

# Bulletin of The Detroit Museum of Art

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No. 7

## IDENTIFICATION BY BERNARD BERENSON OF A PAINTING IN THE SCRIPPS COLLECTION

THE well known and highly distinguished art critic Bernard Berenson, of Florence, Italy, has written for the "Rassegna d'Arte," an article in which he identifies the painter of a certain

names of the subjects inscribed on tablets suspended above. These are only partly legible; they read 'Joanes Paulus and Aug...nis,' the dots representing the illegible characters." The canvas was pur-



Painting in the James E. Scripps Collection, originally attributed to Bellini but which Bernard Berenson ascribes to an unknown master who signed himself Giovanni Paola de Augustino (about 1510-1525). The inscription at the top of the canvas seems to bear out this attribution.

picture in the Scripps Collection at the Detroit Museum of Art that has been attributed to Bellini. The museum catalogue has this notation: "Portraits of an Italian nobleman and his wife, with the

chased by Mr. Scripps and came from the collection of Henry Wilkinson of Enfield, England.

It seems that in the issue of the "Rassegna d'Arte" for August, 1915, Signor Giorgio Nicodemi published

an article on a Pieta discovered in the church of S. Maria alla Porta, at Milan, and painted by an unknown master, who signed himself Giovanni Paola de Augustino. The moment Mr. Berenson saw the reproduction of the Pieta it recalled to his mind the Detroit picture, which he had seen fourteen years before. He sent for a photograph of the latter, which was carefully made for him by the Detroit Photographic Company, at the direction of the Museum.

His examination convinced him that the costumes were a little too showy for Venice, while the device on the hat is a Milanese fashion that extended over the Lombard plain but never quite touched the Rialto. The costumes were obviously of the XVI. century, scarcely earlier than 1510 or later than 1525. Mr. Berenson now deciphers the inscription as "Ioanis Paulus de Augustinis," the signature of the painter, and not the names of the subjects. The

signatures on the Milan and the Detroit pictures correspond one to the other as to both position and wording.

The treatment suggested to Mr. Berenson that the artist was a follower of Bellini; and doubtless it was this treatment which led to the ascription of the picture to that master. From a comparative study of the two works Mr. Berenson concludes that their author was a contemporary of Basaiti, Catana and Bartolomeo Veneto, to whom he was inferior; as well as of Francesco and Girolamo Santa Croce, to whom he was superior. He is of the type of artist who painted in the Scuola del Santo in the Carmine at Padua. Mr. Berenson expects, now that attention has been called to this painter, that other works of his will come to light. The discussion is most interesting; and it gives additional interest and value to the Scripps Collection.

C. M.



## ACCESSIONS

## BRONZES BY PAUL MANSHP, N. A.

Mr. George G. Booth has placed in the custody of the Museum as an indefinite loan "The Lyric Muse," "Playfulness" and "Little Brother," three of the more attractive small bronzes by Paul Manship. These three pieces will be remembered as forming part of the exhibition recently shown by this sculptor in the Museum. They show the wonderful creative ability and the beauty of design of this sculptor, as well as anything he has done. Together with the "Centaur and Dryad" purchased for the Museum's collection a year ago, they admirably represent Manship in the permanent collection.

The group of bronzes of which this late contribution of Mr. Booth's is a part, together with the wrought iron wisteria screen recently loaned by him, and installed at the entrance of the sculpture court, have quite transformed the lower floor of the Museum. It now divides with the picture galleries the attention of the visitors.

SCULPTURES BY  
PAUL TROUBETZKOY

Three of the small bronzes of Prince Paul Troubetzkoy have been acquired for the permanent collection. Two of them, "Lady Constance Richardson" and "Tolstoy on Horseback," were purchased, while "How Can You Eat Me?" (The Pet Lamb) was presented by the sculptor as a token of appreciation of the satisfactory relations between the Museum and himself throughout the exhibition. These three bronzes admirably represent the best characteristics of the noted Russian sculptor. In "Lady Constance Richardson" one may see

the real significance of Troubetzkoy's art as expressed in his own words. "I not only work to express the form but more than all the feeling of life." "Lady Constance Richardson" is surcharged with movement, and the poise of the body upon one foot, the rhythmic lift of the shoulder and the articulation of the head are admirable. Seen from any angle this living, breathing figure, so full of verve, presents a design pleasing to the eye.

