

# Bulletin of The Detroit Museum of Art

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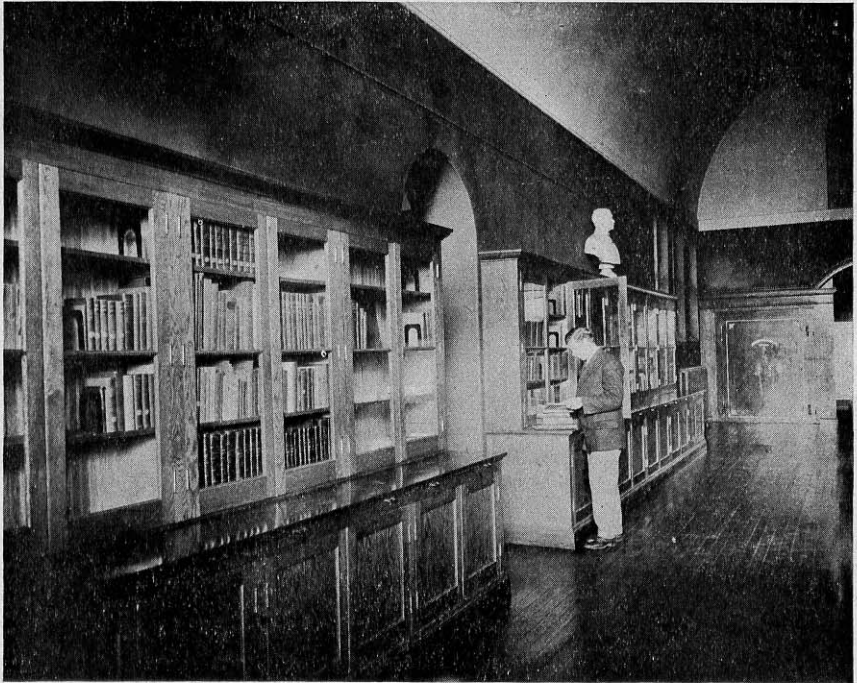
## The Museum From An Educational Standpoint

Its Facilities for Study—Lectures, Library, Photographs, and Scraparium.

At the recent annual meeting of the

formation to the citizens of this city makes a short survey of the methods employed in keeping this information on hand seem opportune.

The Detroit Museum of Art has built up a position peculiar to itself in this country, in the use which the general public makes of it. The province of this



The Library and Print Room containing valuable works of reference, current literature, and in the vaults etchings and prints.

(Photo by the Detroit News Tribune.)

American Museums Association held in Chicago, the general interest manifested in the work of the Detroit Museum of Art in the way of being a bureau of in-

formation is not only to possess and exhibit meritorious objects of art and things of historic and scientific interest, but also to furnish all obtainable material on such

subjects. This museum, open to the public and depending upon the public for support, is for the public,—for the student, the teachers and the pupils of our schools, the artisan and mechanic, as well as for the artistically developed minds.

Information is given out in two ways, viz: through public lectures, of which enough is known to make mention of them here unnecessary, any more than to say that they are well illustrated with stereopticon views of objects of art in other cities and lands, as well as the objects in this museum. In the slide room, a picture of which is shown, there are nearly ten thousand lantern slides, illustrating the works of artists both ancient and modern, and scenes of travel, history and sculpture as well as many special subjects, all arranged so that they can be found at a moment's notice. Scarcely a week since last fall that an average of three schools or classes, or clubs or group of art workers have not been to the museum for an illustrated talk, and there is nothing which can give the beginner in art, or the student of art history, a clearer understanding of a great work than to see it cast upon the screen in its original size or larger. Lectures of this sort are usually booked many days ahead. But the usefulness of these small pieces of glass does not end there. To such schools as have lanterns, and such clubs and churches as make provision for showing them, assortments of slides are loaned or rented for a small fee. Many thousand have been used by the public schools the past season.

#### Library and Print Room.

The other and equally important way of disseminating information is through the Library and Print Room. In this department are kept works of reference of especial value to students of art on every topic covered by the Museum collections, and a librarian is in constant attendance to assist readers. No books are

permitted to be withdrawn, but a comfortable reading room is arranged for those wishing to read in the Museum, and here also are kept the current art publications and the Bulletins of other museums. Nor does the value of these publications cease as current literature; they are preserved and bound at the end of each year, and thus become eventually, records and history.

In this department is also a collection of drawings, rare prints, and etchings in two large fire-proof vaults,—the large collection of etchings by Charles Storm Van's Gravesande given by Mr. Charles L. Freer, among them. These are shown from time to time in selected exhibitions, but they are accessible at any time to those who wish to make a study of the medium of the etcher's needle.

