

Bulletin of The Detroit Museum of Art

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THE YEAR'S WORK.

Each day of the year succeeds another, laden with its portion of the year's history; every hour sees something done on the fabric of the year's accomplishment; one week's work crowds another out of view so that the design of the whole piece is but dimly remembered, and a time must be set to look upon this fabric in its entirety to ascertain what has really been accomplished, and to further make plans for the periods of time which are to be wrought hereafter. It is for this reason that corporations hold annual meetings.

Looking at the accomplishment of the Detroit Museum of Art for the year 1909, the incorporators and trustees found many bright spots. The quality of the work done, and the many good things in store, were matters of congratulation and felicitation to all those who assembled to hear the annual reports, which not only took up a resume of the past year, but laid plans for a most promising future. In the absence of the president, Mr. John M. Donaldson, the vice-president read a report for the year which contained most vital suggestions for the future. The paper is so scholarly and of so much general interest that it deserves a much wider circulation than that which the printed annual report could give it, so it has been decided to give it a greater distribution through the columns of THE BULLETIN.

MR. DONALDSON'S REPORT.

DETROIT, MICH., Nov. 3, 1909.

To the Incorporators of the Detroit Museum of Art:

In the absence of the president, Mr. E. C. Walker, I am asked, as his representative, to present to you a report of the work of the Museum during the past year.

A detailed statement of the splendid gifts with which the Museum has been endowed since the last annual report will be made in the Directors' report, but the absence of our president permits me to make acknowledgment to him on behalf of the trustees of the gift of four notable pictures by painters of international fame, two by Melchers, one by Mary Cassatt, and one by H. G. Dearth.

To Mrs. Harriet J. Scripps the Museum is indebted for the gift of fifteen old Dutch and Italian masters, and the James E. Scripps collection of etchings and engravings, making a most valuable and distinct addition to its treasures—a gift that would be welcomed and treasured by the world's greatest museums.

To Mr. Charles Willis Ward; Mr. Charles L. Freer; the International Art Union of Paris, by the Mrs. Whitney Hoff Museum Fund; the Yawkey Fund; Friends of Mr. Lendall Pitts; the Citizens' Picture Purchase Fund, and to all the friends of the Museum who have brought and are bringing to it their gifts and their interest, the trustees do extend

other countries for what our taste requires, and thus we lose the profit of skilled labor at home, and throw away the power we might have over other nations of the world by our self-sustaining productiveness. If we regard man as created simply for the application of physical force, whose training is completed when he can strike a heavy blow, then there would be no need for many of the accepted branches of our present education, and none at all for industrial art education.

But the man who is simply a machine of value only on account of his physical force is an inferior animal. In proportion as we give him skill in art, he becomes a creature of power superior and of great value to society.

I use the word art here in its broad interpretation. What does art mean to us but the ability to make something, whether it is a sight or a sound; an object or an impression; something that serves as the means of expressing a definite, a conscious purpose, and exerting a definite, a conscious interest.

Are there after all, any more than these two faculties that man has any notion of—to know something, and to be able to do something? This last is art. Use the plural number, and no fuss is made about it, but use the singular, and begin the word with a capital, and at once you have entered the land of mystery. The trouble is mostly caused by unprofitable hair-splitting. The many forms, shades and degrees of creative effort in the world are part and parcel of nature's infinite variety, but the impulse that is the compelling cause of them all, is practically one and the same.

We may, I think, frankly recognize the truth that what we call the art impulse, is simply the instinct that impells us to create something; that the forms which this instinct assumes, must be as varied as our natures, and as changeable as the temper and needs of humanity itself.

We know, for instance, that Leonardo da Vinci was not only as honorably employed, but that he was exercising the same powers when he was planning water works and fortifications, as when he was painting Mona Lisas and Last Suppers.

We know, too, that Albrecht Durer was doing the same when he was working as a goldsmith, and when he was making pictures which have earned him immortality.