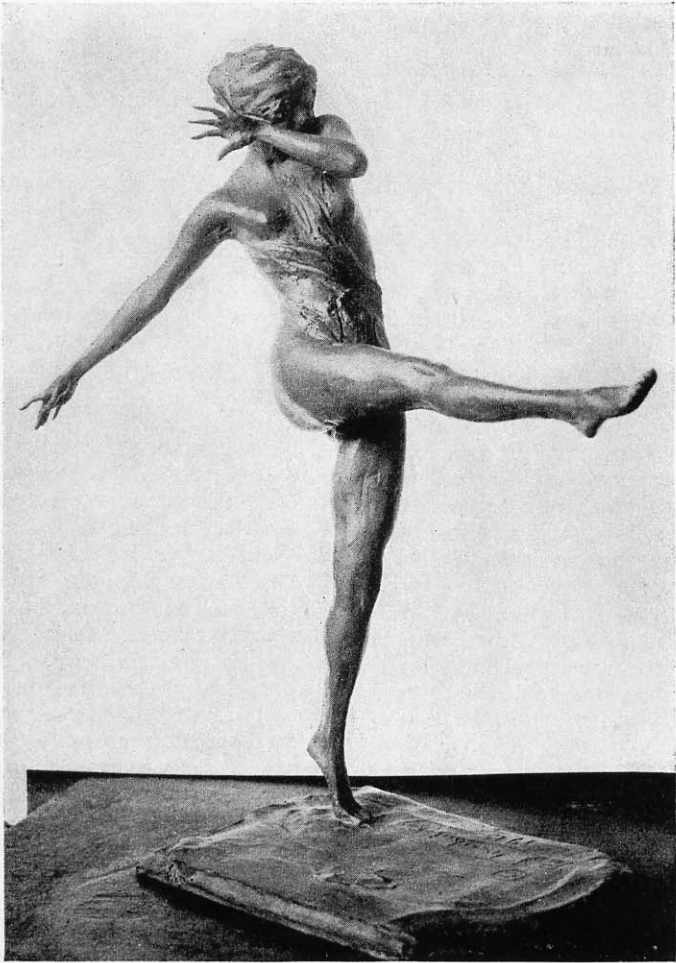
The fine sincerity and splendid craftsmanship of "Tolstoy on Horseback" was commented upon many times during the exhibition. Prince Troubetzkoy's intimate friendship with Tolstoy, and the ideas which they had in common, has enabled the sculptor to portray his subject in a very noble way, which expresses admirably the man's philosophy.

In depicting animals Troubetzkoy is always successful, due to his great knowledge of animal life and his close observation and contact with the animal kingdom. His "How Can You Eat Me?" showing an awkward new-born lamb admirably represents the animal phase of the sculptor's work. It also gives variety because of the scale in which it is done. Unlike most of his works the lamb is modeled life size.

The "Tolstoy on Horseback" in the exhibition was sold to Mr. W. L. Milner and the replica for the Museum will not be on view until a new bronze can be cast.

BRONZES BY SOLON H. BORGLUM,  
A. N. A.

A group of six bronzes by Solon H. Borglum have been added to the Museum's collection of sculp-



"LADY CONSTANCE RICHARDSON"—BY PAUL TROUBETKOY  
Purchased for the permanent collection

ture through the gift of Mr. Ralph Booth. They are all subjects of the west with which this American sculptor is so successful. Mr. Borglum's life among the cowboys has given him a thorough knowledge of the temper and action of the western steed and he has been exceedingly successful in portraying the tamed and untamed horse of the prairies.

The larger piece in the group, "Lassoing Wild Horses," shows two mounted cowboys in action. One of them has already thrown the rope and his horse is braced for the resistance of the lassoed animal. The other horse is still galloping and the cowboy is about to let go the coil.

A wonderful bit of realism is his "Bucking Broncho" showing a cow-

boy trying to mount a bucking horse just as it is released.

"The Blizzard" shows a mare with foal, her back toward the storm trying to protect her offspring from the cold.