In this department is likewise a collection of photographs,—numbering about one thousand,—of paintings, sculpture and architecture. These are for the use of schools, societies or individuals pursuing a course of study in the history of Art. Far removed as we are from the famous originals which they represent, a large carbon photograph is the best means of acquainting one's self with the distant works of art, notwithstanding they are devoid of color. They are in every other respect so perfect in their portrayal, that they are infinitely better than the copies of Old Masters by inferior hands which but a few years ago flooded the country. A copy to be of value must be a fac-simile, and it takes a master hand to make a fac-simile, and master hands find other work to do than that of copying.

Beginning with the collection of five hundred Braun autotypes given by the late Mr. George W. Balch some years ago, and added to this the various small donations of similar pictures, and the recent notable gift of reproductions of the work of modern artists by the Detroit

Publishing Co., this collection of photographs now fills a popular demand in the study of art.

So far, however, I have only named that information which is obtainable easily. There is probably no book of consequence in our library which is not in the public library, and the same information may be obtained there as here. But there is always a great mass of float-

most lost to the general reader. Yet this is the very information which is most sought. Hence the Detroit Museum of Art Scraparium is looked upon as one of its most valuable features. Here the indexed clippings from newspapers and the current magazines, gathered from everywhere, with no relation to one another, are sorted and placed under proper headings in a pocket, forming the miss-



Lantern Slide Room, showing about ten thousand slides on art, history, travel and kindred topics.

(Photo by the Detroit News Tribune.)

ing material not in books, which will not be in books for some years to come, if ever,—that is the information on modern art topics published in the magazines and newspapers. The utter impossibility to furnish information in any great amount on modern, living artists or modern works of art is everywhere realized. The source of this information are the thousands of magazines and daily papers in which it is sandwiched in such a way as to be al-

ing links of some story or fact, which, when cemented together, tell a wonderfully complete romance. The Museum does not subscribe for all the magazines, but a representative watches them for anything pertaining to its work, and when an article appears, the magazine,—that number only,—is purchased, and the article cut out and filed away.

To illustrate its usefulness, a lady only the other day asked for a list of

artists born in Michigan who have achieved distinction, for use in a paper to be given before a club. Such a question would have been impossible to answer with any degree of completeness, had we not saved for the last twelve years this mass of floating material. The simplicity with which we fulfilled her request quite astonished her, as it merely meant pulling out one of the three hundred filing envelopes marked "local artists." She had, we learned, spent many days over the magazines in the public library. Poole's Index helped her, but while she found some information, she was not sure she had everything, and she paid the scrapper the compliment of saying that she found her material here in an hour, and more of it than she could use.

### THE FIELD OF THE DETROIT MUSEUM OF ART.

In many cities there are two, and sometimes three museums, in which case, each can be devoted to a special line of collections and study. For instance, in Chicago, the Art Institute covers the field of both the industrial and fine arts, leaving science, archaeology, ethnology and history for the Field Museum. In Washington, the Corcoran Art Gallery devotes all its energies to the Fine Arts, while the Smithsonian Institution and National Museum has covered all other fields with its vast collections brought together through the bequest of James Smithson, and the liberal appropriations of the National Government, and already there is a movement under way, for the creation of a National Art Gallery. The same may be said of Philadelphia, New York, Boston and other cities, and there is no doubt

but that in time Detroit will have its Museum of Natural History and Science, and perhaps a Historical Museum, but until that time it has been deemed wise by the officials of the Detroit Museum of Art to care for all the material that comes to it, and which otherwise would be scattered and lost. The great Museum of Natural History in New York City was the result of just such a policy. Comparatively few in any city are interested alone in the highest achievements of the artist and sculptor. The development of high ideals is naturally a slow process. But nearly everyone is interested in some phase of human effort, history or the study of the vast resources and workings of nature. Some historical relic or phase of natural history will arouse more interest and genuine research in the mind of the average visitor to a museum, than the most famous painting in the world, and they oft times form a stepping stone to a dormant faculty which only requires development to have it appreciate the great things created by human hands. Thus the boy who collects postage stamps is apt to become interested in engraving, and from engraving to still others of the sister arts. Or again, one may be attracted by a beautiful frame to the picture which it surrounds. It is only the man, woman or child whose faculties are of such a low order as to have no interest in anything beyond the bare necessities of life, or who is so wrapt up in the accumulation of sordid wealth, that are hopeless.

The boy or girl who is attracted by the splendid plumage of a bird, the delicate coloring of a bird's egg, or tints on a shell, may have in them the embryo artist, decorator or designer of the future. Who shall draw the line between that which is valuable in some degree and that which is totally worthless?

