

Bulletin of The Detroit Museum of Art

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To be had for the asking

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JULY, 1909

Number 3

Important Gifts

DETROIT IS AGAIN THE RECIPIENT OF MRS. GRACE WHITNEY HOFF'S GENEROSITY.

A Painting by Elizabeth Nourse Is Presented.

Some of the June numbers of art publications contained notices of an important purchase of a painting entitled "Les Jours Heureux" (The Happy Days), by Elizabeth Nourse, for the Detroit Museum of Art. These unofficial announcements were a surprise to the officers of the Museum, but they have just been confirmed by a letter from Miss Minerva J. Chapman, of the International Art Union of Paris. The letter follows:

9 Rue Falguere,

Paris, June 8th, 1909.

MR. A. H. GRIFFITH, *Director Detroit Museum of Art, Detroit, Mich.:*

Dear Sir—I am requested to inform you that at the exhibition held May 3d to 12th, 1909, of the International Art Union of Paris, the painting, "Les Jours Heureux" (The Happy Days), painted by Elizabeth Nourse, of Cincinnati and Paris, was selected as the first

"Whitney Hoff Museum Purchase" to be presented to the Detroit Museum of Art.

Mrs. Hoff and all concerned are pleased that so beautiful a work of art should go to Detroit, her early home.

The jury consisted of Walter Gay, Gaston La Touche and Charles Cottet. They were very enthusiastic over the quality of work in the exhibition.

* * * * * We hope that each city of the U. S. A. may gather collections of the best works, so that all the people and students may enjoy them continually—an ever-increasing source of profit, benefit and pleasure.

Believe me also a well wisher of Detroit.

Very sincerely yours,

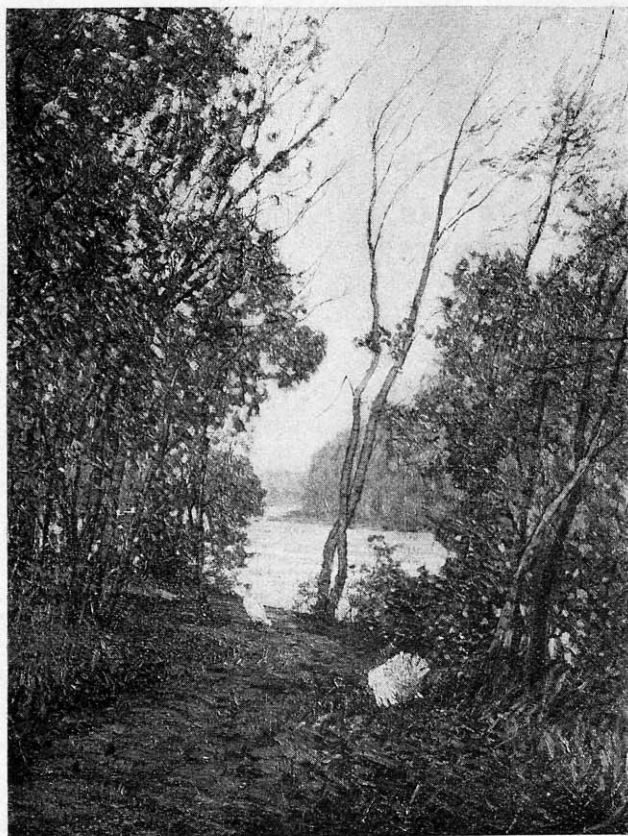
M. J. CHAPMAN.

In explanation of the above letter we may add that Mrs. Hoff a year ago, while honorary president of the International Art Union, established the fund mentioned in the letter here given, the income from which is to be used each year for the purchase of a painting which is to be presented to some Art Gallery or Museum in the United States.

Mrs. Hoff, so well known for her beneficence in this city, her former home, has lived many years in Paris, but never for one moment has she for-

gotten her beloved country. She has been the originator or the inspiration of many movements benefiting her countrymen and women, and the establishment of the Whitney Hoff Museum Purchase Fund is but one of many ways she has devised of assisting her struggling country-women, and at the same

ican artist who has won distinction after distinction in spite of the handicap of sex, until today she stands in the front ranks. She was born in Cincinnati, and studied there until far enough advanced to go abroad, when she chose Lefebvre, Henner and Carolus-Duran as her instructors. Her list



UNDERWOOD: By Edward W. Redfield

time cultivating a taste for art among the cities of the United States.

It is a matter of regret that the picture cannot be reproduced in this issue of the BULLETIN, but the painting has not yet reached the Museum, and no photograph of it could be secured.

Elizabeth Nourse is an eminent Amer-

ican artist who has won distinction after distinction in spite of the handicap of sex, and yet her career is but begun.

OTHER ACQUISITIONS.

