

# Bulletin of The Detroit Museum of Art

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"END OF THE TRAIL" by JAMES EARLE FRASER  
Recently added to the George G. Booth Loan Collection.

## ACCESSIONS

"REVERIE," by ELIE NADELMAN

Through the income of the William C. Yawkey, Octavia W. Bates and Henry A. Harmon Funds, a marble sculpture by Elie Nadelman has been added to the permanent collection, and has been installed in Gallery III. It is the head of a woman entitled "Reverie," and the tranquility of introspection is well expressed in the mysterious smile of the thoughtful, refined woman—a smile inspired from within.

The modelling is simplified to the greatest degree, yet retains the essentials of good construction, and in his departure from realism, and in the employment of rhythmical curves in carrying out his ideas, the sculptor has brought forth a singular repose and a delightful ideality in his creation.

In an age when artists too often turn to brutal and exact representation of interesting phenomena, depending largely upon spirited evidences of handiwork for success, it is refreshing to find a sculptor who seeks to create pure beauty by known laws of rhythm. Mr. Nadelman still further controverts his age and further augments the ideality of his figure by giving the marble a highly polished finish, sacrificing the obvious evidence of his skill as a modeller, for the completeness of his aesthetic impulse.

Elie Nadelman is a native of Poland, having been born at Warsaw in 1885. After studying his art

at home, he went to Paris, where he sought inspiration rather than instruction. His marked individuality is in a great measure due to the fact that he is self taught. An exhibition of his work was held in New York in the winter of 1916-17, consisting of figures, heads and animal subjects and his departure from the style of his time at once brought him into prominence. He has enjoyed a substantial success in this country.

GEORGE G. BOOTH LOAN  
COLLECTION

Mr. George G. Booth has added to his loan collection at the Museum a wood carving, "A Christmas Festival in Heaven," by I. Kirchmayer, "The End of the Trail," a bronze sculpture by James Earle Frazer, and a silver and enamel Tea Caddy by Douglas Donaldson.

Mr. Booth commissioned Mr. Kirchmayer to do a significant carving for his collection, leaving the choice of theme and material to the latter. The result is regarded both by Mr. Kirchmayer and many of his admiring friends as his masterpiece. The design shows the Virgin standing upon a supporting circle of cherubim, holding forth the Infant Savior, whose arms are extended in welcome. At the right and left are adoring angels. Below on either side is a row of apostles, with Calvary suggested in the background, while between are Gregory, Au-

gustin, Jerome and Ambrose. The design is incised into an oak timber four inches thick, two feet wide, and five and a half feet high. The plank is pierced and entirely cut away in parts, leaving the central figures standing forth in the round, the angels, apostles and saints being in high relief.

In his wood cutting Mr. Kirchmayer perpetuates the conventions of Gothic architectural sculpture but gives a modern vitality in the life-like interpretation and individuality of the figure.

James Earle Frazer's "End of the Trail" is one of the most powerful and dramatic works of American sculpture dealing with the life of the Indian. The life-sized statue was awarded a gold medal at the Panama Pacific International Exposition, 1915.

The hand-wrought silver and enamel Tea Caddy by Douglas Donaldson splendidly exemplifies the best work of present day silver workers.

#### OTHER IMPORTANT LOANS

A Gobelin tapestry, a number of pieces of furniture, a Persian tile mantel, and four paintings from the collection of the late Governor Hazen S. Pingree have been loaned through the courtesy of his daughter, Mrs. Sherman L. Depew. The furniture, consisting of characteristic examples of the French periods, notably Louis XV and Empire, together with the important Gobelin

tapestry, will give impetus to the plan to establish period rooms devoted to the decorative arts. The west corridor on the first floor, adjacent to the George G. Booth Loan Collection, will shortly be re-decorated and prepared to receive these and other objects of a similar character with a view of eventually having a series of rooms devoted to the best periods of the handicrafts of the past.

The paintings include "*Returning from the Hunt*," by Ad. Schreyer, "*Going to the Bath*," by W. A. Bouguereau, "*Still Life*," by Jean Robie and "*Summer Afternoon*," by James M. Hart. These are now installed in Gallery VI.

