

# Bulletin of The Detroit Museum of Art

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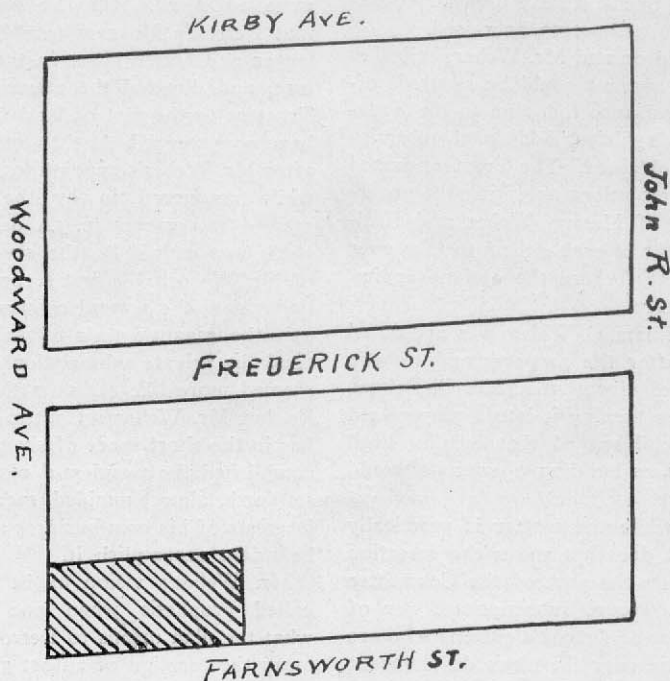
Number 3

## NEW MUSEUM SITE IS ASSURED

Two blocks, a total area of six hundred feet square in what will be in the near future the center of the City, has been secured.

At a meeting of the Trustees of the Museum, held July 1, to consider the report of the Committee having in charge the subscriptions to the new Museum site, action was taken which

practically assures the Museum of the two blocks bounded by Kirby, John R. and Farnsworth streets, and Woodward avenue, which have been talked of for some time.



The above plat shows the Merrill-Palmer and Ferry properties secured for the new Art Museum. The shaded portion represents the size of the present museum property, and will give an idea of the relative sizes of the present and of the proposed sites.

It is the intention of the Trustees to leave the Museum on Jefferson avenue, with its miscellaneous collection of natural history and other objects, as a permanent museum of that character. The erection of the art gallery and auditorium on Woodward avenue will mean that its neighborhood is to become the educational and artistic center of the city, for in the vicinity are the Central High School, as well as St. Paul's Cathedral and other churches, and the new public library will undoubtedly be erected in the same locality.

It will mean a park and playground in a part of the city much in need of a breathing spot, with a beautiful piece of architecture on which to rest the eye. And last, but not least, it will mean a school of applied arts and sciences which will enhance the value of Detroit's products by the addition of art touches which are now, in many cases, noticeably lacking.

The idea of a combined Art Museum and School of Fine and Applied Arts and Crafts—a school that will teach architectural and decorative designing and drawing, painting, modeling and carving, art pottery, art bookbinding, etc., everything tending to improve the art quality of our product, useful as well as ornamental and decorative—was strongly urged by Mr. Weber in the pamphlet addressed to the incorporators, trustees and friends of the Detroit Museum of Art which he printed and circulated in April, 1908.

In this pamphlet Mr. Weber expressed his opinion that evening art classes should be established for teaching the young and ambitious day workers of Detroit, such as architects, builders, stone cutters, wood carvers, lithographers, engravers, illustrators, designers, bookbinders, painters, printers, and all workers in wood, iron, brass, clay, leather, etc. Such workers frequently

are very earnest and ambitious, and many of them would gladly attend such an evening school for the improvement of all their work and its art quality and money value. Free and traveling scholarships could in time be added, and awarded to such as show unusual genius, merit and industry.

Such schools combined with art museums have caused the high art standard and prosperity of many cities of France, Germany, England, Holland, Italy and other European countries. In fact, they are the main cause of our interest in and travel to many foreign cities.

America has a number of such schools attached to art museums, for instance in Boston, Buffalo, Worcester, Brooklyn, Philadelphia, Washington, Pittsburgh, Cleveland, Cincinnati, Chicago, Indianapolis and St. Louis, which schools are supported by gifts, endowments, bequests, tuition fees, and in one case (St. Louis, Mo.) by regular city taxation.

