

# Bulletin of The Detroit Museum of Art

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To be had for the asking

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"UNFOLDING BUDS" By Willard L. Metcalf.

Purchased by Popular Subscription and added to the Permanent Collection.  
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now hang in the new East gallery, around them being gathered others acquired for the most part, in the same length of time, through gifts, which were directly traceable to the interest aroused by this fund.

#### Important Gifts.

In this number of the Bulletin, we are able to reproduce for the first time "The Ball Players," by W. M. Hunt, one of eight paintings by American artists of a former generation given to this institution by Mrs. John L. Gardner from her renowned collection in Boston, which was brought about

through the interest manifested in this Fund for the purchase of American Pictures. Others to the number of seventeen have been given through the generosity of Mr. E. C. Walker, Mr. Charles Willis Ward, Mr. Charles L. Freer, and Mrs. Grace Whitney Hoff. In addition to these, an important example of Edward W. Redfield has been purchased from the income of the Yawkey Fund, and Mrs. Harriet J. Scripps has given fifteen paintings by the Old Masters, making in all a pretty good showing for the four years the fund has been in force.



THE BALL PLAYERS, by W. M. Hunt.

One of eight paintings by American artists given to the Museum by Mrs. John L. Gardner, of Boston.  
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## ANOTHER PICTURE BOUGHT

"Unfolding Buds," by Willard L. Metcalf.

The first page of our April quarterly is given up to the illustration of the latest purchase from the Picture Fund, partly because we are very proud of the acquisition, and because it is a most appropriate cover page for the Spring number.

How we Northern people love the approach of Spring! How we exult when Easter has passed giving us assurance that Jack Frost has gone to inhabit far northern climes for a few months! We watch the apparent gladness of nature with its new garments and rapidly changing effects, with a corresponding gladness. Spring has been a source of joy to all people of temperate climes, and all ages, I might add, as through my memory flits that "Allegory of Spring" by Botticelli in Florence, which shows the powerful influence of the return of the bewitching season of love and gladness. Botticelli lived at a time when the painter drew all his inspiration from the Bible and worked entirely in the service of the church, and the return of Spring must have had a powerful effect upon him to make him depart from the custom of the times so far as to delight the secular world with this representation. It was hardly short of heresy. But what a step there has been in art and the purposes it fulfills. With religious liberty and a more scientific understanding of nature, people turned more and more to nature for revelations of the supernatural, and today, some of the best painters are giving up their time to landscape art, which they ever find a source of study and beauty. Botticelli represented Spring by means of graceful allegorical figures of beautiful women. He was not well enough acquainted with nature to make her the source of his inspiration. Other Old

Masters were affected similarly but not to the same degree; we find now and then a crude landscape background for a Madonna or a Holy Family.

Willard L. Metcalf's painting which has just been purchased gives us more than this intimation of nature. It reveals in the out of doors unalloyed by other issues. "Unfolding Buds" is a bit of arrested nature at that time of the year, when the trees are just leaving, when that first attractive carpet of green covers the earth. Upon a rocky hillside this carpet of green is broken up here and there by a group of boulders, and two small fruit trees in bloom; the one with white blossoms almost in the center of the picture, leads one's eye into it; the other with pink blossoms enhances the values of other parts of the picture. The trees cast charming shadows of a darker green, not the long shadows of morning or evening, but brilliant ones of near noon-day, when the out-of-doors of early spring is most attractive, when the warm sun of midday is sought by the nature lover. Some distance up the hillside so small as not to intrude on the landscape are a couple of ewes with awkward spring lambs at their sides. Just over the hill-top the upper part of a farm house is visible while beyond on a second hill in mingled foliage crop out the dark ever-greens in pleasing contrast. A ravine at the right carries the perspective of the picture from the variegated tints of the trees in the middle distance to the purple haze of the horizon.

The technique of the artist is not obtrusive. It is rather concealed and it is only after one has enjoyed the picture to its fullest that one thinks of looking to see how the artist worked.

Every year for four years, an important painting by an American artist has been purchased from the Picture Fund, made up from ten dollar (\$10) subscriptions by Detroit citizens, and they

which filters a wonderfully strong light. Nature is no less nature seen in this way, and for those studying tone and luminosity, herein lies a secret. Dearth portrays sunrises, sunsets, afterglows and moonlights, and one may be sure in examining any of his canvasses that his task was difficult. After accustoming one's eyes to the beauties and possibilities to be seen by looking into the source of light, it is not the easiest thing to make the hand respond in setting down what is seen. Mr. Dearth has made this the effort of his life. It is the paramount issue with him, sometimes at the sacrifice of drawing and composition.