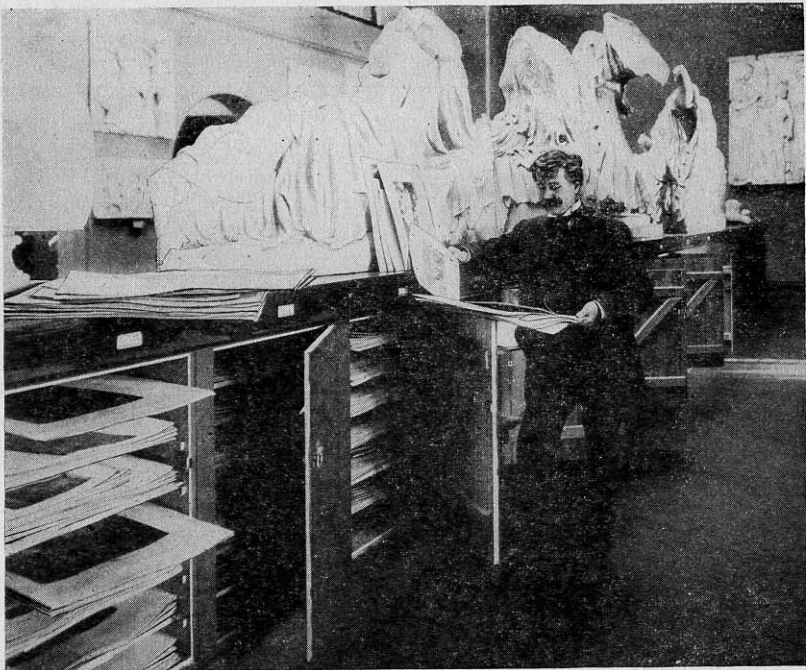
## A SUMMER EXHIBITION.

Aquarelles, by Maurice Boutet de Monvel.

It is unusual for the Detroit Museum of Art to have special exhibitions in the summer, for obvious reasons, chief of which is the fact that by far the larger proportion of our summer visitors are out-of-town guests, to whom the permanent collection best represents the insti-

Monvel, was secured for the months of June and July.

A more suitable exhibition for summer could not have been selected. There are thirty-eight pictures which give such a detailed account of the life of this heroine of historic renown, that one has a fair understanding of the principal events which marked the career of this giri, and are given an incentive to read some-



Cabinet containing hundreds of large carbon photographs of the best paintings, sculpture and architecture, for use in schools and study clubs.

(Photo by Detroit News Tribune.)

tution and to them it is new. So much material is now possessed by the Museum, that it is unnecessary to seek elsewhere for pictures to fill the galleries.

This year, however, an exception was made at the suggestion of the trustees, and the collection of aquarelles illustrating the life of Jeanne D'Arc, by the noted French artist, Maurice Boutet de

thing more of her life than mere history gives, for the artist has read into the life of Jeanne D'Arc much of the romantic and mythical character which has accompanied historic facts down through the centuries. Thus the pictures interest and entertain the many.

The artistic temperament will see in the collection examples of an artist who

draws with such sureness and spontaneity that he is hardly to be excelled by a living artist. Every line is pure and expresses just what it was intended for, no more, no less. They will see in them charming compositions and a refined, harmonious coloring.

Maurice Boutet de Monvel was born at Orleans, in 1850, and this nativity without doubt has had much to do with the success of the artist in reanimating these scenes and traditions so dear to every heart in the city of Orleans. He comes from a family of distinguished actors. He studied with Rudder, Cabanel, Jules Lefebvre, Gustav Boulanger and Carolus Duran. Undoubtedly his power of depicting two great contending forces, as in number 15, "Attack upon the Bastille of St. Loup," grew out of his observation as a soldier during the Franco-Prussian War. He first exhibited in the Salon of 1874, and in subsequent years many are the awards he has received. For a number of years he devoted himself chiefly to illustrating, though this is by no means his only accomplishment. He visited America some years ago, and painted a number of portraits in this country.

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### SIX AMERICAN ARTISTS' EXHIBITION.

The Exhibition of paintings and sculpture by Six American Artists residing in Paris, comprising the works of Myron Barlow, Frederic Carl Frieseke, Alfred Henry Maurer, Henry Salem Hubbell, and H. O. Tanner, painters, and Paul W. Bartlett, sculptor, has just been returned to this museum after having been shown in eight American cities. The collection was brought directly from Paris and shown in the Detroit Museum in October. From here it went to the St. Louis Museum of Fine Arts, the Chi-

cago Art Institute, the Cleveland School of Art, Toledo Museum of Art, Wisconsin School of Art, Milwaukee, Society of Fine Arts, Minneapolis, and the Arts Guild of St. Paul. In each place it was exhibited for the period of one month.

Two of the pictures were sold, viz.: "Snowballs," by Myron Barlow, and "The Grand Canal," by Henry S. Hubbell. Everywhere the collection was shown it created a great deal of interest, and thousands of people in every city came to see, some the progress, which these rising young men have made, others to acquaint themselves with artists who are making for themselves a position in the art world. The purpose of this rotary exhibition was accomplished in the publicity which it gave these artists.

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### Etchings by E. T. Hurley.