Through the loan of Mrs. E. D. Stair, the Museum has on display some rarely beautiful examples of old French filet lace, and two Florentine pillows of the fifteenth century.

Mr. and Mrs. Ralph H. Booth have loaned the bronze by Bessie Potter Vonnoh, entitled "*Motherhood*" and the "*Kultur Medal*," by Paulanship. The latter, perpetuating the ravages of the Hun, shows on the obverse the Kaiser as "the foe of free peoples," his rosary being a string of human skulls at the end of which is the iron cross. On the reverse "*Kultur in Belgium*" is portrayed as pillage and murder. A Hun in all his accoutrements and bestiality carrying off a woman is trampling over the prostrate form of her dead child.

Mr. David C. Whitney has loaned



MARBLE BUST, "REVERIE," by ELIE NADELMAN (Side View)  
Purchased from the income of the William C. Yawkey, Octavia W. Bates and  
Henry A. Harmon Funds.

an important Brussels tapestry of the XVI Century, the exact significance of which is not thus far revealed. The center shows the flight of a terrorized populace from

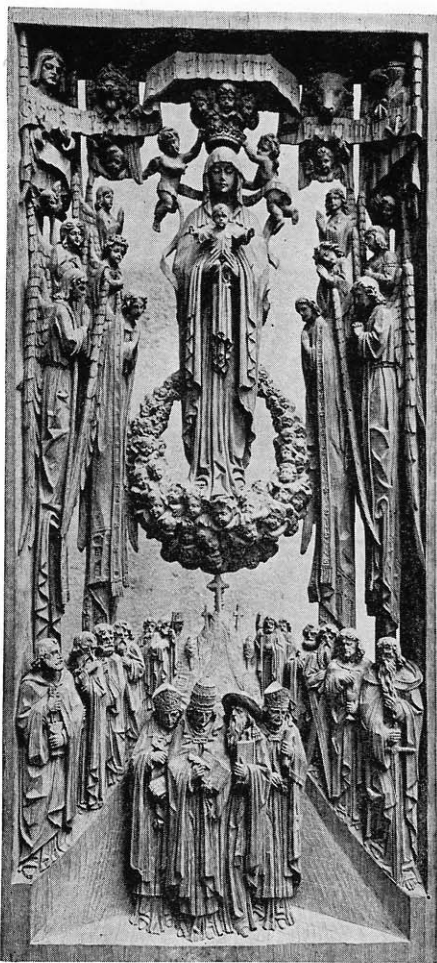
a burning city. They seem to be beset in their flight by flames of fire. In the upper left corner a victorious army is coming into possession of the scene. The flower and leaf



MARBLE BUST, "REVERIE," by ELIE NADELMAN (Front View)  
Purchased from the income of the William C. Yawkey, Octavia W. Bates and  
Henry A. Harmon Funds.

motives are in the typical mode of the early renaissance, when tapestry weaving was at its best. The grotesque flower and fruit border is particularly attractive. This tapes-

try serves not only to decorate the main hall on the first floor, devoted to the handicrafts, but adds a typical period hanging to the meager nucleus in the museum's possession.



"A CHRISTMAS IN HEAVEN."

Woodcarving by I. Kirchmayer. A recent addition to the George G. Booth Loan Collection.

#### ACCESSIONS TO THE LIBRARY

The Library accession include the following volumes:

Catalogue of American Art exhibited in 1910 at the Royal Academy of Berlin. The volume, handsomely bound, contains a foreword by Christian Brinton and Kuno

Francke. Though the text is in German, the excellent illustrations will make this book a valuable reference work for students of American art. The book has been added to the Library through the gift of Mr. David Gray.

"The San Diego Fair," by Eugen Neuhaus, a record of the impressions made upon the author by the architecture, sculpture and other aesthetic aspects of the Panama-California exposition, has also been presented by Mr. Gray.

"Catalogue of the Miniatures and Portraits" in plumbago and pencil, found in the collection of Francis and Minnie Wellesley, has been presented by Francis Wellesley, Esq.

