

Bulletin of The Detroit Museum of Art

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To be had for the asking

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Number 2

Some Rich Gifts

"PORTRAIT OF MRS. MEL-
CHERS."

By Gari Melchers.

Agreeable surprises were in store for the Trustees when they assembled for their regular quarterly meeting, February 1st.

One of these was the presentation of what in the future will be one of its most valuable paintings, the "Portrait of Mrs. Melchers," by the well known artist Gari Melchers. This was the gift of the Museum's able president, Mr. E. C. Walker.

It is peculiarly fitting that this painting, conceded by critics and thought by the artist to be his finest work, should be housed permanently in this city, proud to claim him, because this was his birthplace.

This recent acquisition is a much larger painting than the two examples of this artist's work already owned by the Museum, and the time will come when people who set out to make a study of the works of this artist,—and they will have a good long step in visiting the many public and private collections which boast an example of his work,—will have to come to the Detroit Museum as the finale of their research. The picture will acquire with time the individuality which marks certain portraits

by Gainsborough, VanDyck, Franz Hals or Velasquez.

Director Griffith says of it: "The 'Portrait of Mrs. Melchers,' among the latest of the artist's productions, is an intensely interesting picture, because of the strong, virile brush work, expressing a technical knowledge and a wealth of glowing color seldom found in pictures of this character. In it the artist appears to have made no effort to make the figure stand prominently forth, but it stands forward from the background by sheer force of drawing which gives it a roundness that impresses the beholder. While the figure is close to the wall of the room, it in no way forms a part of the plane upon which the background is depicted. The rich glowing pearly satin dress which seems to catch and reflect innumerable lights is painted in a strong bold way, characteristic of all of Mr. Melchers' work. The pose of the figure is at once graceful, dignified, simple and pleasing and the whole composition is one which will at once command attention."

COLLECTION OF JAMES E. SCRIPPS' ENGRAVINGS.

Trustee George G. Booth had in store for the Board of Trustees another pleasant surprise in the tender of a collection of drawings and engravings brought together by the late James E. Scripps, as a gift from Mrs. Harriet J. Scripps.

The importance of the gift can best be gleaned from the letter of presentation, which follows:

TRUSTEES, DETROIT MUSEUM OF ART,
Detroit, Mich.

Gentlemen:—You are no doubt aware that Mr. James E. Scripps, during his lifetime devoted a great deal of time, covering quite a period of years, and expended a very considerable sum of money in forming a collection of prints and drawings, representative of the work of engravers and artists of various periods.

So far as I am able to judge, Mr. Scripps' purpose seemed to have been to secure the best examples obtainable at the time, of the various engravers' work, arranged historically as to dates, evidently having in mind the illustration of the progress of the art of engraving, etc.

In the collection there are some 1,400 separate drawings and engravings. I have had prepared from Mr. Scripps' manuscript catalog, a brief catalog giving the names and dates of the artists and a list of the subjects.

I have thought that such a collection ought to be placed where, in the course of time, his apparent purpose might in the end be completed, where the collection might be properly preserved and cared for, and I do not know of any place more suitable to be intrusted with this collection than the institution to which Mr. Scripps gave so much time and thought, and in which he showed so great an interest.

I tender this entire collection as a gift to the museum and as a further memorial to my husband, reserving only such engravings as are framed and hung in the homestead, and a few others, which may have, at various times, been otherwise disposed of.

Yours very truly,
HARRIET J. SCRIPPS.

Needless to say, the Trustees immediately passed a resolution expressing their gratitude to the donor of this rare and valuable collection, and it is now in the hands of the Museum, where as soon as proper arrangements are made for it, it will be accessible to those who are interested in the study of engraving. In the meantime, a number of the drawings have been selected from the collection and placed on exhibition in the Library.

GIFT OF A "HOPKIN"

By Charles Willis Ward, Esq.

Just as the Bulletin goes to press comes the good news that an important painting by the late Robert Hopkin has been presented by Charles Willis Ward, Esq. It seems, some time before the death of the artist, Mr. Ward gave him a commission to paint a picture for the Detroit Museum of Art, but unfortunately Mr. Hopkin passed away before the work was completed. In order to carry out his plan, Mr. Ward called upon the director of the Museum and suggested that he or some committee be appointed by the Executive Committee to go to one of the art stores, and select a good example of his work. A committee decided upon a painting entitled "Graveyard by the Sea," as being a representative work, and this was purchased from William O'Leary & Co., and will be permanently housed in the Detroit Museum of Art. The picture was painted some years ago, when the artist was at his best, and he looked upon the work with a great deal of favor, at one time expressing a wish that it might become the property of the Museum. It is a matter of regret that an illustration of the painting is not at hand to accompany this notice, but perhaps in a future number of the Bulletin it can be produced.