To the Library and Print Collections have come some rare acquisitions during the quarter just closing. In the

loan of Miss Nell Ford of fourteen signed etchings of the better works of Joseph Israels and B. J. Blommers, tastefully framed, a better understanding of these artists, of which the Museum possesses no original works, is afforded the visitors. They have been hung in the Library, adding greatly to the interest of that room.

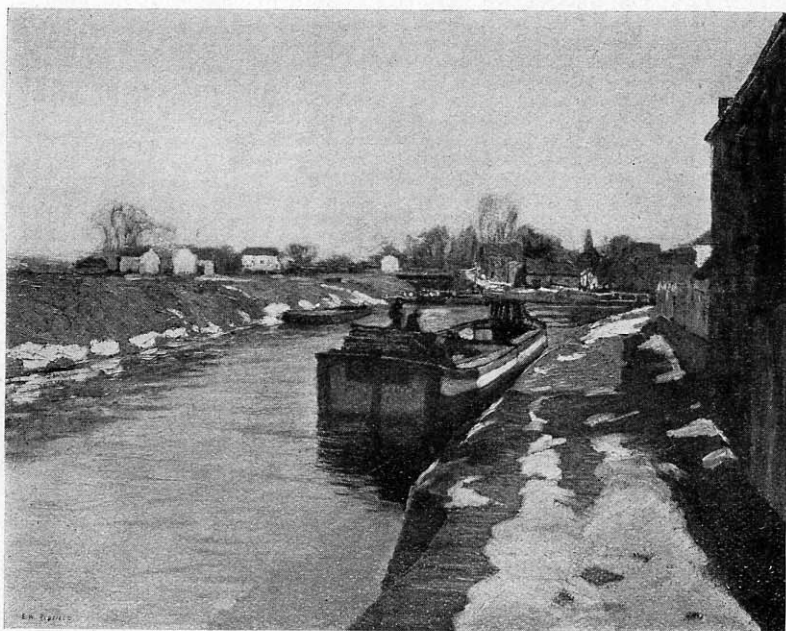
In the gift of Mr. J. N. Bagley of

Thomas Nast, and a portrait of Mrs. Nast.

In the book department several rare volumes turned up during preparations for the Centenary Celebration of the First Printing Press in Michigan and these have been retained as loans or have been donated.

ARCHITECTURAL CASTS.

At the close of the Architectural Ex-



THE CANAL: By Edward W. Redfield

etchings by the late Thomas Nast, the Library comes into possession of some rare prints. Most people remember Nast as the cartoonist whose pencil and pen did some pioneer work in showing up political graft, but it is only the few who know him as a serious craftsman. These etchings, besides being remarkable in their excellence, are unusual in their subjects, being portraits of the artist and his family. There are two portraits of Nast, one of them showing him at work, a portrait of Master

inhibition the director requested, and Mr. Alfred Nygard generously donated, several architectural casts. These form a nucleus around which a department of this kind will be built. There are no "Old Barn" (No. 12) is the choice of many of the artists' winter scenes—an doubt many casts used in local architecture which will be added in the near future, as Mr. Nygard and Mr. A. W. Chittenden have kindly offered to cooperate with the director in getting other suitable casts of this character.

Exhibitions Now Hanging

Edward W. Redfield, Paintings.
Etchings by L. G. Hornby.

During the year, between September and June, the Detroit Museum of Art holds in its galleries a series of exhibitions which gets before the people of this city the best productions of the art world of today, and interspersed here

Edward W. Redfield Paintings.

This year a departure from that rule is made however, and a summer exhibition will occupy the galleries, opening June 19th, and remaining during the months of July and August. A collection of oil paintings of one of our most representative American artists, Edward W. Redfield, has been secured for this purpose.

Edward W. Redfield is a landscapist,



GREY DAYS: By Edward W. Redfield

and there is a local exhibition which acquaints them with the activities along these lines going on within our own precincts. But during the summer months the succession of exhibitions of pictures are not so frequent, a reason for this being that there are fewer art lovers from the local populace and many more transient visitors, to whom it is the desire of this city to show what we possess, hence the permanent collection of the Detroit Museum of Art is on display during July and August.