Mrs. Harriet J. Scripps has generously presented the print catalogue "Le Peinture Graveur," by Adam Bartsch, in twenty-one volumes. The Bartsch Catalogue is a standard authority on etchings and engravings, and being out of print, the work is most difficult to acquire. The investigations of modern authorities leave this work still unsurpassed in scholarly excellence, and the addition of this catalogue to the Museum Library gives to the print student and collector an invaluable aid. —I. W.

#### PRINTS BY THE PAINTER-GRAVERS OF AMERICA

The exhibition of prints by the Painter-Gravers of America in galleries II and III, consisting of etchings, wood cuts, and lithographs, reveals eminent artists hitherto

known here only in the art of painting, in a worthy field of endeavor in which they seem proficient by long familiarity. The wonder is that they have not sooner shown their organized efforts along these lines.

The Painter-Gravers of America was organized about a year ago with Childe Hassam, N. A., as Chairman, and such men as Frank W. Benson, J. Alden Weir, George Bellows, F. Luis Mora, Boardman Robinson, Albert Sterner, Mahonri Young, Ernest Haskell, Leo Mielziner, John Sloan, Maurice Sterne and other sincere workers as founders. The organization was effected with the laudable desire to democratize art by "the development of methods of pictorial reproduction" which should bring art "within the means of the greater number." With this in mind they are trying to reinstate Engraving, Lithography and Etching "to

the high position they deserve in the arts." It is the intention of this group of men, together with such new workers elected to the society, "to continue and develop in America the great tradition of the artist-print in its many phases—the tradition born of such men as Durer, Holbein, Rembrandt; later Nanteuil, Piranesi, Gavarni, Daumier, etc., the great Japanese Hokusai, Hiroshige and a host of modern disciples."

No doubt their first exhibition, excellent as it is, will be improved upon as time goes on. New names under the inspiring guidance of its leaders and the incentive of its exhibition will in time be inscribed on history's page with those of Durer and Rembrandt if the high purpose of the society can be maintained, and at the same time their works may be brought within the means of the people.

## ART EDUCATION ACTIVITIES OF THE RECREATION COMMISSION

IRA W. JAYNE, Superintendent

The development of artistic appreciation is one of the most vital factors in civic life, not only from the results that may be achieved artistically, but from the standpoint of fulfilling the creative desires that lie dormant in the individual. Artistic appreciation means development of finer citizenship and civic pride. Someone once said, "Art is the Spirit of Man." To develop this creative instinct from a level of

ostentation and display where it is in bondage to the dictates of commercialism and selfishness, into wholesome individual and thoughtful expression is the aim of every community art worker.

The Detroit Recreation Commission as a civic organization has been ever ready to grasp the significance of the term "artistic appreciation" and has placed itself in a position where it might readily co-operate

with the cultural forces to carry out the work in the community. In the fall of 1915 Mr. John Hinchman, a Director of Art of the Recreation Commission, was sent to various centers in the City to establish classes in drawing. This was missionary work such as had not been undertaken to any extent here or elsewhere. Classes were established at the Osius and Conely Libraries and at the Franklin School. A sketch class was also started at the Museum of Art which from the first was successful.

During the fall of 1915 and the early part of the winter of 1916, the Museum opened its doors to the Recreation Commission for such lectures as would seem fitting during week day evenings.

During this time the courts reached a decision that the City of Detroit could not legally appropriate public moneys for the support of the Museum, as a majority of its officers and trustees were not appointive or elective officials of the City of Detroit.

In order to meet the popular demand of the people for free admission, as had for many years been the custom, and believing in the refining influence of the arts, the Recreation Commission requested and was granted an appropriation as the duly authorized agency of the city, to contract with the Museum to keep the galleries open free to the public.

Now the exact relation between

any Art Museum and the public has always been a topic of unusual interest and comment. Although the average citizen has been perfectly assured in his own mind that a Museum of Art is a valuable city asset, a place in which are available innumerable objects of educational and cultural value, he has not been able to determine precisely the way in which these institutions may be put to use. Trustees and directors of art institutions have always reserved the right of maintaining a high standard in the objects on display in these institutions. This is perfectly just, but the exhibition indulged in by the institution often would seem beyond the comprehension of the ordinary working man or woman.