Lectures by competent art teachers on art subjects should form a part of such school courses, and an interchange of lectures with other cities would be desirable and advantageous. The museum collection of art objects being in the same building with a school, and therefore easy of access, is of vast benefit to art students, being a source of continual inspiration and delight, to encourage them to greater efforts.

Such art schools are of equal importance with manual training and high schools. Their resultant effect on all lines of manufacture in Detroit would surely be vastly beneficial, both artistically and financially, and probably would, in the course of time, lead to starting new lines of industry also. Such a school would be nearly self-sustaining from tuition fees in a short time after it is in running order and operation.

The Chairman at that meeting, Mr. J. L. Hudson, reported subscriptions aggregating one hundred and forty thousand (\$140,000.00) dollars of the required two hundred and sixteen thousand (216,000.00) dollars, as follows:

\$10,000 Each: Clarence A. Black, F. J. Hecker, Charles L. Freer, E. Chandler Walker, W. C. & H. M. Leland, Mrs. Elizabeth Merrill Palmer, J. L. Hudson, W. H. Murphy.

\$5,000 Each: Joseph Boyer, Lem. W. Bowen, Mrs. E. T. Barbour, Henry B. Joy, Samuel L. Smith, Whitney Realty Co., W. C. Weber, J. Harrington Walker, Frank H. Walker.

\$15,000: The Ferry Heirs.

Together with a number of subscriptions from one to three thousand dollars, which are withheld with the possibility that they may be increased, leaving a sum of about sixty thousand (\$60,000.00) dollars yet to be raised.

Mr. Hudson and Mr. Weber, believing that this amount could be secured, offered to advance this sum to the Trustees until sufficient additional subscriptions are obtained. The Trustees passed suitable resolutions accepting the generous offer of Messrs. Weber and Hudson. This will enable them to take over the property before the options expire, July 15, 1910.

Mr. William C. Weber was appointed to look after the property and remove the fences from the Merrill-Palmer block, thus turning it into a playground for the children of that locality until such time as building operations would begin.

Thus, while the matter is practically settled, it does not mean the cessation of work on the part of the Committee chosen to secure subscriptions, nor of the interest of Detroit's citizens who are enthusiastic over the city's development on the aesthetic side. The Committee must have the co-operation of the people interested in this movement until

about sixty thousand dollars more have been secured to reimburse the generous loan of Trustees Hudson and Weber, before the matter is brought to a final conclusion.

The choice of this site, and the raising of the funds for its purchase up to this time, are due principally to the foresight and energy of William C. Weber, one of the city's representatives on the Board of Trustees of the Museum, appointed by Mayor Wm. B. Thompson in 1907, owing to the interest he had shown in the institution and in the art of Detroit. He demonstrated the wisdom of the appointment almost immediately by looking up Museum matters in other cities, and applying this knowledge to his home city, Detroit, for which he saw a great future. In a prospectus which he took upon himself to issue in April, 1908, he pointed out that Detroit's Museum would require a larger and better home in the near future, and directed the attention of the Trustees to the plat of land which they have now secured. At that time—shortly after Mr. Weber's appointment—the idea while concurred in by the Trustees seemed rather remote. A delay in the work was caused by the severe illness of Mr. Weber. He first secured the options from the several owners, then began the gigantic task of securing the funds by private subscription. The idea seemed more like a dream than a reality, but Mr. Weber set out to do it, and has in the short space of six months accomplished the wonderful results above set forth, almost unaided, sacrificing the interests of his own business affairs that he might accomplish it.

Mr. Weber's vision might almost be called prophetic when one considers what the plan means to Detroit. It will mean the erection of an art gallery and auditorium which may be used for a music hall on a big double block, surrounded by beautiful shade trees.

## GIFTS AND LOANS.

**Mrs. J. C. Minor Bequest.**

Every now and then there come from some unexpected source, valuable gifts and loans to the Detroit Museum of Art, showing that the people have the institution in mind and appreciate what it stands for in the community.