#### Louis Paul Dessar.

Louis Paul Dessar on the other hand, sees things in the opposite way. He looks at the play of light upon the subject before him and gets a wealth of detail, a variety of distinct colors and gives a careful rendering of the scene. He too is a tonalist, but not nearly as brilliant in coloring. More attention is paid to drawing and choice of subject, and the proper filling of space, or composition. He finds his field in perfection of drawing, composition and realistic rendering of what is before him.

Mr. Dessar is also young for one who has attained so wide a reputation. He is but thirty-three years of age, a Hoosier by birth, but he has a list of honors to his credit and is represented in as many great collections as his co-exhibitor.

#### Herbert W. Faulkner.

From February 10th to 24th, an exhibition of the work of Herbert W. Faulkner hung in the East galleries. The scenes were Venice and the Alhambra, done both in oil and water colors. But Venice is the thing Mr. Faulkner knows and does best, which is explained in the fact that he has spent parts of twenty years there. Venice has lost much of its reality to him, and is only

light, color and atmosphere, "a magnificent pageant, ever changing." One could note this in the splendid presentation of it presented in his many pictures. The artist is a serious student as is evidenced in the variety of his pictures. His efforts took him out early and late, for the pink tints which kiss the Dream City about 4 A. M. are there and one of his most charming pictures was of the Church of the Salute by moonlight. From the delicate lights of early morning to the overpowering color of late afternoon is a wide step in the technical ability of the artist, but he seems to have rendered them equally well.

The paintings by Mr. Faulkner of the Alhambra in Spain, are filled with the most poetic feeling. They are veritable songs which carry with them the atmosphere of the nightingale and the beauty of the rose, but there is not the certainty—the knowledge, which he displays in his Venetian things.

#### Detroit Society of Women Painters.

The Sixth Annual Exhibition of Paintings by the Society of Women Painters of this City were shown in the East galleries, three weeks in March. It opened with an afternoon view and reception which brought forth many of the art lovers of Detroit, and it was generally acknowledged that the exhibition was a revelation because of the general excellence of the collection, and the improvement over former years. To those who watch the exhibitions of this local society, the same spirited effort is apparent as in preceding years. Not content with former accomplishments, the artists seem vying with each other in attempting new problems, and the general success of their attempts, shows the society to be a pretty good judge of its own work. The standard of this year's collection is better than ever before. L. Crapo Smith shows the progressive spirit of the organization in



RETURN OF THE FLOCK, by Constant Troyon.

Gift of Mr. E. Chandler Walker.

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**EXHIBITIONS REVIEWED.**

Paintings by Henry Golden Dearth,  
N. A., and Louis Paul Dessar,  
N. A.

From January 15th to March 1st was exhibited in the Main Gallery, a joint exhibition of paintings by Henry Golden Dearth and Paul Dessar, which attracted a great deal of attention. Both artists are Americans.

Henry Golden Dearth was born at Bristol, R. I., and for so young a man (he is now 37 years of age) has much of accomplishment to look upon, and an enviable string of trophies and medals. He is represented in the permanent collections of the Metropolitan Museum of Art, Albright Art Gallery, City Art Museum of St. Louis, Detroit Museum of Art and Brooklyn Institute of Arts and Sciences, as well as many important private collections.

Eighteen of the thirty pictures in the room were by Dearth, and might well be called eye-music. The coloring was of a high key oftentimes, but most harmonious pictures resulted in every instance. The beauty of tone was very satisfying, and with these qualities one must not fail to mention luminosity, for it is the artist's forte.

Some of the visitors failed to find them true to nature, and were for discrediting their beauty for this reason. The casual observer might not notice perhaps, that most painters and most photographers in picturing a scene turn their backs to the source of light, getting a wealth of detail and a variety of colors each distinctly discernible. Looking into the source of light, just the opposite effect is to be seen; all the objects are silhouetted, there is no detail and the colors merge into one through

nolds, Beal, Gruppe and Yates, the simple but beautiful figures by Miss Tony Nell, (a new exhibitor in Detroit), the sincere work of Alice Schille, the vibrant "Summer Morning" of Edward Duffner and the marines by Ritschel, Chapman and F. H. Richardson, for these have more nearly fulfilled their purposes without affectation. As a collection, however, representative of the entire field, this collection could not have been better selected.