PORTRAIT OF MRS. MELCHERS.

By Gari Melchers

Presented to the Detroit Museum of Art by Mr. E. Chandler Walker.

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IMPORTANT LOANS.

Mr. Theodore deVeer, of Holland City, Mich., has just loaned to the Museum a painting in oil by B. J. Blommers, and a sketch from the sketch-book of Theodore deBock, and these will form an interesting part of the collection of paintings during the next year or so.

Both of these noted Dutch painters have so many admirers in this country, that the Museum has long felt the need of examples of their work.

The title of the Blommers is "Waiting for an Apple." It is one of those Dutch interiors depicting children, at which the artist excels. A little tow headed girl has received an apple from the sturdy Dutch matron, and she is now peeling a second one for the little boy, who is anxiously waiting to receive it.

"THE MASQUERADE," By Julius Rolshoven.

Upon the eve of his departure for Europe after a brief visit to his home, Julius Rolshoven kindly loaned to the Museum his painting "The Masquerade," with which some Detroiters may be acquainted. This picture is a phenomenal production, and one which is very difficult of attainment. It shows a party of merrymakers in fantastic costumes, their masks removed, in a charming setting to be had only in some of the halls of the old world. There is a wealth of color, which makes it wonderfully decorative, and the characters, which the writer understands are the artist's friends, are admirably disposed of. In the background, the artist has introduced his own portrait.

The picture has been in demand ever since it was produced. It was one of the principal attractions at the St. Louis World's Fair in 1904, and has been in many public exhibitions since. It came to Detroit from the recent Annual Exhibition of the Corcoran Gallery of Art.

ADDITION TO SCULPTURE COURT.

An important addition has been made to the Sculpture Court through acquisition by purchase of reproductions in plaster of the ten panels making up the celebrated Cantoria or Singing Gallery of the Cathedral, Florence, by Luca Della Robbia.

The original, in the Cathedral Museum, Florence, is perhaps the earliest and best known work of Luca Della Robbia. The artist was commissioned by the authorities of the Cathedral in 1431 to erect an elaborate marble gallery over one of the doors leading into the sacristy. It required six years for him to complete the work.

The organ loft consists of a narrow balcony supported by five brackets between which are four of the reliefs, while the face of the balcony is similarly divided by pilasters to contain four more of them. The other two comprising the ten are placed at either end of the balcony. The whole is crowned with a rich cornice.

Upon narrow friezes underneath the two tiers of reliefs are cut the words of the 150th Psalm, in the Vulgate, so abbreviated and arranged that an appropriate verse appears under each of the reliefs: Under relief (1) "Praise Him with the sound of the trumpet; (2) praise Him with the psaltery and (3) harp; (4) praise Him with the timbrel and (5) dance; praise Him with (6) stringed instruments and organs. Praise Him upon the loud (7) cymbals; praise Him upon (8) the high-sounding cymbals. Let everything that hath breath (9 and 10 on ends of the balcony) praise the Lord."

In 1688, on the occasion of the marriage of Prince Ferdinand, this balcony and the reliefs were taken down in order that a large gallery might be built where it stood. The panels remained in

store rooms for more than a century when they were taken to the Uffizi Gallery and later were set about without arrangement in the courtyard of the National Museum. In 1883 the National Art Commission and Cathedral Board had the gallery set up as it was originally in the Cathedral Museum, where they are to-day.

Cosmo Monkhouse writes, "Luca's organ gallery still remains the finest and most characteristic of his achievements. It appears to have been the only opportunity that he had of displaying his gifts with perfect, or almost perfect freedom. * * * The love of nature and his sense of art were his only guides, and he produced these lovely reliefs, in which observation and fancy were regulated by classical feeling, in a manner before unknown, and scarcely equalled since. For once in that age the artist was emancipated."

EXHIBITIONS NOW HANGING.

The last exhibitions of the season of 1908-9, of which there have been a wealth scarcely surpassed in former years, are those of a collection of etchings by Joseph Pennell, and a collection of Original Illustrations and Drawings by J. H. Gardner-Soper.