Some of us are even willing to admit that there are truly as great, and perhaps greater, artists who have fashioned beautiful forms in iron and wood, as those who have painted ten league canvasses, or sculptured the Colossus of Rhodes.

To those who think about industry in the right way, art is a synonym for all that is uplifting and inspiring in the work of human hands, and the essence of the qualities which the word "art" expresses, is not with pictures and statues only, but with all sorts of objects that embody the idea of human service, imaginative and other, and whose production represents in any marked or striking way the result of human thought and care.

Art education, then, properly understood and applied, is the real solvent for the industrial education problem, only this education and this application must be something real and practical, as the vague generalization about the supreme importance of art, with a capital "A," with which we are all familiar, does not seem to be.

In a groping sort of way, this has been perceived by many, and the multiplication of art schools, and the conviction that has inspired the efforts (largely futile) that have been made to make art instruction an essential part of general education, had its origin in the perception of this truth.

The mistakes that have been made in attempts to grasp and apply this prin-

their grateful appreciation and thanks, realizing that through these channels, gradually widening and deepening, will the Museum become more and more a real vitalizing force in the community.

In addition to the permanent collection, the public have been given opportunity to view during the past year, some eighteen or twenty special exhibitions, a number of these being of exceptional merit and interest. From one of these (the Redfield Exhibition) the Museum has been enabled to purchase, by means of the proceeds of the Yawkey Fund, a picture of great beauty, which should be studied by all picture lovers.

Apropos of special exhibitions, it is the desire and intention of the trustees to enlarge their scope and interest, which is believed possible by a somewhat more liberal fund set aside for this purpose, and by closer co-operation with the museums of our neighboring cities.

Our Director has already taken this matter in hand and, having done so, we are assured he will not turn back until the desired end is accomplished.

The public, for whom and by whom the Museum exists, have evidenced by their enthusiasm and continued interest in the Sunday lectures by the Director, as well as by the other lectures on art, archæology and kindred subjects, given by other distinguished speakers, that this department of the Museum work is meeting a real and vital need, and is no mere perfunctory form.

The experience of our Museum in this respect, and particularly with regard to the Sunday lecture courses, is quite exceptional, and has attracted the attention of other museums of the country, who recognize its importance.

The Director also, with his assistants, has rendered to the schools of the city a real service by giving illustrated lectures on art and travel to the pupils and their teachers.

The attendance at the Sunday lectures has demonstrated that the present auditorium is not large enough to meet the requirements, and many desiring to attend are turned away.

The service rendered is a worthy one, the public desires it; the city authorities recognize its value. All together we should see to it that adequate provision be made to meet the needs, by the acquirement of additional or other and larger areas, and new or additional buildings, providing for a greater auditorium; additional galleries for pictures and sculptures, and last but not least, for a School of Industrial Art.

The Public Museum, like the Public Library, is finding a firm place in the public mind and heart, and is beginning to be felt to be as much a part of our social system as the public school.

In the light of today, when it is recognized that teaching is better done by object than by word; that the thing becomes better known by studying itself than by reading a description, the Public Museum should go hand in hand with the school.

In our great cities the Museum should co-operate with the Public Library, as one of the chief agencies for the enlightenment of the people.

In an industrial community like our own, unskilled labor is always the most costly and skilled labor the most profitable. The unskilled one is an unthrifty laborer; he occupies more time than is necessary, uses materials in wasteful manner, and ends by producing something of less value than if he were a skilled laborer.

It is to the material interest of all communities that unskilled labor shall be transformed into skilled labor.

In proportion as we are unable to introduce into our industries that useful and necessary element of taste which our education in other subjects demands, to that extent we are dependent upon

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DETROIT MUSEUM OF ART

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DETROIT MUSEUM OF ART

Jefferson Ave. and Hastings St.

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WILLIAM H. MURPHY.....Term Expires 1913
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Trustees' meetings are held on the second
Saturday of July, October, January and April.

LOOKING TOWARD THE FUTURE.