Early in the month of May, the Director was notified that the late Mrs. J. C. Minor, a most estimable lady who had been a great traveler, and whose whole life had been spent in quiet deeds of charity, had in her will bequeathed to the Museum a painting by A. Askovald, a Scandinavian artist, entitled "Hjorundfjord, Norway," and a fine copy of a painting by DeNeuville, called "The Fight at the Church," an incident in the Franco-Prussian war, together with a sum of money.

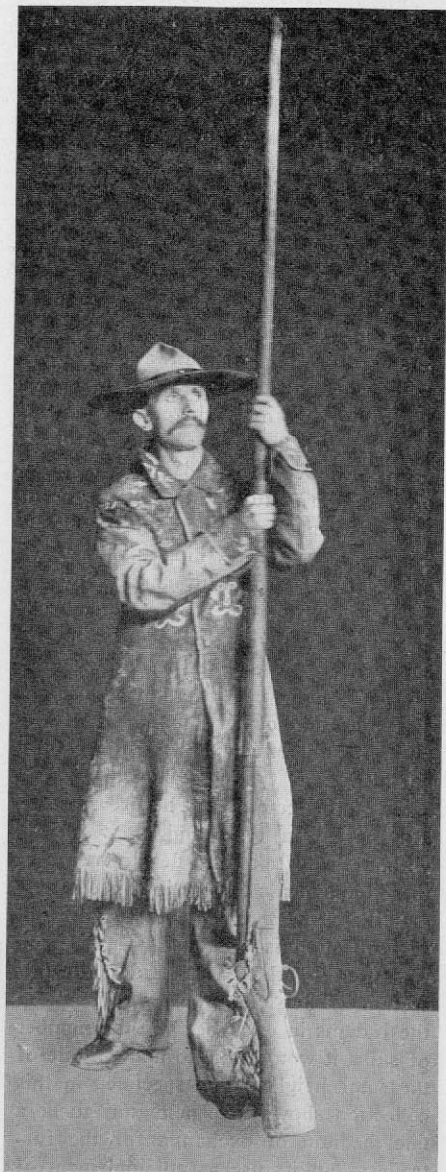
To these, her sisters, Mrs. Watson and Mrs. Collins, added a number of books on art and travel, and a large collection of engravings and photographs, which increase the value of the Library and Print Department materially, and these are among the important departments of the Museum, being constantly consulted by teachers and pupils of the city schools and members of the various art clubs.

It is through such gifts that the library is constantly being enriched with material for which there are no purchasing funds.

Not only is the bequest of Mrs. Minor an important one, but it is greatly increased in value by the additions made to it by Mrs. Collins and Mrs. Watson.

**Dr. Hal C. Wyman Collection.**

Another acquisition of a great deal of interest is the collection of arms and armor, loaned by Mrs. Hal C. Wyman. There are forty pieces in the collection, and they represent types which are fast disappearing. Those who knew the late Dr. Wyman knew him to possess

**PELT GUN**

In the Dr. Hal C. Wyman Collection  
 Nine feet high, with an iron barrel five inches in circumference, these guns were used by the early traders in barter with the Indians of this locality, receiving a stack of pelts as high as the barrel in exchange for the weapon.

Detroit is metropolitan when it comes to commerce and industry, and it should be in educational and artistic things. Every large city in the country has

built or is building a large art institution and art schools, and Detroit should be in accord with the patriotic and civic efforts of other cities.



CHINESE BED  
Loaned by Mrs. William A. King

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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(City Appointee)

Trustees' meetings are held on the second  
Saturday of July, October, January and April.

THE MUSEUM AND THE PUBLIC SCHOOLS.

The Trustees of the Detroit Museum of Art long ago realized the value of developing its work in connection with the public schools, and early in its history laid down for itself lines of co-operation with the teachers and their pupils, fully realizing that the majority of our future citizens will be brought in contact with the vital work of the Museum in this way.

A collection of about one thousand photographs carefully selected reproductions of the best works of art and architecture has long been in our pos-

session, and this has been at the disposal of the teachers and pupils of the schools, and has been used by them to a great extent as well as by the study clubs of the city. Likewise we have tried to make the teachers feel that whatever there is in the Museum is there for their use at any time, not the least of which is the services of the young men employed by the institution.

Within the last few years a very large collection of lantern slides has been accumulated, not only along art lines, but of travel and historical subjects as well and these are being used quite freely by the schools, most of which have the means of projecting their illustrations on the wall, and we have tried to advise the teachers on every occasion that these slides are for their use free of charge.