The exhibition of etchings by Mr. Pennell, of which there are one hundred, is rapidly drawing to a close as the Bulletin goes to press. They consist very largely of architectural subjects, but they are done in a way which attracts the eye of the visitor, and upon close study, a great deal of enjoyment may be derived from them. He has plates of France, Spain, Italy, New York, and a great number of London. The collection was recently purchased by the St. Louis Museum of Fine Arts, and after the close of the exhibition here, it will find a permanent home in that institution.

The exhibition of J. H. Gardner-Soper is of local interest because the artist is looked upon as a Detroit man. Born at Flint, Mich., he came to Detroit in boyhood, where he received his early training in the Detroit Museum of Art School under the tutorship of Joseph W. Gies. Since then he has created a demand for his work as an illustrator and has had a great deal of it published in the magazines of the east. Among those shown in this collection are cover designs and illustrations used in Munsey's, Cosmopolitan, American, McClure's, Scribner's, Pearson's, The Designer and Delineator.

The exhibition, which opened March 20th, will remain on view for one month.

Recent Exhibitions Reviewed

During the quarter just closed the Detroit Museum of Art has exhibited five special collections of pictures covering a wide field of endeavor, of which a brief review is not out of place.

Detroit Society of Women Painters.

The fifth annual exhibition of oil, water-color and pastel paintings by the Detroit Society of Women Painters was held in the new east gallery during the last two weeks of January. The local exhibition is one which is looked forward to each year with a great deal of interest, for it always contains some surprises. Made up of a group of women whose hearts and souls are in their efforts, this local exhibition is most refreshing to say the least.

Those who have visited the former exhibitions, and have watched the progress which these women have made each year, and have noted the new ideas develop, are the ones who derive the greatest pleasure from the annual show. Those who know that they are at it all the time,

striving for greater freedom, broadening their vision by frequent meetings for criticism and seeking in the by-ways of their immediate surroundings for their subjects, are the ones who anticipate with pleasure the results as shown in a public exhibition once each year.

There are those among the exhibitors who have had the benefit of a training abroad under splendid masters, and have carried off Salon honors, among which might be mentioned Miss Della Garretson and Miss L. Crapo Smith, and there are others who have not had the opportunity for study except as they could take it up locally, but they all mingle cordially, and are greatly helped by exchanging ideas.

The exhibition this year was smaller than heretofore, which does not indicate that the Society is not as active as formerly however, for those who observed closely the accomplishments of this year saw a vast improvement in ideas over former years. The fact that there were fewer and better pictures shows that the Society is in a more healthy frame of mind than ever before, and the Detroit Museum of Art wishes it continued success during the coming years.

Alson S. Clark's Paintings.

A one man exhibition which attracted a great deal of attention during the month of February, was that of paintings of the French Chateaux Country by Alson Skinner Clark, of Watertown, N. Y.

Of these there were thirty studies, and they are all of them chosen spots in and around the most historical edifices of the middle ages. Take number one for instance, "The Pope's Antechamber, Fountainbleau." It was in this room that Pius VII was held a prisoner by Napoleon from June, 1812, to January, 1814,

because he would not accede to that monarch's divorce from Josephine. He yielded at the end of that period. One can judge for one's self that the pope would not have held out so long, if he had not been so magnificently treated. Other pictures depict (3) Mansion of the Duke of Guise, (5) Chateau of Treceson, which is one of the few medieval castles whose moat is still filled with water, (7) Bedchamber of Diane of Poitiers, in the Cluny, and (11) The Chateau of Chenonceaux, the home of this famous beauty, (18) Facade of the Chateau of Blois, the richest and most historic of all the French Chateaux. It was in this Chateau that by the order of the timid Henry Third, the Duke de Guise was so treacherously killed, and it was here that Catherine de Medici breathed her last. (19) Late Afternoon, Chinon, a vast pile of ruins which the artist has charmingly shown. It was in one of the rooms of this old fortress that Joan of Arc singled out Charles VII despite his disguise as a citizen, from an assembly of some three hundred.

In these studies the artist has not sought for wonderful technical or color effects, but he has expressed himself with simplicity and directness. His colors are harmonious and one is charmed with the pictorial qualities of the scenes before him. The artist has not been so jealous of his art as to distract you with it, but has rather concealed it. The exhibition attracted many people, who invariably expressed great pleasure in the harmonious qualities of the pictures.