During the month of May a collection of etchings by E. T. Hurley was one of the chief attractions. They were well worthy the study accorded them. Those who knew Mr. Hurley's work of three years ago expressed pleasurable surprise at the wonderful progress he has made. His late works show not only a freedom in handling, but his vision has become accustomed to grasping the essential and eliminating the useless, so that his pictures are much more concentrated than they formerly were.

E. T. Hurley was born in Cincinnati, and studied there in the Cincinnati Art Academy under F. Duveneck. He was awarded a gold medal at the St. Louis Exposition, 1904, for original objects in art workmanship. He was for a number of years one of the staff artists at the Rookwood Pottery. He is a member of the Cincinnati Art Club and an associate of the Society of Western Artists.

## NEW PICTURES TO BE SEEN IN THE GALLERIES.

The summer months bring to this museum largely out of town guests and therefore the special exhibitions of the winter season give way to the pictures belonging to the museum or those loaned indefinitely. The re-arrangement of the galleries for the summer this year includes some interesting works not seen before.

### Three Etchings Given by Addison T. Millar.

It will no doubt be a source of pleasure to our readers to learn that Mr. Addison T. Millar, whose splendid exhibition of etchings in February will be remembered, has presented three of the best ones to the museum's permanent collection. These have been framed and properly labelled with the donor's name, and are now in the Library and Print Room.

His collection of etchings shown here in February were in three series, viz.: "Algerian and Spanish," "Holland" and "American." The etchings given were selected by the artist as his most representative works, two from the American Series, entitled "The Barnyard Moonlight" and "The Storm," "St. Vincent du Paul, New York," and one, "A Winter Morn, Laren," from his Holland Series, a reproduction of which is here shown.

Addison T. Millar was born at Warren, Ohio, 1860, studied under William M. Chase in New York, and with Benjamin Constant, Henri Martin and Julien Academy in Paris. He now has a studio in New York.

### Two Wiggins.

Among these, none are more interesting than two oil paintings by Carleton Wiggins, the property of Mrs. G. W. Balch, and loaned by her during the summer months. One of these, "Summer Afternoon at Hampton, New York," was painted in 1879, two years after Wiggins had received his first award

of note, viz.: the gold medal of the Prize Fund Exhibition in New York. In it one has no difficulty in naming Inness as the artist's teacher. It has the qualities of Inness' middle period undeniably stamped upon it, that period before individual traits gave way to those broad principles of art which marked his later triumphs.

The other, "The Ox Team," was painted by Wiggins in 1889, and the lapse of ten years has shown a change in the artist almost beyond comprehension. He has broken entirely away from the lead of his early tutor and has become—the Wiggins—not of today—but approaching it. In it his landscape portrayal is gradually giving way to that portrayal of animals which marks his later works.

### "Temple Bridge, London," by Hermann Dudley Murphy.

So favorably did the picture by Hermann Dudley Murphy, "Temple Bridge, London," impress some of the citizens of Detroit who saw it in the exhibition in March, that a private subscription was started for its purchase, and through the kindness of the artist, it was returned to the Detroit Museum of Art at the close of the exhibition in other cities, and now graces the walls of the main gallery. The full amount of the subscription is not forthcoming as yet, but it is hoped before the summer is over it will have been raised and this splendid example of American art added to the museum's permanent collection. In the meantime the picture will remain here for the pleasure of our citizens.

### Portrait of the Late Senator Alger.

The admirable portrait by Gari Melchers of the late Senator R. A. Alger, loaned by Mrs. Henry D. Sheldon, now hangs in the new gallery by the side of "Last Hours of Mozart," by Munkacsy, belonging to his estate.

## BULLETIN OF THE DETROIT MUSEUM OF ART

PUBLISHED QUARTERLY BY THE  
DETROIT MUSEUM OF ART

Jefferson Ave. and Hastings St.

Incorporated February 16th, 1885

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

### Editorially.

Through the pages of this BULLETIN, the Detroit Museum of Art takes the opportunity to congratulate the Toledo Museum of Art, on the success of its campaign for funds for a new museum, and to present to the citizens of Detroit a few facts regarding the generous public spirit of a sister city. How Toledo, with a population of about one-third that of Detroit, in less than three weeks, raised by popular subscription \$100,000, will bear relating in part here.

The incentive for the movement came

through an offer several months ago on the part of Mr. E. D. Libbey, president of the Toledo Museum of Art, of the property now occupied by the Museum, valued at \$50,000, if the citizens of Toledo would contribute a like sum. "Soon after this generous offer had been made," says the *Museum News*, "financial conditions in the city and country were such as to discourage the inaugurating of any such campaign. Then, too, Toledo's citizens within the year had contributed over a half million dollars to charitable and philanthropic projects. However, in the face of these conditions, the trustees appointed a committee to make the attempt. The result at any time and under more propitious conditions could hardly have been more gratifying, or the response of the citizens more enthusiastic and generous. The campaign opened April 12th, and before May 1st the required \$50,000 has been pledged, and contributions are still coming in."