And last, but not least, the lectures given for the classes from the schools of Detroit have proven perhaps the greatest factor in the co-operation of the public schools and the Museum of Art. An average of two illustrated lectures weekly during the school year has been a very efficient means of bringing the aesthetic side to the attention of the children of Detroit—lectures are also specially prepared for classes along the lines of their study.

Many of the teachers and classes were here for the first time last year, and a number of the teachers seemed to feel under obligations to us for the help we tried to give, and one and all were assured that we look upon it as a part of our work, that both our time and the facilities with which the Museum is equipped were at their disposal as often as they could arrange to come.

Many a subject for school composition has been supplied by the visits to the Museum during the past school year, and we earnestly desire that the advantages afforded by the Museum will be more fully and freely utilized next

a keen mind, alive to everything about him. It was not enough that he confine his activities to a busy professional career to the exclusion of all else, but on the contrary he devoted all of his recreation hours to the cultivation of his faculties and a better and broader understanding of the world in which we live. While attaining success in his professional capacity—and he was a most eminent physician—he also became one of those well rounded men which in this age of specializing along a certain line, are rare. He knew a great deal about botany and natural history, was a great friend of bird and animal life as is attested by the warning boards to trespassers over his fields, devoted some time to agriculture, and was with all these attainments something of a collector. Nearly everything in his house had a historical or sentimental value.

The collection of arms was not the least of his diversities, and while he had perhaps little time for this pastime his possessions are well worth housing. His collection of swords is interesting, taking in not only many foreign blades, but also many types used in the former wars of this country. The firearms are also varied in type, and show almost without a break the development of these implements of war in this country.

Perhaps the most interesting piece in his collection is the "pelt gun," which was used by the early traders in this section. The "pelt gun" was given to the Indians in exchange for the number of skins it would take to make a pile of the same height. The specimen in this collection shows the "pelt gun" to be a fine medium of exchange for the fur-traders, but its use as an implement of war or of the hunt is somewhat doubtful. It is nine feet long, has a flint-lock, and an iron barrel six inches in circum-

ference, and is so heavy a man can scarcely carry it much less take chances in firing it. It is only one more exhibit showing how the aborigines were swindled by so-called Christian pioneers.

### Mrs. William A. King Loan

The Mrs. William A. King loan is one of considerable importance in the way of additions to the Oriental Department of the Museum.

First on the list one might mention the elegantly carved Chinese bedstead, unique in design and elaborate in workmanship. The carving and inlay work are full of quaint ideas embodying Chinese thought. The Chinese unlike their near neighbors, the Japanese, use many pieces of furniture such as chairs, tables and beds, all of which are generally most beautifully wrought.

The queer Chinese figure of one of their wise men on horseback, seemingly a natural wood growth, is in fact a work wherein the Chinese craftsman has simply used his imagination, and by a very little cutting aided nature to produce an equestrian statue. Its great size is somewhat remarkable. It is not uncommon for both the Chinese and Japanese to make use of natural forms in wood and rock formation, but rarely on so large a scale. This one is nearly six feet high.

The Japanese lay figure with its complete suit of armor is another piece of considerable interest. The modern movement in Japan has entirely done away with its old-time methods in war and peace and it will not be many years before such suits of armor will be rare indeed.

With this loan are many other objects of interest and value which we have not the space to describe but which will find a place in the collections.

**HISTORICAL DEPARTMENT**

Mrs. Caroline E. Haven loaned a hat box which belonged to Douglas Jerrold, the English humorist.

Mrs. E. B. Gibbs gave an ancient terra cotta Roman lamp.

Mr. G. Maniaci gave a terra cotta vase, antique shape.

**DEPARTMENT OF NATURAL HISTORY**

Mr. A. D. Benham gave a fine specimen of petrification.

Mr. Louis J. Streit gave a specimen of sulphur in calcite, dog-tooth spar variety, locality, Monroe county.

**COINS**

Mr. Ernest Polczynski loaned six pieces of fractional currency, one U. S. silver dollar, one Epanish 5 pesetas piece of Alfonso XII.

**ARMS AND ARMOR**

Mrs. Hal C. Wyman loaned a collection of arms, forty pieces in all, collected by Dr. Hal C. Wyman.