Mr. Clark is a comparatively young man, who has a successful career before him as a painter if the choice of subjects and their exquisite rendering in the above exhibition is an indication.

NEW ENGLAND LANDSCAPES

By Henry R. Poore, A. N. A.

One of the finest exhibitions held at the Museum this season, is that of a collection of oil paintings of New England landscapes by Henry R. Poore, A. N. A. There are thirty-five pictures, but they are of so diversified a character that this is not too many to amply show the work of this artist. The more poetical moods of New England are all set down, autumn, winter and spring being charmingly depicted. But they are not all simple stretches of broad acres, for the artist has learned the value of adding a note of interest in his canvases by placing animals and figures here and there in them, in which he is exceedingly proficient. He seems to know just where to place them to strike a splendid balance. All of Mr. Poore's pictures exemplify his knowledge of composition as set down in his book, for he is a writer on art as well as a painter, and his recent work on "Pictorial Composition" published by Baker & Taylor is of great value to one trying to comprehend the principles which enter into the making of a picture.

But Mr. Poore's knowledge goes way beyond composition. He knows the value of color, and in this collection has shown that he can apply it successfully by several methods. For instance in Number 13, "The Oak," which is one of his finest works, he has used little patches of color juxtaposed after the manner of the impressionist, and it has given a wonderfully vibrant atmosphere. In others he has used the palette knife, blending his spots of color when partially dry.

Mr. Poore is an artist who believes in looking at things from different points of view. He has seen things in an exceedingly large way in some pictures, and again in such charming canvases as No. 10, "Burning Brush," in which there

is not an uninteresting spot, in No. 3, "Autumnal Woodland," he has worked more for detail. Perhaps none were favored more here than Number 27, "Breaking Up," with a great stretch of grazing lands and a great expanse of sky with a pile of cumulus clouds in the center. Just a trace of an ominous dark cloud suggests the title of the picture. To add to the human interest, the artist has put a shepherd and his flock in the foreground.

Detroit art lovers are to be congratulated on having had an opportunity to view such a splendid collection.

Henry R. Poore, A. N. A. was born at Newark, N. J. He studied with Peter Moran, and at the Pennsylvania Academy of Fine Arts in Philadelphia, the National Academy of Design, in New York, and with Luminais and Bouguereau in Paris.

He was awarded a \$2,000 cash prize at a Competitive Prize Fund Exhibition in New York City in 1888, and the same year received the Second Hallgarten Prize at the National Academy of Design. In 1901 he received a bronze medal at the Pan-American Exposition, Buffalo, and in 1904, a silver medal from the Louisiana Purchase Exposition.

Mr. Poore is an Associate of the National Academy, and a member of the Art Club of Philadelphia, the Philadelphia Sketch Club, and the Salmagundi and Lotos Clubs of New York.

JOHN DA COSTA PORTRAITS AND PAINTINGS.

An exhibition which attracted considerable attention during the last two weeks of February and the first two weeks in March, was that in the Main Gallery of Portraits and Paintings by John Da Costa, an artist whose work had been attracting a good deal of attention in New York and Boston during the

winter months. There were in the collection, sixteen paintings and a number of chalk studies.

The paintings were of fashionable women and children. Some of the former do not rise above the level of good portraits, but in the latter he has invariably put into them that something which makes one pause and regard it from other than likeness' sake. They are pictures which one cares to look at whether the subject is known to one or not, and this is wherein the artist transcends the portrait painter. As a portraitist, Mr. Da Costa is a success. He has developed the faculty of catching a fashionable woman with all the grace and refinement necessary to insure him a wealthy patronage.

In handling color, the artist is exceedingly proficient, using a palette of a wide range. He combines the most vivid colors in such a way that his product is a harmonious whole. He knows the art of composition, which is perhaps as strikingly exemplified in number 16, "Portrait of Miss Graham," as any. Back of the chair in which she is sitting is a long line which the artist has broken two-thirds of the way down by introducing a stand with still life. He paints these accessories very well and employs them often in refining his composition. He knows likewise the value of a spot for the eye to rest upon. Take number 2 for instance, which is a perfect ensemble; one's eye goes directly to the face, which is in a higher key than any other part of the picture. The white lace about the neck and wrists falls way below this in key, though in nature they are much higher. His backgrounds always carry out the ensemble without intrusion upon the eye. In every particular in fact the artist has the technical training for making a picture. Those which are most pleasing, however, are his child portraits, which invariably cap-

tivated the visitor. Catching the characteristics of a child is play for the artist. It is in these subjects that he is most interested. The simplicity of arrangement added to the choice of good subjects goes a great way to make them as popular as they are, but there is an added capability,—that of getting into a child's confidence. His subjects look out of the frame at you with a wholeheartedness and obedience which is very fetching.