By A. H. Griffith, Director.

For the past twenty years the Detroit Museum of Art has moved steadily forward, not always along the lines desired, for in every progressive institution of this kind there must be a longing for higher ideals—ideals which may never be reached, but having them in view is the surest way to attain them or approach them. But through all this time an honest effort has been made to make all the activities of the Museum of some value to all the people of this city. Particularly was there a desire to make the

collections of value to the teachers and pupils of the public and private schools, and to that great number of citizens who must look to such an institution for their knowledge of art and kindred topics which will help them to enjoy the aesthetic side of life. This the Museum has accomplished even in a broader way than is perhaps realized by the general public, who, absorbed in their own work, give but a passing or occasional thought to matters outside of their general interest.

There is, however, one great drawback to the full achievement of these efforts, and that is the lack of room sufficient to accommodate the people who wish to make use of these opportunities. Sunday after Sunday hundreds are turned away from the annual series of illustrated lectures, and the numerous lectures given through the week to schools often on most interesting topics are purposely unannounced, for the reason that if they were made known to the public the lecture room would be filled before the school could reach the building. This condition of affairs is most unfortunate, and has caused an imperative demand among other things for a larger auditorium.

A new building, carefully planned on modern lines, providing a large statuary court and well-lighted galleries, the whole surrounded with ample grounds for future growth, should be under way at the earliest possible moment. A commodious auditorium, seating at least three thousand persons, must be taken into consideration. Such an auditorium would not only provide facilities for the lectures, but also for the very best musical events—something which this city needs badly. The whole would form a monument to the city, and appeal to the higher and better elements of the people's lives.

It is sincerely hoped that the present movement for such a building will result in something tangible and worthy a city the size and importance of Detroit.

ple were natural enough, and were perhaps an unavoidable part of the experience, out of which sounder methods are being evolved.

We need a more frank recognition of industrial claims, and a franker acceptance of the industrial, even the commercial aim. For even if we admit rather patronizingly the industrial purpose as not altogether degrading, we balk at commercialism. Some of us are beginning to feel that a little genuine promotion of the right kind in art, would do much. If, for instance, people could be made to see how much more permanent is the interest that attaches to good native hand-wrought things, that smack of the soil of particular neighborhoods, and reflect something of the character and some of the traditions that make the neighborhoods themselves worth knowing; if they could learn how much better that sort of thing is, than the ready made stuff ground out at wholesale by machinery in Oshkosh, to sell as cheaply as possible in Seattle, stuff that is copied from some tawdry original that once belonged to some palace of bankrupt nobility in Europe, but is intended to furnish the home of a working man in America, it would be well worth while.

We should applaud every effort in this direction, and feel that the more commercially successful they are, the better it is, for art.

What we need here more perhaps than anything else, is a diffusion of that kind of culture that inculcates appreciation of whatever is inherently noble and beautiful, and develops the kind of self respect that is possible only where people have this kind of appreciation.

Art has come into the world in obedience to social instinct; its very birth cry was a call for approval and enjoyment in common, and that is why its greatest triumphs have always been achieved by work that could not exist without a public.

The kind of art that we need is that which identifies itself most readily with the activities and sympathies that are alert today.

The art museums of the country are largely dependent upon the objects of industrial art for the interest of their collections, and all that is needed is a franker recognition of industrial claims, and franker acceptance of the industrial—even the commercial aim.

The museums and the school of art should preserve the most precious memories of the past, but they should also vitalize the activities of the present. It is good to know how things were done in times gone by, but it is better still to learn to do even better and better the things that our own times demand. We are becoming conscious of our industrial shortcomings, and beginning to realize the value of the knack of doing things that is slipping away from us, and we are seeking to rehabilitate the trades by means of trade schools. We are on the right track in this, but all trade instruction that is thorough, must be highly specialized, and it is possible that the best work of a general nature, that we shall find it possible to do, even on lines that are confessedly and distinctly industrial, will be in the direction of diffusing and promoting a knowledge and a love of art. Only to be vital and helpful, this knowledge must be continually associated with forms of expression that connect it with the widest possible range of effort, and the most varied forms of application.