The Recreation Commission has sought to discover for the individual citizen not only how he may be more appreciative of the fine collection of art, craftsmanship, etc., of the Art Museum, but how he may actually use them. In the fall of 1916 experiments were tried by the Commission. Objects from the Museum that would fit into courses of study in the public schools were loaned out, such as American Indian and natural history material—usually things discarded from permanent exhibit.

These were enthusiastically received by teachers. Classes from both the parochial and public schools in the neighborhood were brought over to the Museum and



short talks were given with successful results. It was suggested also to the librarians that innumerable objects might be available for story hours in the libraries, and objects were distributed to the libraries for this purpose. Besides this the large collection of birds which had been stored in the basement of the Museum for some years was brought to the attention of the Natural Science Department of the Martindale Normal and formed the beginning of the present children's Museum.

Early in 1917, through the efforts of Ira W. Jayne, Superintendent of the Recreation Commission, an agreement was entered into between the Superintendent of Schools and the Director of the Art Museum whereby the classes of the seventh and eighth grades of the public schools were scheduled to appear at the Museum for talks on Pictures and Sculpture. These talks were under the direction of Miss Jessie Talmage, Miss Marie Kotting and Mr. John Hinchman of the Recreation Commission. Reports show an attendance of 3,537 pupils and 110 school teachers during the eighteen weeks that the course was given. The returns in interest and enthusiasm were beyond expectation and warranted a continuation of the work, which has been carried on into the following year of 1918 as a voluntary activity on the part of the teachers. Aside from these, special lectures were given in the auditorium for children Saturday after-

noons, including such subjects as Millet, Rembrandt, Animals in Art and Humor in Art. These were made as entertaining as possible and were accompanied by stereoptican views and followed often by motion pictures.

An interesting activity during the summer of 1917 was the assembling of collections of various kinds from the objects on exhibition for demonstrative purposes in a study room of the Museum. Daily lectures on Indian Art, The Process of Making Picture and Metal Work were given.

The Commission's activities in 1918 also include the booking of lectures for the Girls' Extension School, Girls' Patriotic League Groups and the Y. W. C. A. on the History of Art and the Relationship of Painting, Sculpture and Craftmanship. Miss Talmage conducted with marked success on holidays and fuelless Mondays, talks in the exhibition galleries and demonstrations of folk dancing and motion pictures in the Auditorium.

With the aim also of soliciting the interest and aiding in the entertainment of the regular patrons of the Museum, the Recreation Commission has conducted with much success Community Singing of Patriotic and folk songs at the Museum after the regular program in the Auditorium of the Museum Sunday afternoons.

Aside from the direct Museum activities the Recreation Commission has spread the gospel of art in

other places throughout the city. Art exhibitions consisting of handicrafts solicited from the people of the neighborhood, supplemented with exhibitions of pictures from the museum and from the studios of local artists, have been held in the branch libraries.

Work in the crafts has been successfully promoted by the Recreation Commission. The children from the playgrounds exhibited at the Museum of Art, and also at the State Fair, crocheted rugs, hand-made hammocks and other useful things that called forth considerable comment. This is one of the most important art activities of the Commission, as it encourages the children to interest themselves in the handicrafts and gives them the opportunity to learn applied design and to develop color sense.

Since artistic results can not be

written in numbers of attendance or the enthusiasm of the moment, the Recreation Commission can but emphasize the three great aims in all community art movements, to educate, to give pleasure in intellectual pursuits and to develop and promote growing talent. It is the hope of the Commission to carry on their present work and extend it, embracing more fully the idea of Americanization in homeland exhibitions, bringing local art shows into cantonments and hospitals as well as to the libraries, furthering handicrafts, explaining by exhibition the relations of industry to Art, and broadening the conception of the fine Arts to include dramatics, music and dancing. In such a way may all individuals become participants and have an individual part in the development of Community Art.