On the afternoon of Saturday, March sixth, Mr. and Mrs. Da Costa were tendered an informal reception in the gallery where the pictures were hanging, which was a most enjoyable occasion to those who had been studying the work.

A SINGLE PICTURE.

By Julius Rolshoven.

A treat was afforded the people of Detroit during the week of January 18th by Mr. Julius Rolshoven, whom Detroit is proud to claim as one of her artists, in the exhibition of one of his late paintings entitled "Sala of a 13th Century Tower, Palagio dei Talani, Florence." The painting was one of those rich interiors of which Mr. Rolshoven is so fond, and in the arrangement of which he has so much taste. The tower itself was the artist's own creation in reality. In the environs of Florence, Italy, he purchased an old farm building and the little farm around it, only to discover that he had a treasure of a building of historic and artistic interest, which in the process of long and careful restoration he discovered to be the above named palace of ages gone by. The rehabilitation of the old tower as depicted in the artist's fine painting shows him to be a decorative artist of exceptional ability as well as a painter of pictures.

BULLETIN OF THE DETROIT MUSEUM OF ART

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DETROIT MUSEUM OF ART

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

EDITORIALY.

The Detroit Museum of Art has been particularly fortunate the last few months. From the Annual Picture Fund was purchased a splendid Dewing, "The Recitation." To this was added "The Pool," by Twachtman, the gift of Mr. Charles L. Freer, while our president, Mr. E. Chandler Walker, not only gave a Mary Cassatt, but through his generosity and efforts the portrait of Mrs. Gari Melchers, by Gari Melchers, was added to the permanent collection. This painting,

one of the most important of Mr. Melchers' late works, has been so frequently and highly spoken of as to require but few words in addition. It was one of the great pictures in the recent Corcoran Art Gallery Exhibition at Washington, and makes the third picture by this artist now in the possession of the Museum. The reproduction in this number of the Bulletin will give our readers some idea of the original. The Popular Picture Fund subscription, started three years ago, has resulted in the purchase of three important pictures, and the gifts of some five or six others of equal importance, and it is believed that this year will result in sufficient means to make another splendid addition.

Some years since a start was made toward a print collection, and while additions were made to it from time to time, it grew slowly until Mr. Charles L. Freer gave it an impetus by the gift of the valuable Gravesande collection of etchings and original drawings by that well-known master. Recently Mrs. Harriet J. Scripps added the collection made by her late husband, Mr. James E. Scripps. Mr. Scripps was peculiarly fitted to make such a collection. His tastes, wide reading and ample means, enabled him, during some thirty years, to bring together a collection—some fourteen hundred in number—of original drawings, etchings and engravings, that were not only rare and valuable but of an unusual artistic and historic interest, comprising many examples not generally found outside of the most important collections, such as that of the Lenox and Congressional Libraries. A number of the original drawings by the old masters have been placed on view temporarily in a case in the library and print room. In the meantime a special fireproof case is being made in which the collection, properly mounted, will be placed in such a manner as to be readily accessible to the student and others who are interested.

These will be indexed in a way that will make it possible to find any print in the collection at very short notice, and will undoubtedly prove to be one of the most valuable departments of the Museum. In an article so limited as this, it is extremely difficult to give in detail the many rare prints in so large a collection; suffice to say that in perusing the very carefully prepared catalogues, filling five albums, in which Mr. Scripps so carefully and lovingly noted every detail connected with each print, one is astonished at the mass of information and the labor often connected with the securing of a single example of the artist we desired. This collection, together with others, places the Detroit Museum of Art among the important storehouses of this kind of material, which will be the more appreciated as the years go by.

THE SUNDAY TALKS.