**ORIENTAL COLLECTION**

Mrs. William A. King loaned a number of articles from the Orient, as follows:

1 blue and white jar with cover and spout.

1 wooden gong with striker, lacquered in red and gold.

1 small model of Japanese lady in native costume.

1 wooden East Indian figure painted and decorated.

1 bound copy of the Koran.

1 Chinese bedstead, beautifully carved.

1 lay figure and suit of Japanese armor.

1 box or chest to hold armor.

1 grotesque wooden carving of a Chinese god, large size.

1 bronze koro complete with

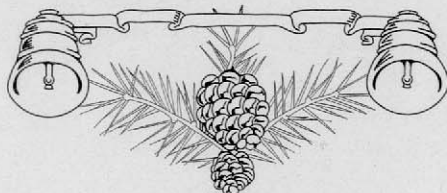
2 bronze fire sticks.

1 wooden box to hold koro.

1 large metal Japanese mirror in box.

1 book of Japanese color prints, 100 views of Tokio.

1 bound book of photographs of Japanese scenery, lacquered back inlaid with ivory.





year, and my last word to the teachers would be, that the oftener they avail themselves of our services the more pleasure they will afford us, for we desire that this institution be utilized educationally to the fullest extent.

That the school children take more than a passing interest in the Museum is evidenced in the contribution of ten (\$10) dollars to the Picture Fund by the graduating class of the Franklin school. The gift was the outcome of a visit to the Museum two or three months ago, when the pupils came to study the American paintings in the Museum's collection. In explaining the manner of purchasing an additional picture each year, the attendant in charge of the class pointed out how a great many Detroit citizens subscribed ten (\$10) dollars annually for this purpose, and so enthusiastic did the pupils become over the idea, that they voted to have their name placed on the subscription list. And when the next picture is purchased from this fund, each individual in that class will feel that he is joint owner of that work of art, and his interest in the future of the institution is assured for all time to come.

## ACQUISITIONS.

### FINE ARTS DEPARTMENT

Mrs. H. S. Kiskaden gave a pastel portrait by J. M. Dennis of Hannah Reynolds, one of the anti-slavery quaker women who was prominently connected with the underground railroad in the freeing of the slaves. It is of historical interest.

Mrs. R. A. Alger loaned the following oil paintings: "Travelers Attacked by Wolves" by Kowalski; "Bluffing" by J. G. Brown; "Landscape With Hay Ricks" by Heade; portrait of General Alger by E. Renous.

Mrs. R. A. Alger, Jr., loaned a beautifully carved ivory vase and placque.

Mrs. Kate Minor bequeathed an oil painting, entitled "Hjorundbjord, Nor-

way," by A. Askovald, and a copy of De Neuville's "Fight at the Church."