"Snowdrift" represents a cowboy and his horse curled up together, a blanket wrapped about them, waiting for the storm to blow over.

"The Intelligent Broncho" depicts a tamed horse bridled and saddled leading an untamed steed and restraining the efforts of his wild charge which is rearing and pulling at the half hitch which has been taken on his jaw.

In the other piece a horse in the desert in the last agonies of starvation and thirst is shown. The head and bones of cattle, and a broken saddle indicate the tragedy that has befallen other inhabitants of the desert.

Solon Borglum was born at Ogden, Utah, in 1868. He studied with his brother Gutzon, and at the Art Academy of Cincinnati under Rebisso and under Fremiet and Puech in Paris. He has won many of the important sculpture awards, has executed important monuments throughout America and is represented in the Metropolitan Museum, New York, the

Brooklyn Institute Museum, and the Detroit Museum of Art.

#### MARBLE GROUPS BY BENZONI

Mr. and Mrs. C. D. Waterman have presented to the Museum a marble group of "Zephyr dancing with Flora." The sculptor was Benzoni of Rome and Mr. J. W. Waterman purchased it in 1868 upon the advice of Randolph Rogers. The pedestal is a section of one of the columns of the Baths of Caracalla to which sculptors had free access in those days.

#### ACCESSIONS

Mr. Ralph H. Booth has presented a group of six bronzes by Solon H. Borglum—"Lassoing Wild Horses," "Bucking Broncho," "Intelligent Broncho," "Snow Drift," "Horse Tamers," and "Blizzard."

Mr. George G. Booth has loaned indefinitely three bronzes by Paul Manship—"Playfulness," "Little Brother," and "The Lyric Muse."

Mr. C. D. Waterman has presented a marble group by Benzoni entitled "Zephyr dancing with Flora."

Mr. Delos Fowler presented thirty-six portfolios of photographs.

The bequest of \$25,000 of the late Mr. Edward C. Walker has been received.



## EXHIBITIONS

WILLIAM M. CHASE, N. A.

**W**ILLIAM M. CHASE, N. A., holds a unique position in American art. Few painters have had as many honors conferred upon them, and as a teacher his influence is more far reaching than that of any American artist. His exhibition in Gallery I shows him to be a painter of unusual versatility. It comprises portraits, landscapes and still life subjects. He is world famous for his paintings of brass kettles and fish and is represented in twelve museums by still life subjects. These he does with such facility and so cleverly that he has dignified the most commonplace subjects and won the admiration of his contemporaries throughout the world. Kenyon Cox, in his appreciation of a still life in the Hearn Collection of the Metropolitan Museum of Art, says "With its sombre glow of copper in the dark background, its iridescent gleaming fish, its one red apple, and its two wonderfully painted green peppers, it is a masterpiece which no living painter could surpass."

As a portrait painter Mr. Chase is hardly less famous, and the painting of the hands of his subjects is everywhere admired and commented upon. His "*Portrait of a Woman in a White Shawl*" and "*Alice*" are among the more notable examples of portraiture in this country. It is a matter of regret that it was impossible to present these two portraits with his collection in Detroit. There is, however, in the forty pictures, dating from 1880 to the present time, a sufficient range of subject and treatment to show in retrospect the accomplishment of Mr. Chase as an artist.

It helps one's comprehension of an artist's work to meet and know the

man. With what pleasure then did the large audience hear Mr. Chase in the gallery, surrounded by his pictures, speak on the subject, "Famous Artists I have Personally Known." A man of gentle manners and loving personality, with high ideals and almost boyish enthusiasm, he held the attention of his audience throughout his lecture and those who heard him caught something of the joy of the master-craftsman whose next picture is going to be his masterpiece, and something of his natural aptitude for teaching as shown in the many thousands of pupils, enthusiastic in their praise of his instruction.

In coming to Detroit Mr. Chase performed a service to this Museum and community which will not soon be forgotten.

WILLIAM RITSCHER, N. A.

With his one man exhibition of eighteen magnificent works, William Ritschel, N. A., springs into the forefront of American marine painters, at the very height of his power. He has deferred his group showing until his pictures have received the approval of his fellow painters and have, in a measure, satisfied himself. In the rendering of the movement, the power and the mood of the sea his accomplishment is hardly excelled. He has shown German tenacity in studying every aspect, every change of light and color of the sea, and what he has learned has been set down with a remarkable mastery of his materials.