Sunday, April 4th, marked the close of the sixteenth annual series of Sunday talks, over four hundred in number. The long-sustained interest in these has been remarkable, to say the least. Sunday after Sunday, without exception, snow or blow, rain or shine, long before the hour of opening, a crowd of several hundred people have collected in front of the Museum waiting for the doors to open that they might be sure of a seat in

the auditorium, and hundreds are turned away for lack of room, it being impossible to even find space in which to stand. If this was only an occasional circumstance, it would even then attract attention; as it is, it has become a matter of serious consideration just how to accommodate the immense crowds who by their presence indicate their earnest and sincere interest, and if further proof were required, many letters received from citizens in all the walks of life will bear out the statement that this work has been of great value to the thousands of men and women, whose occupations confine them to shop or office, as the only channel through which they can ever hope to catch a glimpse of the great things in art, travel and history. As one young man expressed it: "It has opened my eyes to a new world, filled me with new thoughts and ideas." One old lady said "You will never know what you are doing for my two boys; why, they come home Sunday noon saying, 'Mother, hurry up with dinner, so we can get to the Museum in time for the lecture,' and these are only two of many such instances.

The wisdom of building the auditorium has long since been proven, the only regret is that it is not larger. The seventeenth series will begin October 31st, 1909.





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THE LATE W. H. BREARLEY,
From a portrait by L. T. Ives.
Now hanging in the Main Gallery of the Museum.

In Memoriam

MRS. J. T. STERLING.

The following Resolutions on the death of Mrs. J. T. Sterling were passed unanimously by the Trustees at their meeting, February 1st:

On Thursday, January 7th, the many friends of Mrs. J. T. Sterling learned with sadness of her sudden death at the home of her son in Syracuse, N. Y., where she had gone to pass the holidays.

Mrs. Sterling was one of that coterie of energetic women whose work entered so largely into the success of the Art Loan, from which came eventually the Detroit Museum of Art. She was one of the original incorporators named under the provision of the \$10,000 subscription made by Hon. T. W. Palmer.

Her interest in the institution did not cease with the work of the Art Loan, but rather increased with the growth of the Museum, and while during the past few years she has been absent from the city, she by frequent letters kept in touch with the work.

RESOLVED, that in the death of Mrs. J. T. Sterling the Museum has lost one of its early and steadfast friends, a woman whose amiable qualities endeared her to all.

RESOLVED, that the above be spread upon the records, and a copy sent to the family.

MR. ROBERT HOPKIN.

Sunday morning, March 21st, Robert Hopkin died after a brief illness. The announcement in the papers sent a wave of sympathy over the entire community, and a very considerable portion of the citizens of Detroit attended the last rites or followed with heartfelt regrets the account of the last obsequies, to which the daily papers gave a good deal of space. In fact there is seldom an artist, even of national renown, whose passing is as deeply felt.

Robert Hopkin spent his entire manhood in Detroit. For more than half a century he lived here, and grew into the sphere which he occupied, as the city grew. His early days were spent as a decorator of no mean ability, but he climbed out of that work to a higher plane, by hard work and study. Early in the morning and late in the evening one could have found him,—had they known his haunts—up and down this river, studying effects, mixing colors, gaining a knowledge of lights and shadows, which made his pictures widely sought in this community, and highly prized. His influence has not gone far beyond the confines of his own city, though a few of his pictures will be found in far distant places, but over in bonny Scotland around his old home his name is known to all, even as it is here.

In Memoriam

MR. CHARLES M. KURTZ.

Mr. Charles M. Kurtz, who, since 1905, has efficiently directed the work of the Albright Art Gallery, at Buffalo, and publisher of "Academy Notes," died Sunday, March 21st, after a very brief illness. In the past few years, Mr. Kurtz has been prominently connected with many great art movements in the United States, and his ability in managing such movements always went a great ways toward their success.

MR. WILLIAM H. BREARLEY.

The sad news of the death of Mr. William H. Brearley, March 26th, was received in Detroit with a great sense of loss, in spite of the fact that he has been absent from this city for a number of years. His public spirit and the things he accomplished will make him long remembered. Often he sacrificed his own private interests, that he might see the accomplishment of some good to his home city, which he wanted to see take on the habiliments of a larger Detroit. The Detroit Museum of Art, which is today so potent a factor in the life of that greater Detroit, was conceived by him, having its origin in the Art Loan of 1883, which he proposed and whose success was largely to his unbounded enthusiasm and unlimited power to work. The interest thus created led to the raising of \$100,000 through popular subscription. One thousand nine hundred and thirty-nine distinct pledges, ranging from one cent to over \$10,000, were secured. Without this interest on the part of the people, secured by a herculean amount of labor, the Detroit Museum of Art could not be an accomplished fact. Not only did Mr. Brearley continue his interest to the time of removal from Detroit, but to the time of his death he kept in touch with the work, which has grown to such immense proportions with the growth of the city.