## DEPARTMENT OF THE SCHOOL OF DESIGN

GEORGE T. HAMILTON, Director

June 8th, the ending of the present school year, showed an enrollment of 240 students, 143 of whom attended the Day Classes and 97 the Evening Classes. Of the total number, 136 were girls and 104 boys. Of these students, 34 attended both Day and Evening Classes. The average time elected by the students has never been greater in the history of the School. A large proportion of the student body have enlisted in the service of

the Government in this country or in France.

The School exhibition of more than three hundred exhibits was hung several weeks before the end of the school year, in order to have it on view during the session of the American Federation of Arts, May 23-25. The student work received universal commendation from the members of the Federation. Mr. Robert W. DeForest, President of the Federation, in a letter to the

press, expressed "the hope that the admirable work of training industrial art workers may not only continue but be widened in scope as the exigencies of the time demand."

Following are the Prizes offered to the students of the School and the names of donors and prize winners:

Fifty Dollars given by Captain Dexter M. Ferry, Jr., to the student exhibiting the best example of color, craftsmanship and design. One student is eligible to this prize by reason of several designs:

- 1st Prize, \$50—MARION BUTTERFIELD
- 1st Mention—CATHERINE CHAPMAN
- 2nd Mention—AVEDIS GABOODIGIAN

One First Prize of Twenty-Five Dollars for the best life drawing produced during the school year, given by Mr. Henry G. Stevens:

- 1st Prize, \$25—CATHERINE CHAPMAN
- 1st Mention—MARION BUTTERFIELD
- 2nd Mention—RAYMOND PLATZ

One First Prize of Twenty-Five Dollars for original design from the standpoint of workmanship and mastery of technique, given by Mr. Henry G. Stevens:

- 1st Prize, \$25—EMILY GOAN
- 1st Mention—JULIA PHELPS
- 2nd Mention—CATHERINE CHAPMAN

One First Prize, a Pewabic vase, given by the Pewabic Pottery, for color harmony:

- 1st Prize—BEATRICE MINER
- Mention—MARY ENGLAND

One First Prize of \$25 and one Second Prize of \$15, given by Mr. Clarence Whybrow, for rendered sketch of furniture:

- 1st Prize, \$25—HORTENSE MATTICE
- 2nd Prize, \$15—NORMAN HEATH

Commended for designs not falling within the classifications mentioned above:

- DOROTHY AARONS—Cover design
- CATHERINE CHAPMAN—Textile design
- LILLIAN LEEVER—Nature studies
- HELEN MAY—Indian stage setting design

Diplomas were awarded to the following students of the Senior Class on June 12, for the completion of the School's Four Year Art Course, the equivalent of five thousand hours of school work:

- MARION BUTTERFIELD
- CATHERINE CHAPMAN
- HERBERT A. FOWLER
- SIGRED O. HOVEY
- ELNA IBSEN
- NORMAN C. REYNOLDS
- JESSIE FRANK TALMAGE
- HOPE HAZARD VOORHEES



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TRUSTEES

*For term expiring 1918:*

HENRY LEDYARD      RALPH H. BOOTH  
WILLIAM B. STRATTON

*For term expiring 1919:*

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

*For term expiring 1920:*

HENRY G. STEVENS      GUSTAVUS D. POPE  
FRANCIS P. PAULUS (City Appointee)

*For the term expiring 1921:*

J. J. CROWLEY      H. J. M. GRYLLS  
WM. J. GRAY (City Appointee)

HOURS

The Museum is open daily from 9:00 a. m. to 5:00 p. m.; Sundays from 2:00 p. m. to 6:00 p. m.; holidays from 2:00 p. m. to 5:00 p. m. Admission is always free.

MEMBERSHIP

In order that a large number of art lovers may have a share in making the Detroit Museum of Art useful and enjoyable for all the citizens, the Trustees have provided classes of membership as follows:

1. Annual Members who contribute \$10.00 annually.
2. Contributing Members who pay \$100.00 or more annually.
3. Life Members who contribute \$1,000 in money or works of art.
4. Fellows in Perpetuity who contribute \$5,000.
5. Benefactors who contribute \$10,000 or more.

Members receive the monthly Bulletin, notices of exhibitions, lectures and other events, and the amounts contributed by them are recorded in the Donor's Roll.

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.

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.