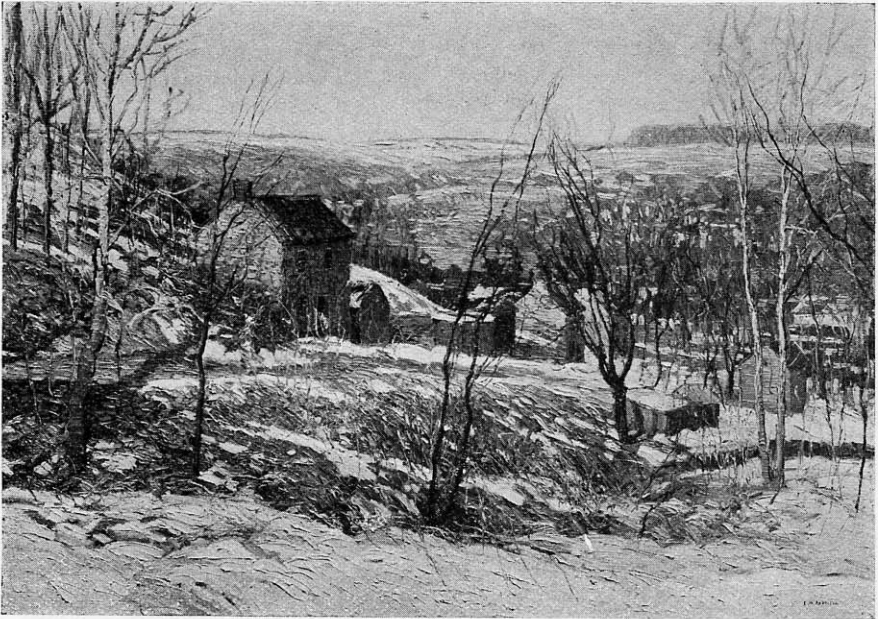
and a more faithful student of American landscape has not yet appeared. It is this fidelity to the scenes of his homeland which has brought such a list of distinctions to the man. The list of his medals and honors during the past ten years have not been spasmodic awards, but if the reader will look at the list, which is too long to enumerate here, he will find that in all the exhibitions in which the artist has participated his efforts became the mark of the jury of awards, or rather they forced them-

selves upon the recognition of the jury because of their merit.

For a man of accomplishment, the artist is very young, having scarcely passed his fortieth milestone. Having decided to court the muse of art, he first acquired the qualifications necessary to approach her—the rudimentary qualifications of drawing, composition, color—in the best schools he knew—the Pennsylvania Academy of Fine Arts, and in

had to show him about composition, drawing, etc. He saw his faults through their eyes and corrected them until he was able to see them for himself, and then he struck out boldly for himself, and his pictures defy the best of critics to tell who his progenitors were.

There are forty-one pictures in the Edward W. Redfield collection of paintings hanging in the Main Gallery, all of them of equal merit as far as quality



FOOT-HILLS OF THE BLUE RIDGE: By Edward W. Redfield

Paris, from Bouguereau and Fleury. Many students, when they get through training in an art school or under a certain artist, paint like their teacher; they become imitators of style, see color through the eyes of their teacher, and are neither a credit to their teachers nor to themselves. It is no compliment to an artist for one to be able to detect in his pictures who he studied with, neither is it a recommendation for the teacher. But Redfield did not acquire the style of his instructors. He acquired what they

goes. There is a whole-souled effort in each canvas; they only vary in choice of subject. With few exceptions they are typical American scenes. I mention this only because it is refreshing to find an artist who does not have to ransack foreign lands for subjects, with which he is less familiar, and hence less apt to catch the character of, than the country in which he lives and with which he is imbued by long residence and daily acquaintance.

To the artist locality does not matter.

He attempts and succeeds in catching the character of his subject and gives to the world a creation which is beautiful and truthful. The time and place does not influence its merit as a picture. And this is the feeling that Edward W. Redfield has, I know, for in distinguishing his pictures with titles, he does not enlighten one as to these commonplaces, but catalogs them with such names as "Underwood," "Grey Days," "The Old Barn," "The Canal," "In the Harbor," etc. They present to the beholder a condition of nature, a phase of winter, a note of atmosphere, a song of the sea, rather than portray a place.

One always chooses a few pictures in an exhibition of this magnitude to which he is partial. The artist himself has his preferences, but this in no wise discredits the rest of his works. "The Canal" (No. 29) is one of the most restful of pictures, alike in subject and color. It displays a quiet canal, with a canal-boat making its slow journey along the tow-path, heralding the approach of spring and another season of traffic, though the winter snows have not entirely yielded, nor has the trees and the plant life of the fields as yet felt the warming influence of the returning sun. "In the Harbor" (33), with its strong composition, quiet, harmonious tones, and the impression it carries of a gray-day atmosphere, makes an appeal to one. "The old roadway, with underbrush on either side, winds past an old barn and off to the distant hills. The crusty snow has been melted from the high spots and the brown and distant purple tones contrast with the lighter colors of the foreground. The artist has enlivened the scene by placing a team of white horses, drawing a lumber wagon, in the middle distance.

"Snowbound" (No. 36) is one of the most effective winter scenes, and "Underwood" (No. 27), showing an opening through second-growth trees upon a winding river, a very song of spring.