To avoid waste of energy, as well as to ensure the highest efficiency, this association of aims and ideas should inform all educational effort from the most elementary to the most advanced.

The few who explore the mountain peaks of attainment will be all the stronger for their labors in the lowlands, while every one of their toiling brethren

ACQUISITIONS.

Mr. Charles Willis Ward loaned four paintings by Mauve, Israels, Blommers and Clays, respectively.

Mr. E. C. Walker loaned an oil painting by Constant Troyon.

Mr. Bryant Walker gave a piece of matting made by Indians at Mackinac Island as early as 1814. It was formerly presented to the Wayne Co. Pioneer Society by Levi Bishop.

Mrs. A. G. Comstock gave some pieces of American Indian Pottery found in a mound at Nachez, Miss.

Jerry Williams gave two small crucibles, one piece marble moulding from the Temple of Minerva at Rome, and a bronze figure of Isis and Horus.

Mrs. Irene S Kennedy gave an autograph letter from John D. Thompson dated April 16, 1781.

Alice M. Giddy gave two photos of the Sac and Fox Indians, one buckskin belt.

Miss Mattie Gordan gave pencil sketch of Detroit from across the river, by a German artist touring this country fifty years ago.

Arthur H. Pratt gave an autograph letter from M. Quad (Lewis) dated 1875 and Uncancelled Postal Note dated 1874.

Mr. A. M. Henry loaned a large bronze Japanese vase.

Mrs. Sara M. Skinner gave a number of important books and papers relating to art, and Old Detroit, together with a collection of curios.

Pennsylvania Museum gave the following hand books: Maiolica of

Mexico, Tin Enamelled Pottery, Salt Glazed Stoneware, Lead Glazed Pottery, all by Edwin A. Barber.

The Art Commission of New York gave a catalog of Works of Art belonging to New York City.

Mrs. C. Myles Collier gave a memorial of C. Myles Collier and catalog of Memorial Exhibition of C. Myles Collier held at Salmagundi Club.

Mr. Gustave Dommer gave an old Pocket Map and Visitors' Guide to Central Park, New York, and a pair of old spectacles.

Miss Mary J. Messenger gave twenty-eight volumes Encyclopedia Britannica, two volumes Stoddard's Lectures, Byron's Poetical Works, Moore's Poetical Works, Webster's Great Speeches, The Rainbow's End—Alaska, Pontiac, Chief of the Ottawas, The Masterpieces of Rembrandt.

Rudolph Lepke's Kunst Auctions Haus, Berlin, gave a catalog of the collection of Adalbert Freiherr von Lanna.

Miss Mary J. Messenger gave a gold half dollar.

Mr. H. Kirke White gave a widow's mite.

Mr. Ernest Polczynski loaned four half dollars, 1807, 1834, 1845; frame containing wild cat bills; ten pieces scrip currency.

Mr. Charles J. Ward loaned seven silver coins.

Mrs. Charles Osborn gave Holland woman's lace cap made previous to 1829 in Friesland.

Mrs. George Needham gave a collection of shells, corals, etc.

MR. DONALDSON'S REPORT.*(Continued from Page 4)*

will stand a good chance of finding ample opportunities for exercising the best powers he has in the wider and more fertile fields that stretch all the way up.

Industrial education, then, should be art education with an industrial turn, and the guide toward the art education that is best worth having, is the aim to do something well that somebody wants. The rare and exclusive things will never lack admirers and supporters, but constructive effort, if wisely directed in any channel, will occupy itself in developing in the broadest possible lines, the power on which all noble service depends.

In closing, my plea, then, is that to the other activities of the Museum may be added soon that of a live, earnest School of Industrial Art.

Perhaps no other city in our country needs this more, or would more surely profit by it, both in the material and spiritual welfare of its people.