ACQUISITIONS.

Fine Arts Department.

Mr. J. B. Greenberg gave a small oil painting "In the Studio," by Isadore Nathan.

Mr. E. C. Walker gave a large oil painting "Portrait of Mrs. Melchers," by Gari Melchers.

Mrs. Harriet J. Scripps gave a collection of drawings and engravings, some 1,400 in number, collected by the late James E. Scripps.

Mr. Charles Willis Ward gave the deed of an oil painting "Sisters on the Seashore," by William Adolphe Bouguereau.

Library.

Mrs. Frederick T. Ranney gave a book "In Memory of Hon. George W. Balch."

Mr. John Ward Stimson gave a volume of his poems entitled "Wandering Chords."

Mrs. Julia Hyde Kieth gave a photo "The Death Bed of Lincoln," after the painting of John Littlefield.

Mr. Henry R. Poore gave a copy of his book "Pictorial Composition."

Coin Collection.

Mr. Ernest Polczynski loaned several coins to be added to his already interesting collection in the Museum.

Mr. Cleve Chamberlain loaned a number of U. S. coins and a part of a set of the Philippine Islands.

Historical Department.

Mr. Cleve Chamberlain loaned a pepper box pistol patented 1858 in which the hammer revolves.

Mr. J. C. Dodge loaned an old night glass owned by a captain of the Black Hawk War.

Mr. R. Johns loaned a set of nautical instruments and charts of the Atlantic Ocean used by sailing vessels.

Mr. Louis J. Streit loaned a curious muzzle loading pistol with the hammer and cap on under side of barrel.

Natural History Collection.

Miss Adele Bode gave a mounted owl.

Ceramic Collection.

Mr. Alfred Fosgate loaned a fine set of Wedgwood dishes.

Miss F. Bloenk gave two glass globes of different sizes for Museum specimens.

Lace Collection:

Miss Agatha Laurence gave a piece of needlework lace.

MUSEUM NOTES.

Dr. H. C. Bumpus, Director of the Natural History Museum of New York, and one of the most active museum directors in America, was a visitor at the Detroit Museum on February 19th, and it was gratifying to hear him say that he considered this Museum a "live institution." "The wonderful progress made by your institution during the past few years is one of surprise to other museums which are carefully watching your methods in getting the people."

On Sunday afternoon, April 11th, Prof. Victor Benham will occupy Director Griffith's place in the lecture hall, using as his subject "The Art of Musical Interpretation" and on the Sunday following he will also lecture, using as his subject "Emotions in Music."

THE PICTURE FUND FOR 1909.

Every effort is being put forth to make the subscriptions to the Picture Fund this year larger than ever. They ought to reach the three thousand dollar mark. The results of the last three years show that the money is wisely spent. The paintings purchased, together with those given as the result of the purchases, already form a splendid group. If you have not subscribed to this fund do so now.

THE MARINE EXHIBIT

Still continues to attract attention and almost every week new additions are being made to it. There is still a lot of interesting photographs, engravings or models scattered throughout the city that ought to find its way to the Museum. Any person having pictures of old boats or any material pertaining to the great lakes shipping and commerce, will confer a favor by sending the information to the Detroit Museum of Art.

SPECIAL EVENTS.

Every large city is made up of a number of communities whose borders overlap, and Detroit is no exception. One of the lines of endeavor laid down by the Detroit Museum of Art is to conserve the interest of all the people within its limits. For this reason many events which are only distantly connected with the museum work but are of an educational or artistic nature, are given in the Museum.

On Friday, February 26th, was held the second annual meeting of the Michigan State Association for the Prevention and Relief of Tuberculosis, in which many physicians and others who are actively engaged in suppressing the white plague took part. One of the slogans of the Society is, "The weapon against Tuberculosis is education; education as to how it is spread, how prevented; how treated for cure and alleviation, and for safeguarding the community."