Etchings by L. G. Hornby.

Among the exhibitions in the galleries at the present time is a collection of about one hundred etchings by L. G. Hornby, of Boston. The work of this talented young man is new to our citizens, but before this exhibition closes we believe he will be well thought of by all those who take an interest in art matters.

His pictures cover a wide range of subjects, and are full of the beauty and charm of line, expressed with a freedom which is fascinating, and shows him to be a student in love with nature in all her phases. He is particularly good in his execution of architectural themes where a broad treatment is in evidence and yet refinement is not forgotten. Mr. Hornby is a young man with a future.

Other Special Exhibits.

One of the most noteworthy paintings now on exhibition in the permanent gallery is a Jean Jacques Henner, entitled "La Reveuse" (The Dreamer), loaned by Mr. E. Chandler Walker. It is a figure of the type at which the artist excels—a red-haired girl—and whose success is attested by the host of imitators which one so often sees. The highest honors which France could bestow were won by the painter, and his "Girlhood of Joan of Arc" alone would entitle him to fame.

Mrs. R. A. Alger loaned to the Museum a bronze bust of the late Senator Alger by Carlo Romanelli, of Detroit, a work which is attracting the attention of local people because the Senator was so well known here, but equally perhaps because of the excellence of the workmanship. When it was decided to have a bust made, the family, following the precedent of the late Senator, of patronizing local talent, gave the commission to a local sculptor. The admirable result is a credit alike to Mr. Romanelli and Mrs. Alger.

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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PHILIP H. McMILLAN.....Term Expires 1911

PERCY IVES.....Term Expires 1912

GEORGE G. BOOTH.....Term Expires 1912

J. L. HUDSON.....Term Expires 1912

(City Appointee)

Trustee meetings are held on the second

Saturday of July, October, January and
April, at 4 p. m.

EDITORIALY.

There is an interim of apparent inactivity between the time the lectures and exhibitions close—when the spring invites one to spend the spare moments out of doors, when the public schools close, and the children drag the fond mothers and fathers out to the parks or possibly to summer in another place

—and the approach of the summer visitor, who from this state and others is beckoned to by the great waterways of Michigan and the city in which "Life Is Worth Living" to come up to Detroit and enjoy the hot months of July and August. There is usually a falling off of visitors during this interval, but the activity goes on inside of the Museum. It is at this time that the opportunity is seized to clean house, and make alterations in the galleries. It is a period of preparation for the approaching season. During the greater part of the month of June, the painters and cleaners have been busy rehabilitating the galleries, closing them off one at a time until they are finished, but leaving the rest of them open, and thus obviating the usual close of the institution for a month for house-cleaning. No doubt some annoyance has been caused the visitor because of his exclusion from certain galleries, but it is infinitely better for him to see a part than to be shut out altogether, and by the time the rush of summer visitors is on, the collections will all be in shape again, and a better impression will be made upon him, as well as upon the residents of this city.

We have had many inquiries from visitors about the paintings by Dewing, Twachtman, and "The Vespers," by Gari Melchers, which makes it seem fitting that an explanation be offered for their absence. In the Albright Art Gallery at Buffalo is a collection of American art, for which these pictures were requested by that institution, and inasmuch as these representative examples of American painters were selected for that exhibition, the Trustees deemed it wise to loan them to Buffalo. The exhibition will go from there to the St. Louis Museum of Fine Arts, after which the missing pictures will be returned to us.

RECENT EXHIBITIONS REVIEWED.

L. C. Earle.

An artist of some repute has joined the small colony which Detroit boasts, and will probably remain here permanently. It is L. C. Earle, formerly of New York. His initiatory exhibition was held in the Detroit Museum of Art,

was perhaps done while the artist was in the atmosphere of his student life abroad.

Mr. Earle has been honored in New York during his residence there, by being made an associate of the National Academy of Design, a member of the New York Water Color Club, American Water-Color Society, and an honorary member of the Art Institute at Chicago. The death of Mrs. Earle re-



THE OLD BARN: By Edward W. Redfield

where it attracted a good deal of attention. It was a small exhibition, consisting mostly of Thumb-Box Studies made out of doors, but these are the very things to show an artist's ability. There were besides the studies mentioned a few paintings of more pretension, among them some charming portraits of his son made at different periods. One of these, a small head, painted in the '80s, caught the attention of many visitors for its freedom and quality. It

cently caused Mr. Earle to join his sons who are living in Detroit. He has a studio in the Grand Circus Building.

The D. M. Ferry Collection of Paintings.

During May an exhibition of pictures collected by the late Hon. D. M. Ferry was shown in the Main Gallery. This was a rare opportunity to Detroiters, as the collection was well known and often

referred to, though it has never been publicly shown before.