### LIBRARY

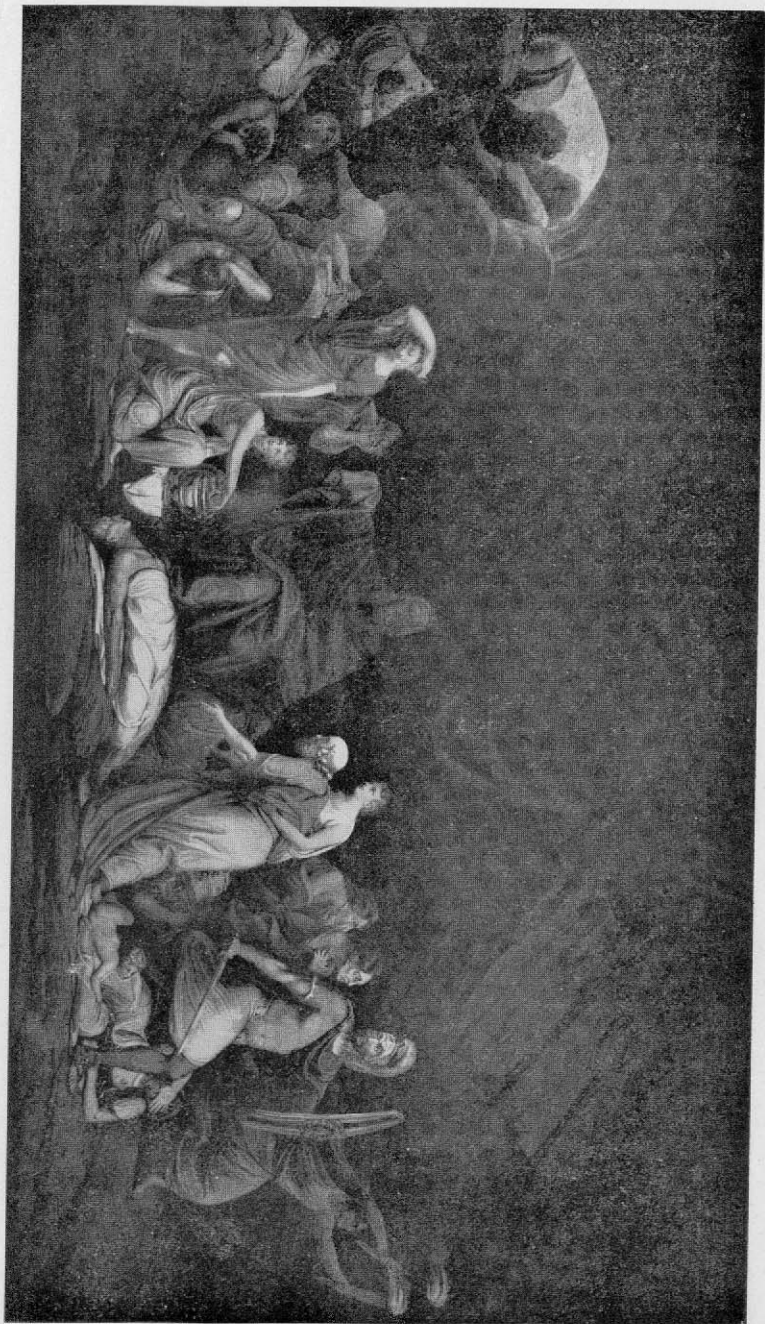
Mrs. Kate Minor bequeathed a number of art books and mounted and unmounted photographs, and to this bequest was added through the kindness of her sisters, Mrs. Watson and Mrs. Collins, about one hundred books and magazine parts on art and travel topics, most of them beautifully illustrated.

Charles Reymershoffer, of St. Louis, Mo., gave a copy of the biography of Carl Wimar, the German-American Indian and buffalo painter.



CHINESE CARVING

In the loan collection of Mrs. William A. King



"THE COURT OF DEATH" by Rembrandt Peale

Gift of George H. Scripps, Esq.

This painting, which is most impressive because of its immense size and its story-telling quality, is again on exhibition during the summer months. Owing to a lack of exhibition space, it has to be stored for a part of each year.

## THE COURT OF DEATH.

BY REMBRANDT PEALE.

In hanging the paintings of the permanent collection for the summer, as is customary between the months of June and October of each year, it gives us pleasure to again gratify the many requests made for "The Court of Death" by Rembrandt Peale, a painting which because of its immense size and its story telling qualities, impresses more of the Museum's visitors than perhaps any other single painting in the collection, and it seems fitting to give a description of the painting at this time to refresh the memory of those who have seen it formerly, as well as to make it intelligible to those who will see it for the first time.

This immense allegorical picture was painted by Rembrandt Peale in rivalry with Benjamin West's famous "Death on a Pale Horse," now in Pennsylvania Academy of Fine Arts. The idea was suggested by a passage from a poem on "Death" by Bishop Porteus:

"— Deep in a murky cave's recess  
Laved by oblivion's listless stream, and fenced  
By shelving rocks and intermingled horrors  
Of yew and cypress shade; from all obtrusion  
Of busy noontide beam, the Monarch sits  
In unsubstantial majesty."

DEATH is personified by a dark, dim, shadowy figure in the center. Stern and inflexible, his foot rests upon the CORPSE of a youth stricken in the vigor of health, to demonstrate his sway over the race. The head and feet of the CORPSE touch the waters of oblivion, indicating "We know not whence man cometh, nor whither he goeth."

On either side of DEATH are his principal agents, all unconscious of his presence. On the right, is WAR leaving behind the slain VICTIM, and trampling on the WIDOW and the ORPHAN. WAR is attended by CONFLAGRATION and followed by FAMINE and PESTILENCE.

