners (having control of Grant Park), have entered into a contract with the Art Institute to exhibit their collections and to perform the functions of an art museum on behalf of the City of Chicago for three days each week (Wednesday, Saturday and Sunday). The South Park Commissioners, having the taxing authority within their district,

levy a tax of one-quarter of a mill which is paid to the Art Institute in monthly installments, and which amounts to about \$100,000 a year. Besides this annual fund there are endowments of over one million dollars, and an annual membership of 3,000, each member paying \$10 a year. The management is in the hands of the Governing Life Members, who pay into the endowment fund \$400.

**BUFFALO.** The Buffalo Fine Arts Academy and Albright Gallery is situated in the public park. It has vested funds amounting to \$300,000 about equally divided between maintenance and picture funds. In consideration of the free admission of school children at all times and of the general public on four days each week, the City of Buffalo pays to the Buffalo Fine Arts Academy \$30,000 a year.

**MINNEAPOLIS.** The new building of the Minneapolis Institute of Arts, opened last January, is under the department of the Board of Park Commissioners. The site was conveyed by Clinton Morrison to the Park Department and pursuant to a law of 1911, the donor designated the Minneapolis Society of Fine Arts to conduct a museum on the site. For the support of the museum an annual tax of one-eighth of a mill known as the Park Museum Fund, amounting to \$22,500 a year is paid in consideration of the free admission of school children accompanied by teachers, at all times, and the general public on holidays and three days each week.

The Minneapolis Institute of Arts has an endowment of \$1,000,000, the bequest of William Hood Dunwoody, the income of which is available for the purchase of works of art.

**INDIANAPOLIS.** The Indianapolis Museum is managed by a corporation representing the donors. In consideration of the free admission of teachers and pupils of the schools, and the free admission of the public on Saturdays and Sundays, the city levies a tax of one-fifth of a mill on all taxables, amounting to about \$12,000.

**CLEVELAND.** The Cleveland Museum of Art, a corporation of citizens recently organized for the purpose of receiving and administering various trusts for art purposes, is erecting an art museum. Its relations with the city are yet to be determined.

**ST. LOUIS.** The City Art Museum of St. Louis is a municipal institution originally a part of Washington University. Because of an explicit constitutional provision, prohibiting grants to educational institutions, the Museum turned over its property and collections to the city. The trustees then in office were appointed by the mayor as the Board of Control with authority to appoint their successors and fill vacancies in their board. It thus becomes a self perpetuating Board, the control remaining with the representatives of the donors of the art collections. Thus the City Art Museum of St. Louis although nominally a municipal institution, is in reality the farthest removed from that position.

#### CONCLUSION

The above named are the important Museums of Art of the United States and with the exception of St. Louis are organized and managed by corporations formed for the purpose of receiving and administering gifts, bequests and contributions for art purposes, the corporations being composed of members representing the givers. Where, as in the majority of cases, the Museum has entered into relations with the city, invariably those relations have been in the nature of payments by the city for giving to the public free access to the collections. It is invariably felt that the best interests of the museum require that the ownership and management of the collection be placed in the hands of a corporation organized for the specific purpose of conducting museums; and that the city may properly provide support conditioned on free admissions for the public.

Detroit has thus far been in accord with the universal practice.