Two popular gatherings for the Italians of this community have been given under the direction of the Colonial Dames of Michigan, looking toward a better understanding on their part of good citizenship. In arranging these meetings, the Colonial Dames planned wisely and well. They have made their programs of such

a high order as to overcrowd the auditorium. A musical program of selections of the masters, with which these people seem far more familiar and appreciative than a similar audience made up of Americans of the same class, was rendered by many of the local artists, among them Signor Giuseppe Bartolotta, their talented countryman. After being entertained by musical numbers on the piano, 'cello and in song for an hour, Rev. Pasquale R. DeCarlo delivered a discourse to them in their own language, using as his subjects on the two occasions "The Condition of the Italian in America" and "What the Italians expect of the Americans."

January 7th, 8th and 9th, Prof. Arthur Wesley Dow, head of Teacher's College, Columbia University, New York, and perhaps the most noted teacher of the fine arts in this country, delivered three lectures in the Museum, at all of which Detroiters turned out in very large numbers. The Twentieth Century Club and the Detroit Society of Arts and Crafts, under whose auspices the lectures were given, realized the importance of giving the lectures where everyone could have the benefit of them, and magnanimously arranged them for the public free of charge.

Prof. Dow used as his topics, "Gothic Sculpture," "Art and Industry," "Art Appreciation," and in his very lucid explanations of what constitutes art, the vast audiences which heard him must have carried away a better understanding of this subject which defies definition even among some writers and speakers who profess to be critics. A warm welcome awaits Prof. Dow at any time he may make a return engagement to this city.

On Sunday afternoon, January 24th, a rare treat was accorded the large Sunday audience in the lecture on "India's

Millions," by J. Mohammed Ali, a native of higher caste who has taken up his residence in this city. Mr. Ali appeared in his native costume, which was essential in giving a better understanding of caste, as every man in India is classified at once by his dress. The speaker presented his subject with a naivete rarely met with. He has lived here long enough to grasp and express the humorous side of things. With his knowledge of both countries, their customs and habits, he was able to interject some mild sarcasm regarding the American's narrow view of his countrymen and vice versa. He pleased his hearers immensely.

On February 14th, during the illness of Director Griffith, Rev. Lee S. McColester, so well known to Detroiters as a man always willing to do his share, kindly gave his services in lecturing on "Joan of Arc." In a charming way, the speaker gave a very lucid picture of the Maid of Orleans. He used lantern slides, but they were shown in such a way as not to interfere with the thread of the narrative, and for over an hour he held his auditors spell-bound.

On the afternoon of February 19th, the Monumental Dealers Association of Michigan, which was holding a convention in this city, came to the Detroit Museum of Art, where Director Griffith gave a lecture for their benefit on "Famous Monuments."

During the month of February and March, a course of six lectures on "Some Modern Medical Problems" was given on Thursday evenings in the Auditorium. This was brought about because of the interest which has been manifested in this subject.

For the course specialists were secured in order that the greatest amount of good might be derived from each topic, and the subject was presented in as

popular a manner as possible in order that the interest might be kept up. The list of topics and speakers follow:

February 11th, Psychology and Disease—By E. L. Shurly, M. D., of Detroit.

February 18th, Some Problems of the Nervous System—By C. B. Burr, M. D., Superintendent of Oak Grove Sanitarium, Flint, Mich.

February 25th, The Problem of Tuberculosis—By Preston M. Hickey, M. D., of Detroit.

March 4th, Psychotherapy, its Field and Limitations—By A. M. Barrett, M. D., Director of the State Psychopathic Hospital, Ann Arbor, Mich.

March 11th, Hypnotism, its Nature and Therapeutic Value—By Charles G. Jennings, M. D., of Detroit.

March 18th, The Physician and the Clergyman, the Grounds of their Mutual Co-operation—By Rev. Albert J. Nock, Ph. D., Rector of St. Joseph's Church, Detroit.

The Detroit Society of the Archaeological Institute of America has held two important meetings at the Detroit Museum of Art. At the first of these an illustrated lecture on "The Excavations of the American School at Athens" was given by Professor Charles Heald Weller, of the State University of Iowa, and at the latter, a lecture by Professor Lewis B. Paton, of the Hartford Theological seminary, was given upon the subject "Palestine in the Light of the Latest Archaeological Researches." Professor Paton was the director of the American School for Oriental Study and Research in Palestine, 1903-4, and his lecture was largely a resume of his work during that period. The Archaeological Society carry out a broad policy which is to be commended in giving these lectures in the Museum and throwing them open to the public free.