So gratified was President Libbey at this substantial expression, that he more than doubled the amount of his original gift. Briefly, his final proposition is as follows:

The present site of the museum with buildings entailed an expenditure of \$43,000. Before entering into the construction of a new building, the present property would have to be disposed of, and to do away with delay in this, President Libbey offered to give the trustees \$50,000 cash instead of the property mentioned, and in addition a beautiful and spacious tract of land nearly 400 feet square, the cost of which was \$55,000, thus making Mr. Libbey's gift over \$100,000, which with the \$50,000 subscribed by the citizens makes \$150,000. This, together with the present value of the Museum's collections, brings the grand total near the quarter of a million mark.

The Toledo Museum of Art is not sus-



tained by the city. It pays its expenses from its door receipts and from its memberships. The former, in any city, are bound to be small. The Toledo Museum collected only \$525.40 last year at the door. It has back of it, however, fifty sustaining members who pay \$50 annually, and 459 annual members who pay the sum of \$10 each year. Most of these sustaining and annual members, it must be remembered, were contributors toward the sum of \$50,000 above mentioned. Their privileges are merely free admissions at all times to exhibitions, lectures, etc. These facts go to show that the value of the Museum of Art in Toledo is not underestimated. There is no doubt that the citizens who contribute get their money's worth.

The Detroit Museum of Art gives each and every citizen the same privileges without cost, thanks to city appropriation, which pays all the running expenses, but this museum needs, no less than the Toledo or any other museum, funds for the purchase of pictures, and other objects of art. The funds received from the municipality may be employed in framing a picture but not in buying one; it cares for the collections which come to us from other sources, but it does not secure much needed additions to them.

The Detroit Museum has a Picture Fund for the purchase of pictures by American artists. The standard set as a high one. Only the very best examples of American art are to be considered, hence the growth of the collection is slow. How many good pictures would find their way into the permanent collection of this Museum if we had as many annual members willing to bestow the sum of \$10 each for this purpose! If those readers of this number of the BULLETIN who are not already subscribers and who wish to add their name to the list, will kindly send their

names to the director, subscription blanks will be sent them. The subscribers receive all publications issued by the museum, as well as invitations to all lectures, exhibitions, receptions, etc., given under the auspices of the museum.

### A Unique outing for a Canadian School.

The senior classes of the Chatham, Ont., schools spent their annual outing day in a profitable as well as pleasurable way, by coming to this city on the steamer "City of Chatham," bringing well filled lunch baskets. They immediately went to the Museum of Art, where Director Griffith had arranged to give them a stereopticon lecture on the "World's Masters in Art," after which they viewed the Museum collections.

### THE DETROIT MUSEUM OF ART RECEIVES PUBLICITY AT YALE.

From an editorial of the "Sunday Record," of New Haven, Conn., on "The Sunday Mission of the Art Museum," in which it is urged that the Yale collections be thrown open to the public on Sunday afternoons, the following is an extract:—  
\* \* \* "For a hint of what is done in some cities, \* \* \* the Detroit Museum of Art maintains a series of Sunday lectures, on subjects connected with art, travel and literature. The lecture season closed April 12th. The Museum remains open on Sunday afternoons throughout the summer. An indication of how popular these Sunday lectures are is given by a photograph of a crowd of perhaps 150 people waiting for the doors to be opened."

Either the photograph does not do justice to the crowd which habitually awaits the opening of doors on Sunday afternoon, or the editor of the "Sunday Record," of New Haven, greatly under-

estimated the number, for those Detroiters who attempt to attend the Sunday lectures will make the number three to five hundred at a conservative estimate. Usually before the last of the crowd reaches the lecture hall all of the seats are occupied.

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## PLANS FOR THE LECTURES OF 1908-1909.

### A Series on Household Furnishings Designed to Cultivate a Taste for Good Colors and Designs in Car- pets, Rugs, Furniture and Wall Decorations.

The Sunday lectures given during the past winter have in many respects been more satisfactory than those of any preceding year. Beginning fifteen years ago, in a very small way, their popularity rapidly increased to their splendid proportions of today. On no Sunday since the completion of the auditorium, have we been able to accommodate the very large crowds which assemble, and there are hundreds who frankly say that they do not attend, knowing it is useless to try to gain admittance, unless they can be there promptly when the door is opened.

During the past three winters, every Sunday finds a mass of people collected in front of the Museum waiting for the doors to open. This interest has attracted the attention of other cities, and we are constantly in receipt of letters asking for details regarding them.