Respectfully,

JOHN M. DONALDSON.

This splendid paper by Mr. Donaldson is but the expression of the general feeling to be found throughout the city.

The brief report of the Director illumines the Museum's past, and for its shadows projected into the future there is much to be hoped. The report follows:

DIRECTOR'S REPORT.

DETROIT, MICH., Nov. 3, 1909.

To the Incorporators of the Detroit Museum of Art:

GENTLEMEN: On January 1st, 1910, I will have completed twenty years of ser-

vice in the employ of this institution. During that time there has been added in building about one hundred and ten thousand (\$110,000) dollars. The collections in the various departments have increased in value about four hundred thousand (\$400,000) dollars. Approximately the visitors have numbered over a million and a half. For several years they have been over one hundred thousand each year.

But the interest inspired in the people cannot be estimated.

The confidence of the public and municipality have been secured. They realize that the institution is of value to the city. Under these conditions it is reasonable to believe that we are on the threshold of greater things.

Looking into the future there is much to be desired, and plans are being contemplated which will make the institution even more valuable to those who make use of its facilities. To accomplish the things we hope for means more money, more work, more building, all of which I believe will come, and I only hope to be able to do my share towards it.

In closing, I want to express my thanks to the Incorporators for their confidence and support, and to the employes of the Museum for their faithful and willing efforts at all times toward the success of the Museum.

Respectfully,

A. H. GRIFFITH,
Director.



Upon the north wall, hangs a selected drawings and engravings by the old masters selected from the collection lately donated by Mrs. Harriet J. Scripps.

Loans.

In the new east gallery hangs an important painting by Constant Troyon, recently purchased by Mr. E. C. Walker and loaned to the Museum for a time. It is the artist's customary animal subject. He has pictured in this the return of the flock. Twilight has just set in and a great herd of sheep are coming down a roadway toward the observer. The picture is one upon which the artist's hand was arrested undoubtedly by that summons which sooner or later bids us all lay aside our tools, but is in no sense an unfinished picture. The artist's ability to depict the great mass of sheep, his wonderful fidelity to nature are all in this example. The tone is most harmonious and all-pervading and has that luminous quality which made the paintings by this Barbizon exponent soar in value.

Charles Willis Ward, Esq., Makes Some Additions to His Collection.

In another gallery, where are hung the paintings comprising the Ward collection, may be seen some recent additions which have elevated considerably the standard of the collection. A Mauve, Israels, Blommers and Clays have been acquired by Mr. Ward, and while the pictures are small, they are in each instance good examples of the artist's work. The Mauve is a small upright water-color entitled "The Wood Chopper," in the characteristic Mauve gray tones. The Blommers and Israels are likewise water-colors; the former in the very best manner portrays the Dutch children as only Blommers can picture them. The P. J. Clays is an oil, with boats in characteristic setting, but most beautifully painted, and very lovely in tone. Taken as a whole, these pictures furnish a splendid chance to get acquainted with the work of these artists.

Coming Exhibitions.

The special exhibitions for the first quarter of 1910 will be as follows:

Jan. 15th to Feb. 20th—Paintings by L. P. Dessar and H. Golden Dearth.

Feb. 10th to Mar. 1st—Paintings by Herbert W. Faulkner.

Mar. 1st to April 1st—Paintings in water-color and pastel by American artists.

Mar. 2d to Mar. 14th—Sixth annual exhibition Detroit Society of Women Painters.

The joint exhibition by Dearth and Dessar is one which every Detroiters should see. The reports which we get from Buffalo and St. Louis, where the exhibition has been shown, are most complimentary. The artists are among the foremost of American painters of the present day, and it is a rare pleasure to see so strong a combination in the art world.

Mr. Herbert W. Faulkner's collection of paintings are Venetian subjects, painted with that rare selection of subject, and poetic feeling which few artists have been able to catch.