The first glance at the catalog reveals many notable names, and a study of the collection shows an effort to get important examples of the artist in each instance.

A more deliberate view of the collection as a whole, shows that the collector was impressed very strongly by the French School of that period just preceding the present one, which runs to rabid realism. A fine group of those romantic painters of the Barbizon School is present. Millet, Corot, Dupre, Diaz, Rousseau, Daubigny and Troyon are represented by pictures which in the light of recent sales would require a fortune to purchase.

The celebrated Rosa Bonheur is represented by a work done in 1867 entitled "Deer in Repose." An autograph letter from the artist to Mr. Ferry tells when it was painted and where exhibited in the early days of its creation.

Besides these there are Charles Meissonier and Edouard Detaille, genre painters who could see every button on a uniform, or the individual hairs on a horse, several rods distant.

J. L. Gerome, painter of the Orient, is well shown in "The Camel at Watering," J. G. Vibert by the "Two Gossips." A Bougereau of importance, "The Sisters' Kiss," makes a most pleasing impression on most visitors; in fact, the pictures all the way through are of that school which makes its appeal to every beholder notwithstanding the fact that he may lack artistic understanding. One loses all thought of how they are done or what the medium is, in the attractive subject which they depict.

Three Dutchmen—Blommers, Israels and Neuhaus—are represented in good examples, and two Germans of repute, Ludwig Knaus and Meyer von Bremen, the latter in the notable example, "The Soldier's Return."

This collection attracted many visitors, who appreciated the opportunity afforded them by the D. M. Ferry heirs.

Architectural Exhibition.

No exhibition in years has aroused so much interest in Detroit as the Architectural Exhibition held under the patronage of the Detroit Museum of Art, in which the Detroit Society of Arts and Crafts heartily co-operated, opening with a reception and private view, on Tuesday evening, May 11th.

The material shown was largely the work of local members of the Architectural Club, and to this was added a few complimentary exhibits by such famous architects as Wilson Eyre, of Philadelphia, and Cram, Goodhue and Ferguson, of Boston, which one might say formed an axis around which the local exhibition swung. Notes of interest were further added in the creditable showing of arts and crafts material so arranged by the committees on hanging as to bring the two features of the exhibition into a harmonious whole. In his preface to the splendidly printed catalog, under the caption, "The Utility of Exhibitions," Mr. Frank Baldwin says: "It should be no experiment to combine an architectural exhibition with an exhibit of workers in the arts and crafts. The one idea carries with it the other, and there is no line of demarcation. That great craftsman, William Morris, defined architecture as 'the art of building suitably with suitable materials' and craftsmanship as 'the art of making useful things beautiful.' There is no hiatus in this succession of thought. The artist, the architect and the craftsman should be so closely identified that they could be with difficulty distinguished one from another."

But to a little review of the exhibition itself: The four east galleries of the Museum were given up to it. In the first was placed the monumental archi-

ture of which there was a fine showing, of drawings, and plaster models. The work of the class in clay modeling, conducted by Mr. Alfred Nygard, was also shown here. Room No. 2 was given up to photographs of exteriors and interiors. The third gallery contained a display of good furniture, wood carvings, pottery, bronzes, fire places and wall hangings, and the last room contained the color drawings, designs

and interest shown, the most successful exhibition of the year, nearly 4,000 people visiting the collection during that period. It was a unique showing of children's handicraft, the volume being very great, inasmuch as every school and almost every pupil in the City of Detroit was represented. Although but one hour each day is given to this work in the schools, one viewing just this side of the instruction would be apt to



IN THE HARBOR: By Edward W. Redfield

for stained glass, pottery, lamps, rugs, silver and household furnishings of good design.

The Exhibition closed May 23d.

Exhibition of the Manual Training and Drawing Departments of the Public Schools.

The last exhibition of the season was one of the Manual Training and Drawing Classes of the Public Schools, held but three days, June 3d, 4th and 5th, but which was, from point of attendance

jump to the conclusion that it was all out of proportion to the rest of the teaching.

The specimens exhibited in the Drawing Department were exceedingly interesting. The power to represent accurately the appearance of things is cultivated by object drawing from still or plant life, in the lower grades with color, which gradually is superseded in the higher grades by the pencil, in all grades leaving the design to the pupil, but enforcing a free-hand method in

carrying it out. The application of design upon curtains, pillows, etc., makes the work more interesting to the pupil, and this is further taken up by the Manual Training Department, where the hand is taught to carry out the ideas of the mind. Beginning in this work with such objects as coat-hangers, kneading boards and sleeve-boards, they accomplish by the time they reach the seventh

CLASSES TO STUDY HISTORY OF ART IN THE MUSEUM.