Already plans are being laid for the course to be given this coming winter, which will include a series relating to household surroundings. It is a recognized fact that much money is spent each year in the furnishings of a home, which might be employed in a much more satisfactory way, and it is

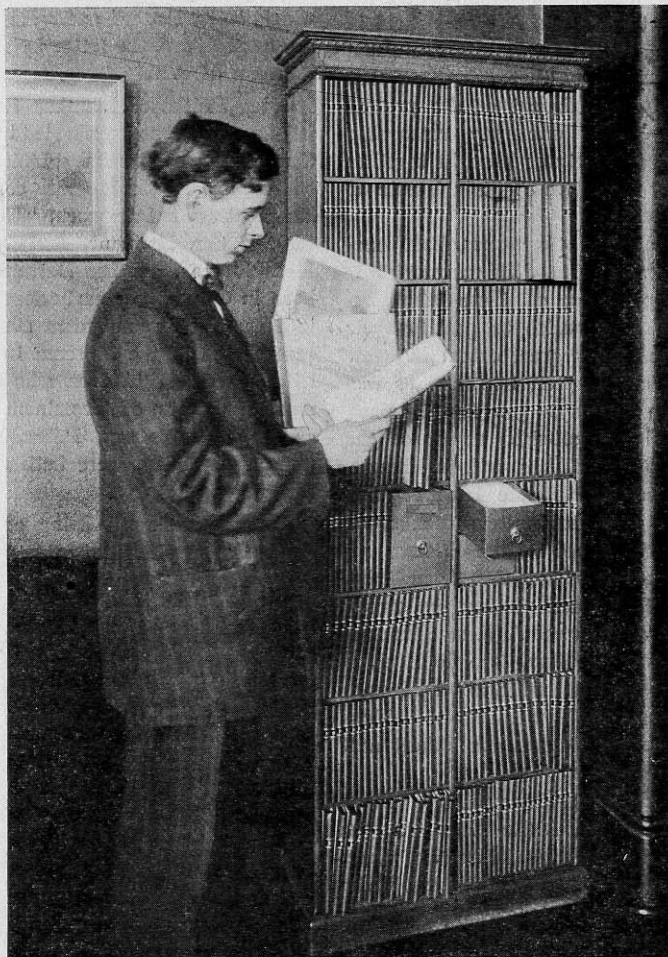
believed that there is need of education along these lines. Particularly is this so in the selection of wall hangings, furniture, carpets and rugs. Many rooms which might be made beautiful and restful, are spoiled by ugly wall papers, when the same money would purchase patterns which are suitable and tasteful. I recall a visit to a comfortable home in the parlor of which the wall paper was of so loud and large a pattern, that the little girl of the family was unable to find a small picture when sent for it. Many houses are filled with furniture, cumbersome and ugly in form, when a little taste would have given them articles equally useful, and much more beautiful.

Carpets and rugs are purchased on which are figures entirely out of place, and so abominable in pattern as to offend even those who are uncultured; carpets on which are roses as big as the head of a flour barrel, and other flowers which never grew on earth or in heaven; rugs on which are depicted giant cats and dogs and peacocks. Who ever heard of people walking on cats and dogs and peacocks? These are pictures, and ought to be on the wall, and even there are out of place, as they are far from being artistic, and yet these cost as much as the same material in good patterns and colors, showing that in this age, and in our desire to ape our neighbors, we have forgotten the good taste of our grandmothers who wove into their rag carpets with loving hands and sympathetic thought the worn-out garments of the loved ones of the family, for even these old rag carpets were far more beautiful than the distressing patterns which often cover the floors of today.

The province of an art education is not restricted alone to the creation of high ideals as represented by great works of art, in painting and sculpture, but it should aim as well at the education

and elevation of the every day surroundings of all the people. It is by creating a taste in the little and necessary things that are useful that we may hope to

for these have been secured through considerable correspondence covering a very wide territory, and we take this opportunity to extend most sincere thanks for



The Filing Cabinet in which is kept newspaper clippings and magazine articles.  
(Photo by Detroit News Tribune.)

create a taste for the beautiful things in higher realms of art.

In order to make these lectures particularly useful, a large number of special lantern slides are being made for purpose of illustration. Photographs

the hearty and generous co-operation given us by the directors of the various museums throughout the country. In our next issue of the BULLETIN, we hope to give a list of the lectures contemplated for the winter of 1908 and 1909.

## A Look Back to the Days of the Art Loan of 1883.

That there is a decided tendency toward a more æsthetic taste in America is forcibly illustrated in looking over the catalog of the famous Art Loan held in Detroit in 1883. As it was the great interest created by that exhibition that led to the establishment of the present Museum of Art, one may reasonably judge that the pictures brought together were fairly indicative of the art taste of the period.

Detroit at that time was about one-third its present size, with comparatively a small sprinkling of those who possessed sufficient wealth to gratify their love of art to any great extent. A few had made a European trip, and as was the fashion the day,—now happily past,—brought back full-sized copies of the Old Masters, good, bad and indifferent. It is interesting to note however that there were even then quite a number of good pictures owned by the citizens.

In the catalog of this Art Loan Exhibition we find listed pictures as owned in Detroit as follows: A Rosa Bonheur, a Corot, two by Ziem, two by Diaz, a Dupre, two by DeNeuville, two by Meyer Von Bremen, a Van Marcke, a Verboeckhoven, one Vernet, one Vibert and three Schreyer's.