The American Water Color Society holds an exhibition every year in New York. While it is on, a competent judge or judges choose the best pictures from it to form the rotary exhibition which comes annually to Detroit. The pictures thus selected are supplemented by other pictures secured from the artists direct, so that during the month of March, the people of this city will have an opportunity to see the very best water-colors produced in this country during 1909.

The work of the Detroit Society of Women Painters is always of interest. It is a privilege to watch in these local shows the development and progress of our local talent.

RECENT EXHIBITIONS REVIEWED.

Paintings by American Artists.

For two weeks in November was held an exhibition of American Art brought together by Mrs. M. F. Johnston of Richmond, Ind., which was shown primarily for the benefit of the teachers of the Public Schools in connection with a lecture given by Mrs. Johnston. The collection was a creditable one, and was representative, embracing pictures by some twenty-odd American artists of note. The Detroit Public School teachers came in relays on two afternoons to listen to a lecture on "A Democratic Art Movement" by Mrs. Johnston, which did much toward arousing an interest in the pictures in the Detroit Museum of Art, and awakened them to possibilities of securing works of art for their schools through the co-operation of the pupils and their parents.

A Collection of Paintings by Elizabeth Wentworth Roberts.

The last three weeks in November, a special exhibition of paintings by Elizabeth Wentworth Roberts was held in the Main Gallery. The pictures were mostly seashore scenes, selected at that season when they are animated by figures. She chose her subjects under the glare of the summer sun, when the water is bluest, the clouds fleeciest, shadows the most charming, and lights the most difficult and alluring. There were some thirty paintings, sketches and studies of the New England coast under different aspects. Choice bits of color, and life are added in the figures, which, however, are always subservient to the main idea of seashore impressions. The artist can paint children at their pleasures, sailing toy boats, digging in the sand and otherwise amusing themselves until one is almost aware of the torrid sun and the cool refreshing breeze which make seaside life so much sought. Miss Roberts renders

equally well a massy sand dune or a charming cove, and the former, so uninteresting in actuality, grows most picturesque under her magic touch. Likewise, a stretch of sand, the tide out, with just a suggestion of the sea beyond, is most inviting to the eye, because of the truthful rendering.

Chicago Water Color Club.

On another wall in the same gallery, hung an exhibition of water-colors and pastels by the Chicago Water Color Club. The pictures were all small, but were interesting because of being contributed by the many artists who reside in the Windy City. One may become acquainted through this means with the arts who make Chicago their residence. This year the exhibition has a number of new names, and the initial introduction to Detroiters was well sustained by some of them. The exhibition is, however, of much more interest in the locality where these artists work, than abroad.

Exhibition Now Hanging.

During the first fifteen days of January, 1910, an exhibition of Original Drawings, Illustrations, Etchings and Engravings selected from the Museum Collections is being shown. Through the gift of Mr. Charles L. Freer of the far-famed Gravesande etchings, and from Mrs. Harriet J. Scripps the large collection of Original Drawings and Engravings of the Old Masters the Detroit Museum of Art has acquired a very large collection of the graver's art, but during the past two years, owing to the crowded condition of the galleries, it was impossible to show it. Upon the north wall, hangs a selected exhibition of the Gravesande etchings, the gift of Mr. Charles L. Freer; on the east, a collection of original illustrations in color, loaned by Mr. Ambrose Petry; on the south, a collection of etchings by Rembrandt, also loaned by Mr. Petry,

THE PICTURE FUND.

Four years ago a Picture Fund was established by the Museum. In order that it might be popular, a sum of ten dollars was set for each subscription. Several subscriptions have exceeded this sum, and a number of smaller ones have been received from those of moderate means who desired to aid in the work.

So far three important paintings by American artists have been purchased and added to the permanent collection. "Before Sunrise, June," by D. W. Tryon; "Refectory of San Damiano, Assisi," by Julius Rolshoven, and "The Recitation," by Thomas W. Dewing, and we are now ready to add a fourth. A meeting of the subscribers will be called at an early date to express their wishes in the matter. Each year there has been a substantial increase in the subscription list, indicating that the fund is meeting with general approval.