Miss Ida F. Smith, who has been identified with the Home and Day School as a teacher of Art History, but who has severed her connection with that institution, will devote herself to a similar work of education in the city, bringing her classes to the Detroit Museum of Art for study, beginning No-



ROCK-BOUND COAST: By Edward W. Redfield

and eighth grades couches, tables, desks, book-cases, etc.

Much might be said about the expedition with which the exhibition was placed on the walls and arranged for the view of the public. It was only by the system worked out beforehand that so much work, covering as it does the entire schools of Detroit, could have been accomplished with so little confusion.

For this purpose, the Museum Library, with its reference works, its constantly growing collection of etchings and prints, and large collection of photographic reproductions of old and modern masters of painting, architecture and sculpture will be utilized by her and her pupils, and, if the number is sufficient to warrant, the auditorium will be used as the class room, where lantern slide illustrations are available.

ACQUISITIONS.**Fine Arts Department.**

Mrs. Robert Hopkin gave an oil painting by the late Robert Hopkin, entitled "In the White Mountains," painted 1878; portrait of F. E. Cohen, by himself, and portraits of famous Mrs. Partington and son Ike.

Mr. Charles Stinchfield loaned a large Flemish tapestry.

Mr. George G. Booth gave a Gothic architectural cast, a model of the James E. Scripps Memorial.

Mr. J. N. Bagley gave the following etchings by the late Thomas Nast: Portrait of Mrs. Thomas Nast, portrait of Thomas Nast, and another representing the artist at work, portrait of Master Thomas Nast.

Mrs. R. A. Alger loaned a portrait bust in bronze of the late Senator R. A. Alger, by Carlo Romanelli, and the plaster pedestal upon which it rests.

Mr. Hamilton Carhartt loaned an oil painting by Harpignies; a bronze lioness, by Barye, and a horse and monkey group in bronze, by Barye.

Miss Nell B. Ford loaned fourteen framed etchings, twelve of them after paintings by Joseph Israels and two after paintings by B. J. Blommers.

Mr. E. C. Walker loaned two paintings—one by Henner, and a Gari Melchers, a portrait.

Mr. Alfred Nygard gave five architectural casts.

Library.

Mr. George W. Rice gave 27 parts, "Art and Architecture—World's Columbian Exposition."

Mr. Arthur Richardson loaned a bound copy of the "Universal Magazine" for the year 1775—a monthly published in London.

Charles L. Powers loaned a bound volume of the Boston Recorder.

Miss Sylvia Allen loaned a bound volume of the Detroit Gazette, beginning September 19th, 1817.

Mr. Emery loaned a copy of the Buffalo Gazette, dated July 7th, 1812.

Hon. David E. Heineman gave the original design of the official flag of Detroit, framed.

Mr. William R. Candler gave a copy of the catalog of an art exhibition held in Fireman's Hall, Detroit, February, 1852.

Mr. Charles Willim gave a very old Bible, printed in Bohemian.

Messrs. Josiah Wedgewood & Sons, Ltd., gave a catalog of the Wedgewood Museum.

Hon. D. M. Ferry, Jr., loaned an old volume, printed in London, 1699, entitled "A New Discovery of a Large Country in America," by Rev. Lewis Hennepin.

Ethnology and Archaeology.

Mr. W. B. Sprentall, of Chatham, Ont., gave 38 pieces old Indian and historical relics of 1812.

Mrs. R. A. Alger loaned an ancient model of an Egyptian boat with figures, in wood, taken from a tomb in Egypt, thought to date about 2,000 B. C.; also the glass case which contains it.

Mr. C. H. Gould, of Seattle, Washington, gave three interesting specimens of Philippine swords, together with their scabbards; their native names are, respectively, Barong, Manquin and Lantii.

Miss Adele Bode gave a cream-colored blanket, with red and black stripes, woven on a hand-loom when Michigan was still a wilderness.

George D. Mason gave 253 lantern slides of various subjects, and a photographic copying table.

Mr. George N. Brady gave a specimen of leaf copper from Nonesuch Mine, Lake Superior.

Miss Hattie Mullet Farrar and Dr. Starring gave a case and the Farrar-Starring collection which it contains. The collection consists of examples of handiwork, implements, articles of adornment and other material which is interesting historically.

SPECIAL EVENTS.**The Art of Whistler.**

The lecture given by Mr. Charles H. Caffin on "The Art of Whistler," in the auditorium on the evening of April 23d, was one of the most enjoyable ever heard in Detroit. There was a splendid and cultured audience, and Mr. Caffin seemed to be at his best. In a pleasant conversational way, the speaker gave much valuable information regarding the methods of Whistler, together with many reasons why the artist was not better understood by the public in general and the art-loving public in particular. The speaker's definitions and explanations of the influences in the art world at the time Whistler came upon the scene—the Impressionism, Realism, Romanticism, and other movements—were clear and forceful, and gave the audience a much better understanding as to their purposes and merits.