Born in Nuremberg, Bavaria, Mr. Ritschel received his early art instruction from Kaulbach and Raupp. He came to this country in 1895 and took the oath of allegiance as a citizen of the United States. He painted at Katwyk in Holland

until it was suggested to him by some fellow artist that he try American marines. His pictures of the coast of Maine brought him many honors, but the Pacific Ocean has proven the best foil for his brush. He has a studio at Carmel, California, and here he spends his summers overlooking the sea, contemplating its every change of light and color—with what observation his eighteen canvases attest. He is a powerful draughtsman, loves a large canvas, and he covers it with a fat brush and positive stroke admirable adapted to the rendering of waves and rocks. His tide pools are given wonderful character by the rhythmic strokes of his brush. He is a good colorist and revels in the study of light. His weather-beaten cypresses of Monterey and New York Harbor in winter add variety to his show.

His "*Fog and Breakers*" shows discernment of and ability to render the mood of the sea. One may almost feel the drip of the damp atmosphere and hear the boom of the surf breaking upon the rocks. He has won many honors, among them a gold medal at the Panama-Pacific Exposition, and is represented in the permanent collections of a number of Museums.

"THE COMMUNION" BY  
GARI MELCHERS

Through the courtesy of Cornell University, a large work by Gari Melchers, entitled "*The Communion*," is shown during the month of March. The picture is an early work belonging to the period of his early representation in the Salon. It is a pleasure to look upon this work in comparison with the later accomplishments of our distinguished Detroit painter. It embodies all that the school can give in the way of technical perfection and ensemble. It shows in addition an

idea well clothed; it breathes the religious fervor of the simple folk of steadfast faith which has been for many years Melchers' forte. It is keyed to a height hardly to be expected in the day in which it was painted, and in these things is a prediction of the master of power and technical skill of later times.

The picture shows a score of Dutch peasants gathered in their small meeting house to partake of the communion. Some are gathered about the table, others are sitting in the pews and a few men are standing in reverent attitude while the black-gowned minister passes the cup to the communicants. Every one should see this picture. The technical perfection of it (it is faultlessly done) contains a moral for the student of today who wants to work in a broad way before he knows how. The great technical skill of Gari Melchers at the age of twenty-six or twenty-eight years, as exemplified in this picture, is only obtained by keeping eternally at the grammar of painting until every problem of drawing and construction has been mastered.

ANNUAL EXHIBITION

The second Annual Exhibition of selected paintings by American artists will be opened to the public May 3rd and will continue during the month of May. The Exhibition will then be shown at the Toledo Museum of Art through June and July. About seventy-five pictures never before exhibited in Detroit or Toledo will be assembled. The galleries allotted to the exhibition make it possible to install the works chosen with liberal spacing so that each one shall be seen under ideal conditions. There will be no jury. Works for this exhibition are invited, and will be of a uniformly high standard.

## EX-LIBRIS

SOME OBSERVATIONS, HISTORICAL, BIOGRAPHICAL AND CRITICAL, ON  
BOOK-PLATES IN GENERAL AND THE DETROIT MUSEUM  
OF ART EXHIBITION OF 1916 IN PARTICULAR

**B**OOK-PLATES, or ex-libris, are almost as old as printed books.

Inasmuch as book-plates represented the individual owner, naturally the early ones took the form of the owner's coat-of-arms. The earliest known German book-plate was made about 1470; and the earliest French plate was made in 1529. In England book-plates date back to 1597; in Italy to 1622; and in America to 1679. Albrecht Durer engraved six plates between 1603 and 1616; Lucas Cranach and Hans Holbein also engraved plates. The characteristic of the German plates is heaviness of touch and elaboration in design; and these characteristics are marked in the numerous plates representing modern German work in the Utley Collection.