### EXHIBITIONS NOW HANGING

#### Proofs of Wood Engravings, by Henry Wolf, N. A.

It is with a great deal of pleasure that the Detroit Museum of Art is able to place on exhibition in one of the East galleries, an exhibition of proof engravings by Henry Wolf, N. A., loaned from his own portfolio. There are forty-five subjects, many of them after world-famous masterpieces, and as well, a number of originals done from nature. The latter incorporating the engraver's own artistic qualities show him to be an artist of the first rank.

Since the early nineties, the half-tone process, which reproduces drawings and photographs in one-twentieth of the time in which a wood engraver could do it, has gradually eliminated from the field of magazine and newspaper illustration the slower process. Prior to that time, under the patronage of the Century and Harper's magazines this country became noted for the excellence of the art of engraving on wood, and in the perfection of the printing process and quality of paper to be printed upon, but the half-tone dealt this art a death-blow, and the wood-engravers of America were compelled to turn their attention to other fields. But two of the best, tenaciously clung to the old art, viz.: Timothy Cole, who has lived and worked in Europe for the past twenty-

five years, and Mr. Wolf, whose pictures are now on exhibition here. They seemed to feel that this was an artistic expression which might not be rewarded in their life-time, but which time and posterity would give a place in accord with its artistic merits. But these men have not been compelled to wait for posthumous fame. Mr. Wolf's prints are to be found in the great collections of Europe and America, and he has been accorded many honors and treasures many medals given him both in the United States and in Europe.

On the occasion of his receiving a medal at the Exposition des Beaux Arts, Rouen, in 1903, an art critic of that city said: "Mr. Henry Wolf is perhaps the first wood engraver of the world. He possesses a delicacy of burin that hardly allows the execution to be seen; while the suppleness of his graving is such that his proofs might easily be mistaken for paintings in *grisaille*"—a delicate gray. Truly, as Mrs. Chandler says in her appreciation of the master wood engraver, "by some subtle magnetic power he catches the very *feeling* of the painter, and, through his own fine soul and touch transmits it to us. While the lines in his prints do not fail to preserve the outward appearance of the original, they fairly vibrate with sympathetic desire to make us know the very spirit of the painting."

In the present collection one has ample opportunity to study the engraver's interpretation of paintings by men like Chase, Weir, Sargent, Alexander, Shannon, etc., men still living and whose work is peculiarly associated with this country, as well as Leonardo da Vinci, Velasquez Vermeer, Manet, and our own Whistler. And finally, certainly not least in point of interest, are Mr. Wolf's four originals—"The Evening Star," "The Morning Star," "A Scene in Lexington, N. Y.," and "Morning Mists."

two pictures which are a departure from her usual subjects, viz: "The Blue Dress," and "The House of Madam H." and they are the gems of the collection. The Misses Garretson show studies made in Italy during the year, but along side of these, Miss Della Garretson exhibits several pictures of St. Aloysius Church. Miss Hinkle and Miss Alexandrine McEwen show some charming miniatures. A notable clarifying process is apparent in the color of Mrs. Lothrop's sketches sent from abroad; Miss Katherine McEwen's nocturnal effects while still in the experimental stage, show a remarkable understanding of her subject, and is in no wise to be deplored. Her "Portrait of Miss Sibley" is one of the finest things in the exhibition in point of arrangement and quality of workmanship. Iris Andrews Miller is a creditable addition in the membership of the Society. Julia E. Peck's entrance into the field of portraiture may well be commended. In fact every exhibitor deserves a word of praise, or shall we give the credit to the discernment of the jury in their selection of the live things?

The City of Detroit is to be congratulated for having an art society of the capacity of the Detroit Society of Women Painters.

### **Selected Water Colors by American Artists.**

The Fifth Annual Exhibition of Selected Water-Colors which opened in the Museum of Art, March 13th, furnishes a great deal of food for thought. There are about one hundred and sixty pictures, variety enough to suit all fancies.

The general excellence of the exhibition and the wide scope of the work reflects a great deal of credit on the committee which made the selection from the American Water-Color Society's exhibition.

Within the recollection of most of us, water-color was reserved only for unimportant subjects with a great deal of detail. Its sphere was limited to the pretty things, such as flowers or other still life, and bits of landscape, but within the last decade rapid strides have been made so that today the strongest and most virile subjects are as often treated with water-color as with oils. Water-color has taken its place along side of oils in the rendering of every problem the artist has to deal with.

The present collection in the pictures of E. L. Henry, W. Merritt Post, H. Bolton Jones and others of the older generation, shows the boundaries to which this medium was restricted a few years ago, while Cullen Yates, C. C. Cooper, Edward Duffner and Edward H. Pothast, of a younger generation, not knowing the field to be limited, have accomplished remarkable things with water-color.