On the left other agents of DEATH are represented. PLEASURE kneels enticing with her cup of intoxicants INTEMPERANCE, who stands next to her. From the bowl arises the bewildering incense which obscures the presence of DEATH. Next is REMORSE, his face covered with both hands. A fallen figure at the foot of INTEMPERANCE represents DELIRIUM TREMENS in agony. Above him is SUICIDE, drawing the dagger from his own heart.

Still further to the left, another group of figures represents CONSUMPTION, DESPAIR, FEVER, APOPLEXY, HYPOCHONDRIA and GOUT.

OLD AGE, immediately to the right of DEATH, bending under the infirmity of years approaches the dread Monarch. Having lived a Christian life, he is sustained by FAITH, and meets DEATH with extended arms and in cheerful resignation, exclaiming, "O DEATH, where is thy sting! O grave, where is thy victory!"

The figure representing OLD AGE is a portrait of the artist's father, Charles Wilson Peale, the figure FAITH is the artist's sister.

For many years this picture was carried about the country being exhibited in all the leading cities, and earned for its owners at that time a great deal of money. In 1885 it was purchased in St. Louis by Mr. George H. Scripps and presented to the Detroit Museum of Art, where it will always be given a permanent home.

Rembrandt Peale was a painter of the early American school, born in Pennsylvania in 1778. He studied under his father, Charles Wilson Peale, and Benjamin West. This picture is the best known of his works, and while not a great picture, according to modern standards, it is of value and interest as an example of early American Art.

## REVIEW OF CLOSING EXHIBITIONS.

### H. H. Gallison Exhibition.

During the month of April, a group of canvases by H. H. Gallison, an American landscapist of marked ability, was the special attraction to the picture lovers of Detroit, and they turned out in good numbers to become acquainted with the virile work of this Eastern artist.

Mr. Gallison was not unknown in Detroit. One of his paintings, "A Grey Day," has hung in the permanent collection of the Museum for a number of years, where it is greatly admired. It is typical of his New England subjects, and in the Omaha Exposition received an "Honorable Mention." By request of the Massachusetts State Commission it was sent to the St. Louis Exposition in 1904, and came back bearing a bronze medal plate, so before Mr. Gallison's exhibition arrived, it was expected by a number of friends who looked forward to it with pleasure.

His later work as shown this year continues to be much the same in treatment. It is perhaps keyed to a little higher pitch, and painted in a little broader way, the results of sincerely adhering to his chosen field. "The Old Sand Dune" showed the finished touch of the artist alike familiar with his subject and his tools.

The soft and tender mists which pervade the Atlantic Coast are charmingly depicted and fit harmoniously into the large and simple aspect of nature which he chooses to paint.

### Fourteenth Annual Exhibition of the Society of Western Artists.

It has been some years since the annual exhibition of the Society of Western Artists has been seen in Detroit, but this year during the month of May it was again displayed to the people of this

city, who number some townsmen among its members, thus making it of local interest.

The annual exhibition has improved materially since it was seen here last, adding the names of several men on foreign soil who are rapidly forging to the front, but the same fault may be found with it as heretofore, viz: there are too many pictures to be shown to advantage. This year there were about two hundred entries accepted and hung, and it is needless to explain that one-half that number of pictures could be grouped much more harmoniously, and the standard of the exhibition greatly heightened. But for the prosperity of the Society, no doubt their course is the best one to pursue. Its membership is very large and apparently it is a very happy family which believes in offering every encouragement to its members. At any rate the offerings each year are improving.

The library is being used a great deal as a reading and reference room on art and kindred topics. The Librarian, who is constantly in attendance, is instructed to give every attention to the requests of visitors, and to assist them in finding the information they desire. Current art publications and bulletins from the following art institutions are also on file for the perusal of the public:

- Metropolitan Museum of Art.
- Chicago Art Institute.
- Toledo Museum News.
- Academy Notes (Albright Art Gallery).
- Boston Museum of Fine Arts.
- Worcester Museum.
- Pennsylvania Museum.

\* \* \*

Frequently there are visitors at the Art Museum who wish to see the more important pictures or other exhibits, in a limited space of time, and as it is the earnest desire of the Trustees to meet these demands, an employe will be placed at the disposal of any one who will make the request at the turnstyle.