## GERMAN BOOK-PLATES

The earliest German book-plates are woodcuts, most of which are colored by hand. The three oldest now in existence are those of Hildebrand Brandenburg, of Biberach; of Domicellus Wilhelm Von Zell, of Bavaria; and of Hans Iglar called Knabensberg, who used the design of a hedgehog, as his name signifies. These plates were made about 1470, though the exact date cannot be ascertained. The first two are found in books in the monastery of Buxheim near Memmingen. Four copies of the third are known to exist. A copy of the Brandenburg plate was offered in New York for \$35.00, in 1906.

## FRENCH BOOK-PLATES

In France, dating from the middle of the 17th century, book-plates

superseded the practice of stamping the owner's coat-of-arms on the cover of the book. The modern French plates shown in Russel and Utley collections usually have a tinge of humor in them, and are simple caricatures rather than fine specimens of engraving. The Arts and Crafts collection has several etched plates.

## ENGLISH BOOK-PLATES

Cardinal Wolsey had a book-plate painted by hand in 1525. It was simple in character, consisting of his arms. Most early plates show an escutcheon or shield, with helmet surmounted with crest, and mantling surrounding the shield; below is the motto and often the owner's name in a scroll. About 1740 artists began to sign their plates.

The English book-plates from age to age represent the prevailing taste in decorative art at the respective periods. There are few authentic English plates before the last quarter of the 17th century and the composition of these few is remarkably simple, being confined to armorial designs. England followed France in ex-libris styles, as in other things. During the days of Queen Anne and the early Georges, ornamental frames were much used. Also the scollop shell was introduced and became the predecessor of the Chippendale fashions, of which there are many fine examples in Mrs. Walter S. Russel's collection. The urn style came in with George III; and for the time book-plates were influenced by the architectural and decorative designs of



the Adams, Wedgewood, Hepplewhite and Sheraton.

Portrait plates possibly began with Samuel Pepys and John Gibbs, the architect. Hogarth engraved allegories for book-plates. The Bewick school ran to landscape plates in which the armorial element plays a secondary part. From the beginning of the 19th century book-plates have taken a great variety of styles.

#### AMERICAN BOOK-PLATES

The earliest book-plates used by Americans were made in England. In the Southern colonies the book-plates generally were engraved in England; in the Northern colonies, however, native engravers turned their attention to book-plates. Paul Revere, Gallaudet, Hurd, Doolittle, Anderson, Dawkins, Callender and Maverick, are among the early engravers. All of their plates are interesting and most of them are extremely rare. There is a Gallaudet plate and a print of a Paul Revere plate in the Exhibition. The fact that American libraries were small caused few plates to be engraved. Moreover, fire and war had their effect in destroying libraries and book-plates. After the Revolution the American flag, or stars, appear in book-plate designs. Occasionally there is a library interior or a book-pile; there are many allegories and some landscapes. In the South it was the fashion for the plate to record the residence of the owner, and sometimes the English law school or university at which he was educated. Many American women had book-plates.

The earliest dated American plate was engraved in 1679 and belonged to the Rev. John Williams, of Deerfield, Mass., who was captured by

the Indians and wrote "The Redeemed Captive."

Nathaniel Hurd, of Boston, in 1749, engraved on copper for Thomas Deering the first book-plate done by a native engraver. Hurd engraved a seal for Harvard College, and a plate representing the forger Hudson in the pillory. Mr. Hurd was something of a humorist. He did not take book-plates too seriously.

#### WHY AND WHEREFORE

In days when a book was a valuable possession book-plates often carried a warning to the borrower such as the one used by John Hughes, a German of the 17th century, which, translated, read:

"By him who bought me for his own,  
I'm lent for reading, leaf by leaf.  
If honest you'll return the loan,  
If you retain me, you're a thief."

Book-plates were used also to record the fact of a gift and the name of the maker of it, especially in the case where the recipient was an institution. The early book-plate of Harvard College was large, most elaborate and exquisitely designed.

#### CRITERIA

Collectors of book-plates assign four standards on which they base their choice:

1. The date of the workmanship shows the plate to be an early example. From Mrs. Russel's collection it has been possible to make a fairly good chronological arrangement, beginning with an English plate of 1695.

2. The plate has an intrinsic beauty. All of the Goodhue and many of the Spenceley plates show much thought and fine workmanship.

3. The plate was designed or engraved by a celebrated artist. The

Cruikshank, William Blake, and Timothy Cole plates are examples.