These men are their own hard task-masters, always setting for themselves a problem different from anything attempted before, and it is in this that the advance in water-color treatment to the broad style of today is accounted for.

There are a great many exhibitors in every large collection of this character who resort to mannerisms, and to this, water-color seems to lend itself particularly. One feels in looking at their pictures, that what they have to show you more than anything else, is the manner in which they do their work. They do not interpret a bit of nature to you, so much as they do their execution, and while this is legitimate, it is with a great deal more enjoyment that one turns to the artist who does not affect this manner of attracting one, but considers the subject and its beauty the paramount issue. In this exhibition are several who have resorted to mannerisms, but one turns from them to the landscapes by Rey-

In the library on the third floor, which is at the service of the public, a librarian is constantly in attendance to assist readers in looking up art topics. In this department are a number of the current art publications and Bulletins from other institutions of a similar character, so that those who desire may keep in touch with what is going on in the art world.

### A NEW MUSEUM SITE.

At a special meeting of the Trustees, held March 4, the proposed site for the new museum was approved, and the following committee were unanimously elected to use their best endeavor to carry to a successful issue the purchase of the land: Messrs. J. L. Hudson, Charles L. Freer, C. A. Black, William C. Weber and A. H. Griffith.

This matter has been under consideration for a long time, the site selected being the two blocks bounded by Woodward avenue, Kirby avenue, John R. street, and Farnsworth avenue. No more attractive and suitable site could have been selected on which to erect an Art Museum worthy of the City of Detroit.

### ACQUISITIONS.

#### Fine Arts Department

Purchased by popular subscription, oil painting, "Unfolding Buds," by Willard L. Metcalf.

Mr. A. E. McKinnon gave two hand-colored engravings of (1) "The Tuileries, Paris;" (2) "The Chinese Baths, Paris."

#### Library

William Schaus Art Gallery gave "Men of 1830."

American Art Galleries gave Catalogs de Luxe: "Art Treasures of the Late Cyrus J. Lawrence," and "James S. Inglis Collection."

Smithsonian Institution gave volume "National Gallery of Art."

Charles L. Freer, Esq., gave volume "The Art of Dwight W. Tryon," by Charles H. Caffin.

Mr. John A. Willim loaned a History of Bohemia, printed in 1541, from 520 A. D.

Several current publications and the bulletins of other art institutions are also at the disposal of those who desire to read them.

#### Cash

Master Painters and Decorators' Association, twenty-five dollars (\$25.00).

#### Historical Department

Richard Becherer loaned Colonial Drawer Pull with portrait of General Washington modeled on it.

Louis J. Streit loaned a Pepper Box Revolver and gave a Swift, an ingenious reel, arranged to take any sized skein of yarn.

Jerry Willim gave brass key from a cell in the old county jail, which stood on the site of the present one, on Clinton street.

A ball from Lookout Mountain.

Iron implement found near Mackinac Island.

Miss May Yoder loaned part of a set of Old English Ware decorated with scenes from the Life of Moses and two ivory carvings.

Mrs. Louis Fett gave a city directory of Detroit, of 1846.

Mr. Orrin J. Nickerson gave the following material from the Philippine islands: A bolo, a native basket, a pocket of basket work, dagger made from a file with a caraboo handle, cavalry sword captured from Major Anhelias, an insurgent who was hanged.



## BULLETIN OF THE DETROIT MUSEUM OF ART

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DETROIT MUSEUM OF ART

Jefferson Ave. and Hastings St.

Incorporated February 16th, 1885

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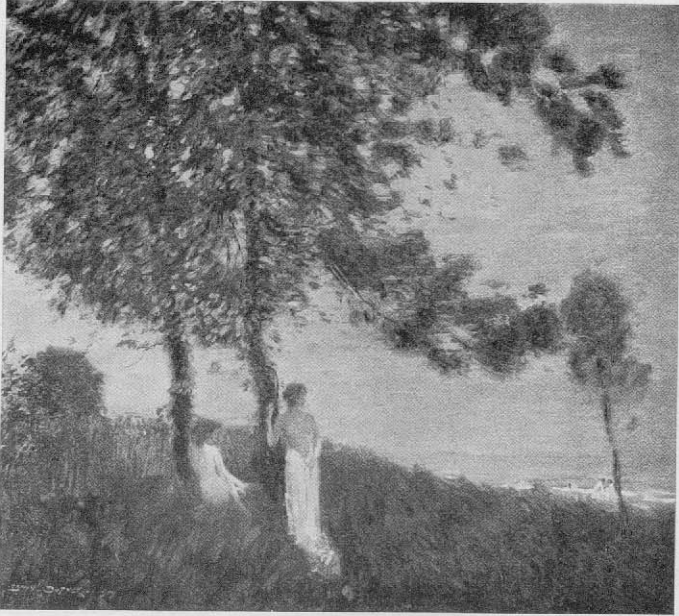
Trustees' meetings are held on the second  
Saturday of July, October, January and April.