Among the American artists, William Hart and M. F. H. De Hass seem to have been favored, as six each of their works were owned here. Homer Martin was a close second, with five to his credit. George Inness follows with four. Ed. Moran and J. G. Brown were represented by three each, A. H. Wyant two and L. M. Wiles—one. Of this list of American names, Inness, Martin and Wyant are the most prominent today. Of course there were many other pictures, but I mention only those by prominent artists of that day.

It is most interesting to note the

names of local artists, some of whom were making almost their first public appearance. Gari Melchers, who has since earned international fame, was represented by a group of pictures, two of which, "The Letter" and "The Vespers," are owned here, the latter by the Detroit Museum of Art.

Jules Rolshoven, another Detroit artist known abroad even better perhaps than at home, was an exhibitor, and is represented in the Museum collection by his painting, a late work, "The Refractory of San Damiano, Assisi." Charles Harry Eaton, another Detroit, though born in Ohio, whose early death occurred in New York some years since, is also represented in the Museum by his "The Lily Pond." L. T. Ives, who painted so many portraits of prominent Michigan people, and his son, Percy, a portrait painter of today, were both well represented.

Among those still living are the veteran, Robert Hopkin, who still paints, better than ever, and William B. Conely, who, it is said, was the first to start a life class in Detroit. These, together with many others, some of whom have passed to the great beyond, indicates that there was even at that time an art atmosphere, which has grown as the town grew, until today there are not only many valuable pictures to be found on the walls of residences, but there are several collections which deserve more than a passing notice, such as the Ford, Walker, Scripps, Ferry, Alger, Shelden, Booth, Hecker, Stevens and other collections. One, the Charles L. Freer collection, is of national importance.

Nor must we forget the E. C. Walker collection, housed in his beautiful residence at Walkerville, for it is as well known to the people of our city as if it were one of Detroit's collections, through the generosity of Mr. Walker in loaning them to our Museum.

Could these private collections be brought together in a loan exhibition today, it would be far in advance of that of 1883, both as to numbers and excellence. Among them would be found representative examples of the best men of today, both foreign and American. In

residents of Detroit who were not represented in the exhibition of 1883.

Henry L. Ward, director of the Public Museum of Milwaukee, visited the museum June 11th, for the purpose of inspecting the lecture hall and to become acquainted with the museum's work



"A Winter Morn," Laren. Gift of the Artist. Etching by A. T. Millar.

fact it is a question if another city the size of Detroit could make such a showing.

NOTE.—Several artists of note are now

in general, the Milwaukee Museum is making quite an addition to their present building, in which there will be an auditorium.

## In Memoriam

From the day William E. Quinby became connected with the Detroit Museum of Art, his interest never flagged as Incorporator, Trustee and Officer. His time and valuable counsel was ever at the command of those who sought it. A man of wide experience, broad views and liberal ideas, he was peculiarly fitted to give advice along the lines of the museum's usefulness. Deeply interested in its progress and welfare, he sought by all laudable means to aid in its efforts for the uplifting and betterment of his fellow citizens.

Ever thoughtful of others, his lovable nature made his presence at a Trustee Meeting most welcome, and his co-workers felt assured of a fair minded consideration of all questions, and his earnest co-operation in that decided upon as for the best interests of the institution and the community it served.

At the close of his term as Vice-President he was the unanimous choice for the presidency of the Board of Trustees. With that generous spirit which was ever in his mind, he promptly declined, insisting that another was more worthy, as he thought, of honor. In his death the Detroit Museum of Art and the City of Detroit has lost an earnest, faithful man, whose like, taken all in all, we shall not look upon again.

### ACQUISITIONS.

#### Department of Fine Arts:

Mr. Addison T. Millar gave three etchings as follows: Of his Holland series, "A Winter Morn, Laren;" of his American series, "The Barnyard, Moonlight," and "The Storm, St. Vincent du Paul, West 23rd Street, New York."

Mr. E. C. Walker loaned an oil painting by Gari Melchers, called "Picardia."

Mrs. George W. Balch loaned large clock; marble bust of "Venus Rising from the Sea;" marble statue, "Kneeling Venus." Two Water Colors, copy in oil of "The Marriage of St. Catherine." Two oil paintings, "The Ox Team," and a landscape by Carleton Wiggins.

Mrs. Henry D. Sheldon loaned portrait of the late Senator Alger, by Gari Melchers.

#### Lace.

Miss Agatha Laurence gave section of a skein of linen made in Paris about 40 years ago. Pair of bobbins used in making lace.

Half dozen each of pins from England, Bruges, Berlin, Ghent, Dresden, used in making of handmade lace.

A bit of old French lace with pattern. Small section of handmade lace. Lace butterfly of black linen.