The lecture was enriched by a great number of specially made stereopticon views on Lumiere color plates, by Mr. Alvin L. Coburn, the majority of them from the Freer Collection presented to the United States government, the property of the American nation. These placed before the spectators an exact reproduction in color of the pictures, and were a revelation to all present. It was a rare treat to the many who had seen but few, if any, originals.

The general expression of those who heard him was that Mr. Caffin should come again.

Centenary Celebration of First Printing Press.

A notable event of last month was a Centenary Celebration, held at the Detroit Museum of Art, Tuesday afternoon, June 8th, 1909, commemorating the establishment of the first printing press in Michigan. The occasion was one in which the people joined heartily,

turning out in goodly number to listen to the splendid addresses which were delivered, not alone by local speakers, but by Hon. Lawton T. Hemans, widely known throughout the State, and Melville E. Stone, Esq., of New York City, president of the Associated Press, and known in two hemispheres as a representative of the great public press of today. The latter was the guest of honor, and after a brief introduction by Henry M. Campbell, Esq., chairman of the celebration, delivered the principal address of the occasion, on "The High Court of Public Opinion." The selection was a good one, both because Mr. Stone was born in the Northwest Territory, because of his stand at the head of the press of today, and because he is a speaker able to do justice to the important place on the program assigned him. In opening he paid a tribute to one of Detroit's journalists in these words, "It is fitting that this celebration, commemorating the 100th anniversary of the first newspaper in the Territory of Michigan, should be held in this beautiful auditorium, which was the creation of the brain and soul of one of your journalists." The speaker's address was interesting from start to finish. He put crimps in the tales of the historians now and then, and, in closing, showed by notable examples the influence which the daily paper exercises on the affairs of the world. During the recital he brought out his acute-angled arguments in a way that retained the most intense interest, never driving home his arguments with a flood of oratory which appealed to the emotions, but with a few terse phrases which went to a man's reason and stuck. His speech was short, but will be long remembered.

But no less interesting was the balance of the program. Hon. Lawton T. Hemans became better known to the people who heard him Tuesday afternoon, while delivering himself of a

scholarly biography of Father Gabriel Richard, than all the political speeches of his late remarkable campaign for governor.

A rare pleasure it was to hear from the lips of one of the sons of old Detroit—Rev. Ernest VanDyke, the career of Father Richard, teacher.

But a happy departure from the spirit of the old days was the address by Mrs. Beatrice Larned Whitney upon "The Women of the Century"—a departure which she clearly delineated by speaking upon the early Detroit women, whose place was in the home, rocking the cradle, without fear of the child within becoming addle-brained, cuddling and rearing her children on less scientific principles than those which the doctors of the last few decades have devised. She read extracts from old letters, showing social functions of that day to be of the apple-butter-bee order, and she paid a glowing tribute to the grandmothers who possessed all of the qualities of this generation.

In conclusion, Henry M. Utley, of Detroit, gave the genesis of printing in Michigan from 1809 on, and through his courtesy many of the old books, and a copy of the old paper published under direction of Father Richard, together with many interesting papers and books loaned by Mr. Herbert Bowen, Mr. C. M. Burton, Hon. Joseph Greusel, and others, formed an interesting exhibit.

The C. Howard Walker Lecture.

The third in the series of lectures given under the auspices of the Detroit Society of Arts and Crafts was given in the auditorium to a large and select audience on the evening of May 8th. Mr. C. Howard Walker, of the School of Fine Arts, Boston, was the speaker, using as his subject, "The Place of Art in the Life of the People." Without notes or slides to illustrate his talk, the speaker, in an hour's time, not only en-

tertained his auditors, but left with them an inspiration—a desire to know and to do things in an artistic way—which will long be a factor in bettering the home or the city. The influence of a few lectures each season such as that of Mr. Walker's is immeasurable.

Picture Fund.

The subscription to the Picture Fund this year is now about the same as that of last year. However it is hoped that before this year's purchase is made it will have increased considerably. Any one desiring to subscribe can do so by letter or in person. This fund has been the means of adding some very important pictures to the permanent collection. It does not call for any great sum from any one person and it certainly has been a large factor in the success of the institution, affording the people an opportunity to study and enjoy good examples of American art; and even more than this it has been the means of attracting attention to the collections and in several cases influenced others to make additions.

So far three important pictures have been purchased through this fund and this year another will be added. Splendid mile stones that will stand as monuments furnishing pleasure and profit to thousands of people long years after the subscribers have passed from the life of activity.

Visits of Pupils from the Public Schools.