4. The plate belonged to a person interesting, historically or otherwise. Among the plates of notables in this collection are those of David Garrick, Darwin, Charles Dickens, Daniel Webster, Theodore Roosevelt, William H. Taft, Marion Crawford, Robert Lansing (designed by himself), Richard Grant White, Austin Dobson, Henry Drummond, Hamilton Wright Mabie, and Burke Cockran. The Roosevelt plate shows a rose springing from their native veldt; Marion Crawford's yacht is anchored at the base of the Sorento cliff on which his house stood. Herman Gade's plate has a Swedish homestead, presumably the ancestral home. Mr. Gade has written a work on book-plates.

#### CLASSIFICATION

Book-plates are divided into two general classes: Armorial or Heraldic and Pictorial. The Armorial plates are divided by Lord De Tabley, according to chronology, as follows:

##### ARMORIAL BOOK-PLATES

1500-1700, *Early Armorial*. The shield is surmounted by a helmet, on which are the wreath and crest. From the helmet is outspread mantling; below is the scroll for the motto and below that the owner's name.

1700-1740, *Jacobean*. About the year 1700 women began to use book-plates and since they were not allowed a helmet or mantling, their plates took the style of a frame in place of the mantling, while the space between the frame and the shield was filled with a pattern of fish scales or lattice work. The laws of heraldry demand that the arms of an unmarried woman or a widow

shall be displayed on a lozenge, not on a shield, while those of a married woman are impaled with her husband's on a shield. No woman had a right to use the crest, helmet, torse or mantling. The scollop shell was used in the center, above or below the shield, in place of the helmet, and the entire frame rested on a bracket or sideboard on which the owner's name was inscribed. The borders of the frame were decorated with flowers and heads, conventionalized into stiffness and formality. This style lasted until about 1740.

1740-1770, *Chippendale or Rococo*. In the Chippendale plates the shield is surrounded with a frilling or shell-like border and is decorated with bunches and branches of natural flowers. The two sides of the shield are rarely alike, and the figures are usually cupids. George Washington's bookplate was in the Chippendale style. The engraver is unknown.

1770-1785, *Ribbon and Wreath, or Festoon*. About 1770 the shield resumes its proper shape; the border disappears and there is an abundance of wreaths, or festoons of flowers or ribbons with the bracket or frame. This style lasted only about 15 years. About 1785 armorial plates returned to the original simple style, often without the helmet or mantling. Pictorial plates now attained a great popularity. John Quincy Adams rejoiced in a plate engraved after this fashion.

The lines of demarcation are not closely drawn; but overlap in each instance.

##### PICTORIAL BOOK-PLATES

Pictorial book-plates often combine heraldry with illustration. Usually they express the tastes, likings, ambitions, achievements, posses-



"HOW COULD YOU EAT ME"—BY PAUL TROUBETZKOY  
Presented to the permanent collection by the noted Russian sculptor

sions or vanities of the owner. In looking over the plates designed for individuals by Mr. Spenceley, one gets the idea that often the artist encouraged his patron to display his heart, if not on his sleeve, at least on his book-plate.

If one must divide pictorial book-plates into classes, let it be done thus (using italics to give importance to the classes):

*Allegorical*—As seen in the Garrick plate.

*Book-pile and Library Interior*—A favorite device.

*Landscape*—The Bewick plates are striking examples; see also the James Inglis plate.

*Monogram*—Rare. Few people are content to stop at a monogram.

*Portrait*—The German plates afford the most frequent examples.

*Seal*—As seen in institutional plates.

*Symbolic and Emblematic*—As shown especially in the Irving Kent Hall plates. A witty Detroit collector says that the American book-plate of the day is generally a totem pole of the life of the owner.

#### EX-LIBRIS COLLECTING

Collections of book-plates date back to about 1875 and since that time many books have been written on the subject of ex-libris.

Among modern masters of book-plates in England have been Tackcray, Millais, Walter Crane, Caldecott, Edwin Abbey, Kate Greenway, Aubrey Beardsley and Paul Avril. Among the English artists who have paid special attention to devising book-plates are C. W. Sherborn, G. W. Eve, Robert Anning Bell (two examples in the Exhibition), J. D. Batten, Erat Harrison, J. Forbes Nixon, Charles Ricketts, John Vinycomb (one example), John Leighton and Warrington Hogg.