#### Gems, Coins, Medals.

Mr. Charles J. Ward loaned a 5 Lire piece, of Marie Louise of Austria, 1815, and a silver coin of Emmanuel V, Master of Malta, 1757.

Mr. Otis G. Baker loaned a gold half-dollar struck in California.

## Historical Department.

Miss M. McNelles gave a wood snuff-box made by T. Shepherd at Fort Henry, June 20th, 1838, and a piece of ribbon on which is woven a crown and the names, William and Adelaide.

Mrs. N. H. Bleazby loaned: Patent of land signed by R. B. Hayes, president of the United States. Patent of land signed by Martin Van Buren, president of the United States. Old small trunk covered with calf-skin.

Miss L. H. Stone loaned: The National anthem, "America," in the handwriting of the author, S. F. Smith. Autograph telegram from President Lincoln to Major Anderson. French army commission signed by Napoleon.

## Library and Print Room.

Miss Dwyer gave a copy of the art loan catalog of 1883, two catalogs of the Centennial Exposition, 1876, and a bundle of newspapers entirely covering the Spanish American war.

Mr. George Dudley Seymour, New Haven, Conn., gave two book plates, one of his library, and one of the "Society of Colonial Wars of the State of Connecticut."

Miss Mary J. Messenger gave a book, "Our Nation in War," also "How Marcus Whitman Saved Oregon."

Mrs. Fitz-Hugh Edwards gave 33 proof-sheets of engravings of the American Bank Note Company.

## Lantern Slides.

Wednesday History Club gave 21 lantern slides on mural decoration.

## Ceramics.

Miss Mary J. Messenger gave three small Majolica plates.

SCHOOLS AND SOCIETIES  
WHICH USE THE MUSEUM.

During the quarter just closed the museum has been visited by many classes from the public schools and societies interested in the study of art. For many of these, short talks, illustrated with stereopticon views have been given in the auditorium, and once or twice this was filled to overflowing, though it has a seating capacity of nearly six hundred.

A partial list of the schools and societies which have visited the museum during the three months just ended, follows:

Van Dyke School—Lecture, "United States History," by the director.

To the public school teachers—"The Yellowstone," by the director.

Classes from various schools—Lecture, "The Yellowstone," by the director.

Classes from schools—Lecture, "Germany," by the director.

Class from Normal school—Lecture, "England and France."

Detroit College Alumni.

Repetition to schools of lecture on "The Yellowstone," by the director.

Trenton high school—Lecture, "England," by the director.

Wayne County Medical Society.

Class from Beard school—Lecture "Holland," by the director.

Class from Washington Normal school—Lecture, "Holland," by the director.

To the school teachers—Lecture, "The Grand Canyon of the Colorado," by the director.

Barstow school.

## MUSEUM NOTES.

The current art publications and the Bulletins of other museums are on the reading table in the Library and Print Room, where they may be perused by visitors.

### Bulletin.

Copies of the BULLETIN, to which all visitors are welcome, may be obtained at the office of the Assistant Director, or they will be mailed regularly to any address upon receipt of postage.

### Hours of Admission.

The Museum is open to the public FREE every day in the week from 9 a. m. to 4 p. m., except Sunday, when the hours are from 2 to 4 p. m.

### Catalogs.

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

### Contribution Boxes.

Contributions placed in the boxes in the Statuary Court will be used as a People's Fund for the purchase of objects of art. Visitors desiring to show their appreciation of the work done by the Museum may do so by placing here any sum they see fit.

### Gifts and Bequests.

The Detroit Museum of Art receives endowments and gifts of money to be applied to the general or specific purposes of the Museum, and gifts and loans of paintings, sculpture and other objects that come within the scope of the different departments.

### Copying.

The Detroit Museum of Art desires to give every facility to the art student, designer or mechanic who wishes to study

or copy objects in the Museum collections. There are hundreds of objects which would suggest form or design for articles of utility and beauty. Application made to the attendants in charge will receive attention.

### Library and Print Room.

The library is on the third floor and contains works of especial value to students of art and those interested in the Museum collections. The current art magazines are also kept on the reading table.

The librarian is constantly present to give information to readers.

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

The photograph collection contains several hundred photographs of painting, sculpture, architecture and miscellaneous subjects. These are for the use of schools, societies or individuals pursuing a course of study.

## ARCHAEOLOGICAL SOCIETY.

The last lecture of the Detroit Archaeological Society for this season was given in the Auditorium, Tuesday evening, March 31st, before the largest and most appreciative audience the Society has had this year. Prof. Charles Kemp, of Bernard College, Columbia University, was the speaker, using as his subject "The Roman Theatre." Many pictures were introduced to illustrate the theatre construction of the ancients, chiefly, the theatres of Pompeii as models, supplemented with the theatre built along ancient lines at the University of California, at Berkley, and the improvised Greek theatre at Harvard on the occasion of the production of "Agamemnon."