For some years the teachers and pupils have been making good use of the Museum and its collections, but this year has far surpassed any previous period in this kind of work. All through the winter months these visits have averaged three a week and there have been a number from the schools of the surrounding towns. While in

some cases these visits have been for the purpose of studying some one of the various collections, by far the larger number have gone direct to the auditorium where an illustrated talk has been given on art, travel or history, relating to their studies at school. No public mention is made of these lectures as they are intended solely for the schools who have arranged for them. Plans are now under way to do this work in a more effective manner, that they may be of as much value as possible.

In this connection we may add that quite a number of the local study clubs arrange to hold at least one of their regular meetings each year at the Museum, where a lecture covering their range of study is given with illustrations. There are several engagements of this kind already made for the season of 1909-10.

Talks on Household Art.

Hardly a day passes that the question is not asked, Will the lectures on household art be repeated this coming season? To all these inquiries the answer is, Yes, and a more extended series given than that of last year. Many special lantern slides are being made for this purpose alone covering the lines of wall decorations, floor coverings, furniture, pictures, etc., etc. It is designed that these talks shall apply more particularly to the homes of moderate cost where there is a desire to have the interiors simple but beautiful. Far too much money is spent every year on useless and far from appropriate material for house furnishings. This is largely the result of mistaken ideas as to what constitutes comfort or that which will give lasting pleasure to the owner. Simplicity should be the aim of every home builder; good things rather than a flashy showy display of the passing fad, which will be discarded or rei-

egated to the attic after a little time. An effort will be made to create individuality rather than the slavish copying of what one sees in other houses. This series of talks will open the first Sunday in November.

Reception and Lecture of the Countess of Aberdeen.

Among the recent events at the Museum was the reception to the Countess of Aberdeen and her lecture in the auditorium. Lady Aberdeen came to Detroit the guest of the local Tuberculosis society and after the afternoon spent on the river and at the Country Club she was escorted to the Art Museum, where in the main gallery under a bank of palms she received several hundred citizens in a most courteous manner. In the auditorium she was greeted by a splendid audience, who paid the closest attention to the hour's talk which she gave and in which she described conditions in Ireland as regards the efforts made to better the sufferers from the dreaded affliction. The countess, by her pleasing and gracious manner, made many friends in Detroit.

The marine exhibit has attracted a great deal of attention from those interested in the history and commerce of the lakes. New pictures are being added from time to time as they are found. Captain J. W. Westcott has sent in several during the past two weeks. Just as soon as all the data concerning the pictures now in the collection have been secured, a leaflet will be published.

Just as soon as the steel fireproof case is received from the manufacturers, the work of properly mounting and labeling the Scripps collection of etchings and engravings will be put under way, making this valuable collection available to those who wish to study them.

Photographs on Sale.

Many requests on the part of visitors to the Museum to carry away photographic reproductions of the paintings led to the issue of aristo platino photographs, unmounted, and suitable for framing, 6 x 9 inches in size, of the more important pictures in the permanent collection. These are being sold at sixty cents each. A list of subjects as far as completed and artists follows:

Artist.	Title.
Baker, Ellen K.	"The Young Artist"
Baldovinetti, Alessio "Virgin Adoring the Infant Savior"
Bellini, Giovanni	"Portrait of an Italian Nobleman and Wife"
Dessar, Paul	"Plowing"
Ericson, David	"Pont Aven"
Hoogh, Peter de	"Dutch Interior"
Ives, L. T.	"Giovanni"
Ives, Percy	"The Fishers"
Jameson, M.	"The Fishers"
Massys, Quentin	"The Virgin"
Massys, Quentin	"The Misers"
Melchers, Gari	"The Vespers"
Melchers, Gari	"The Wedding"
Paolino, Fra	"The Spiritual Betrothal of St. Catherine"
Richards, Samuel	"Evangeline"
Rubens, P. P.	"Abigail Meeting David with Presents"
Tryon, Dwight W. "Before Sunrise, June"
West, Benjamin	"Queen Philippa and the Burgñers of Calais"
Unknown	"The Virgin"

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.

In the Library those interested in the current art news will find many of the monthly publications on file as well as a large number of books relating to art and kindred topics. These are always at the disposal of the visitor for the purpose of reading in the Museum or the making of notes on subjects which they may be looking up. The librarian will gladly render them any service possible.

Over one thousand lantern slides are being made and added to the already large collection at the Museum. These cover a wide range of subjects and will add materially to the interest of the lectures this coming season.

So many additions have been made to the permanent collection of paintings that a new catalogue is necessary. This we hope to issue in the fall. It will contain a large number of half-tone illustrations.

A hand-book, such as was issued some years ago, has been in contemplation for some time. Should it be decided to have one it will also be issued this fall.

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.

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.