Among American makers of book-plates, some of whose works challenge comparison with the finest productions of the old engravers are J. W. Spenceley, W. P. Hopson, Bertram Goodhue, and E. D. French, Dr. A. W. Clark, Frederick G. Hall, Irving Kent Hall, Jay Chambers. George Wolfe Plank and Miss A. McEwen have used similar methods to attain their results, and have achieved plates quite in keeping with the making of the modern book.

#### THE EXHIBITION OF 1916

In making up the present exhibition the Museum is indebted to Mrs. Walter S. Russel, whose collection is especially rich in early English and high-class American plates; to Mr. Henry M. Utley, whose collection includes a representative lot of German plates; to the Society of Arts and Crafts, which contributes a large number of especially timely plates, including a considerable list designed by Miss McEwen. Miss McEwen's work is solid and bold; it is individual, characteristic, and unconventional; not infrequently dropping into humor. Among other local plates is one designed by Frank C. Baldwin for himself and engraved by Spenceley; one by William B. Stratton, and one by George A. True.

The Detroit Museum of Art possesses a small collection of plates to which contributions have been made by Miss Cora J. Cady, Rev. E. R. Shippen, Miss R. M. Kearsley (who has a large and valuable collection of book-plates), Mr. H. E. Deats, and Mr. A. C. Church.

The exhibition contains a few plates designed for residents of Detroit. The Museum would welcome others. The collection will remain on view through April.

—C. M.

## STUART WALKER'S PORTMANTEAU THEATRE

Those who gained admission to the two performances of Stuart Walker's Portmanteau Theatre shown in the Museum auditorium through the courtesy of Mr. D. M. Ferry, Jr., were fortunate.

The strolling players of pre-Shakespearean times in spite of their restricted means had a charm of expression, and made an appeal to the imagination by the very simplicity of the ensemble. Stuart Walker's Portmanteau Theatre rep-

resents a return to the simplicity of the past, placing emphasis on the play itself rather than on scenery. The charm of his productions lie in their intimacy. The audience is not witnessing a spectacle which "matches pennies with nature," but is treated to a phase of human nature transformed by the magic touch of the artist's hand and the poet's imagination. The presentation is simple and direct, with only such aid from scenery as shall stimulate the imagination to create its own illusions.



## SCHEDULE OF MUSEUM EVENTS

- MARCH 19,*      Lecture: "Teaching Art" by Mr. George T. Hamilton,  
3:00 p. m.      Director of the Detroit School of Design.
- MARCH 20,*      Lecture: "The Seven Wagner Overtures" by Mr. Weston  
8:00 p. m.      Gales under the auspices of the Detroit Symphony  
Society.
- MARCH 26,*      Musical program arranged through the courtesy of the  
3:00 p. m.      Detroit Institute of Musical Art.
- MARCH 31,*      Lecture: "Origin and Development of Man" by Prof. E.  
8:00 p. m.      C. Case of the University of Michigan, under the  
auspices of the Detroit Institute of Science.
- APRIL 4,*      Lecture under the auspices of the Detroit Archaeological  
8:00 p. m.      Society.
- APRIL 16,*      The Michigan State Normal Choir of two hundred voices  
3:00 p. m.      under the direction of Mr. Frederick Alexander.

## SCHEDULE OF EXHIBITIONS

- MARCH*      Paintings by William Ritschel.
- MARCH*      Paintings by William M. Chase.
- MARCH*      Book-plates.
- MARCH*      Early miniatures of Detroit.
- APRIL*      Group of Paintings by Beal, Bellows, Chase, Dougherty,  
Glackens, Henri, Hayley Lever, Schofield and Weir.
- APRIL*      Painters of the Far West.
- APRIL*      Sculpture by Anna V. Hyatt.
- MAY*      Second Annual Exhibition of Selected Paintings by  
American Artists.
- JUNE*      Paintings by Swedish artists.