But it does not end in thus adding to the Museum's permanent collection; its influence has inspired the gifts of other notable paintings by friends of the institution, among which may be enumerated three splendid Melchers, one by H. Golden Dearth, a fine Mary Cassatt, and a Eugene Isabey, all the gift of Mr. E. C. Walker; a Bouguereau of the first order, and a fine example of the late Robert Hopkin, the gift of Mr. Charles Willis Ward; a fine example of John H.

Twachtman, one of America's foremost landscape painters, the gift of Mr. Charles L. Freer; an excellent example of Lendall Pitts, the gift of friends of the Museum; and last, but not least, the greatly admired picture by Elizabeth Nourse, the gift of Mrs. Grace Whitney Hoff, through the International Art Union of Paris, and today there is more than twelve hundred dollars (\$1,200) in the fund available for the purchase of another to add to this long list.

We have not included in the above the important painting by Edward W. Redfield, which was purchased from the William C. Yawkey fund during the past year, nor the splendid gift of fifteen paintings by Mrs. Harriet J. Scripps, a full description of which was given in the last BULLETIN.

Directly to the interest in this fund also is due the group of important paintings by earlier American artists, the gift of Mrs. Jack Gardener, of Boston, who learned through the columns of THE BULLETIN of the effort Detroiters were making in this direction.

In all, a most magnificent showing has been made in the past four years. Nearly all of these paintings have been placed in one gallery and furnish an object lesson of the growth and appreciation of the citizens in the art side of the Museum.



THE MUSEUM'S EDUCATIONAL SIDE.

One reason the Detroit Museum of Art must have increased facilities is because at its very beginning its policy has been to educate and uplift the people, beginning with the school children. Twenty years ago classes from the public schools were encouraged to use the Museum as a place to study, and they have found the excursions so beneficial that during the school year it is estimated that two classes a week from the public and private schools come here for study. The school children of today are the men and women of tomorrow, so it is hard to estimate what the demands upon the Museum will be in the next generation.

But to the schools are not confined these benefits. Study clubs and societies interested in art and kindred topics have become quite accustomed to meet for study, or hold their lectures in the Museum auditorium. During the quarter just closed the following noteworthy events have taken place.

Under the auspices of the Arts & Crafts Society of Detroit:

Lecture, "Arts and Crafts for the Blind," by Charles F. F. Campbell, of the Massachusetts Commission for the Blind.

Lectures, "Design in Handicraft," and "Design in Landscape Painting," by Prof. Arthur Wesley Dow.

By Victor Benham:

Two lectures on Music, as follows: "The Ethics of Teaching" and "Influence of Art, Music and Literature on Modern Education."

Lecture for the Federation of Women's Clubs on "Fads, Freaks and Fancies of Fashion," by Director A. H. Griffith.

"Lecture, "Rome," for the Sacred Heart Alumni, by Miss S. M. Liggett.

Lectures by Miss M. F. Johnston on "Democracy in Art," under the auspices of the Detroit Public Schools.

Lecture, "A Trip to Famous Art Centers," for the Campbell School, by A. H. Griffith.

Lecture, "Italy," by A. H. Griffith, for the Detroit Branch, American Bankers' Association.

"Lecture, "The Michigan and Detroit Artists Represented in the Museum Collection," for the Franklin School, by Clyde H. Burroughs.

Lecture, "Old Semitic Pictures and Portraits of Men," by Charles Cutler Torrey, Ph. D., D.D., under the auspices of the Detroit Archæological Society.

Lecture, "The Yellowstone," for the Smith and Barstow Schools, by A. H. Griffith.

Lectures every Tuesday afternoon on "The History of Art," by Miss Ida F. Smith, for her class.

Besides this some half-dozen schools have visited the collections with their teachers.



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.

Catalogs.

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

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.

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.