## MEMBERSHIP

**A**T a meeting of the Trustees of the Detroit Museum of Art held January 14th, 1916, the following classes of memberships were instituted:

1. **BENEFACTORS** who contribute \$10,000 or over.
2. **FELLOWS IN PERPETUITY** who contribute \$5,000.
3. **LIFE MEMBERS** who contribute \$1,000 in money or works of art.
4. **CONTRIBUTING MEMBERS** who pay \$100 or more annually.
5. **Annual Members** who contribute \$10.00 annually.

To carry out the New Museum plans, to augment and perfect the collections, to increase the operating revenue so that the Museum may become to a greater degree the center of all artistic activity, to enable the Museum to shape a definite policy for its future growth commensurate with the commercial and industrial progress of Detroit, **FRIENDS** and **FUNDS** are needed.

You are invited to assist in the

Museum's endeavor by becoming a Member. Members will receive the monthly Bulletin, catalogues, and notices of all exhibitions, lectures and other events, and their benefactions will be duly recorded in a Donor's Honor Roll.

The coupon printed herewith, if mailed to **CLYDE H. BURROUGHS**, Secretary, Detroit Museum of Art, will convey your desire to affiliate with the Museum.

**A**S A *FRIEND* and *PATRON* of Art in Detroit, I desire to become

a ..... member of the **DETROIT MUSEUM of ART**,

paying \$ ..... toward the support of the Museum and  
the growth of its collections.

Name .....

Address .....

Date .....

*Make check payable to the Detroit Museum of Art.*

*Cut out, sign and mail to the Museum.*

BULLETIN OF THE  
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DETROIT MUSEUM OF ART

Corner of Jefferson Ave. and Hastings St.

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OFFICERS OF THE MUSEUM

President, D. M. FERRY, JR.

Vice President, RALPH H. BOOTH

Treasurer, RICHARD H. WEBBER

Director, CHARLES MOORE

Secretary and Assistant Director,

CLYDE H. BURROUGHS

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TRUSTEES

*For term expiring 1916:*

HENRY G. STEVENS    GUSTAVUS D. POPE  
RICHARD H. WEBBER (City Appointee)

*For term expiring 1917:*

H. J. M. GRYLLES    WILLIAM P. STEVENS  
WILLIAM C. WEBER (City Appointee)

*For term expiring 1918:*

FREDERICK H. HOLT    RALPH H. BOOTH  
WILLIAM B. STRATTON

*For term expiring 1919:*

D. M. FERRY, JR.    DAVID GRAY  
TOM MAY (City Appointee)

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HOURS

The Museum is open daily from 9:00 a. m. to 5:00 p. m.; Sundays from 1:00 p. m. to 6:00 p. m.; holidays from 1:00 p. m. to 5:00 p. m. Admission is always free.

LIBRARY AND PRINT ROOM

The library embraces reference works of exceptional value to students of art and is available for the use of the public. The current art magazines are also kept on the reading table.

A collection of drawings, prints and etchings is also in charge of the librarian, and will be shown to visitors upon request.

The photograph collection containing several hundred photographs of paintings, sculpture, architecture and art objects, will be loaned to the teachers of the public schools, members of study clubs, or others desiring their use.

THE COLLECTIONS OF THE MUSEUM

First floor: Sculpture, gems and coins.

Second floor: Frederick Stearns' Collection of curios and antiquities. Second floor: Galleries I and II: Modern paintings belonging to the Museum. Gallery III, the E. L. Ford Collection of paintings by the Dutch and Barbizon painters. Gallery IV, Modern paintings. Galleries V and VI, Special exhibitions.

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. Requests for permits to copy and photograph in the Museum should be addressed to the Secretary.

MUSEUM PUBLICATIONS

Catalogs are issued for the guidance of students and visitors to both permanent collections and special exhibitions of paintings.

THE MUSEUM BULLETIN, published monthly from October to May each year, announces the exhibitions, lectures and activities of the Museum, and gives authentic information concerning the collections. Copies of the Bulletin may be obtained at the Museum free, or it will be mailed regularly to any address upon the receipt of postage.

CATALOGS

Catalogs, photographs and souvenir post cards are on sale at the entrance and in the galleries.

LANTERN SLIDES

The lantern slide collection, embracing several thousand subjects, is at the disposal of teachers of the public schools free of charge. Slides on art, history and travel are available for the use of study clubs at a nominal rental.