### EDITORIALLY.

The Museum activities are constantly increasing. Hardly a week goes by that does not suggest some new sphere of usefulness, and as the policy which has made the institution so successful, and so worthy of the support of the city, has been its helpfulness to Detroit citizens, the members of its staff are ever on the alert for suggestions, which come sometimes almost unsought—which grow out of trivial circumstances, requiring only an alert mind to grasp the possibilities lying hidden underneath them.

A week or so ago, for instance, the writer met the same man in the gallery every day, just for a few minutes during his lunch hour. He was trying to study systematically, the paintings in the collection, and acquaint himself with good and bad pictures, and the task which he had set for himself was an arduous one you may be sure. At the suggestion of the writer, he decided first of all to take up the paintings which appealed to him, and after his judgment was made to have it corroborated or disapproved with the reasons for the decision. He has selected many paintings which stand the test, and some which do not. In some of the paintings he has found colors and tones wholly unlike nature, he thinks, but he has been advised to study natural things more closely, looking for those colors which he had not been able to see, and in some cases, he is already beginning to find those color-values for himself in nature, and declares with enthusiasm that his appreciation of the out-of-doors is greatly enhanced. Following the suggestion embodied in this incident the announcement has gone forth that anyone who has a like desire to cultivate a taste for pictures, will receive every assistance from the Director or Assistant Director upon request.

For the many lectures given at the Museum, an enormous number of lantern slides have been purchased and manufactured, covering pretty thoroughly, art and travel, and these have meant considerable expense. To the schools of the city they are loaned free of charge, and to study clubs and to the lecturers of the city, they are rented at a nominal sum. In this way the expense is shared, and it is possible to supply slides to Detroiters without their going to the trouble of securing what they formerly secured in a distant city.



SEPTEMBER AFTERNOON, by Edward Duffner,  
In the Water Color Exhibition.

## COMING EXHIBITIONS

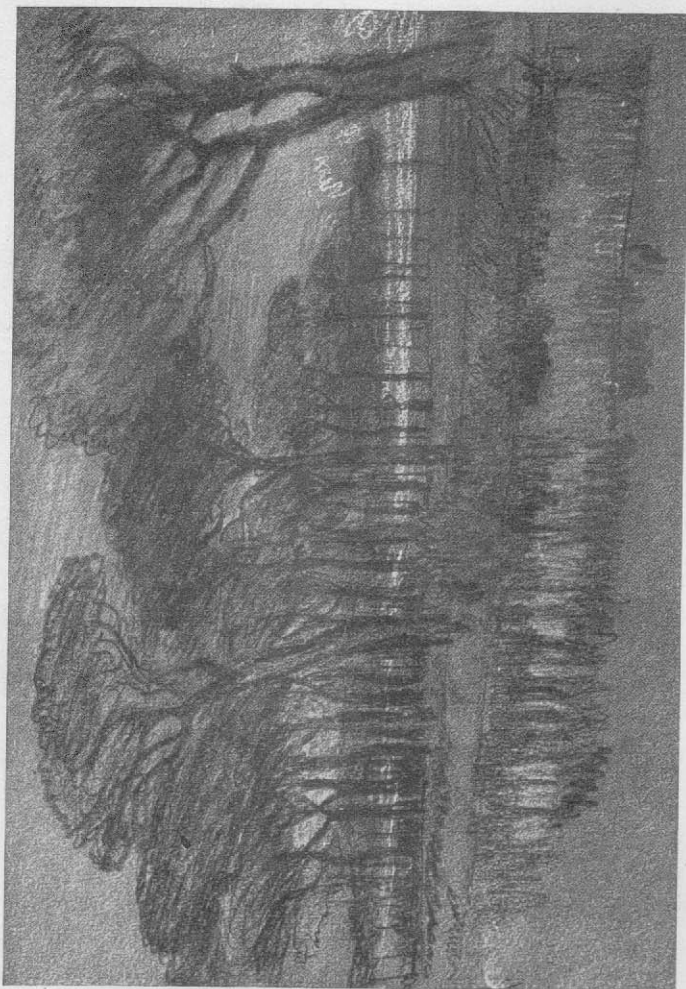
### Society of Western Artists.

During the month of May, the exhibition of the Society of Western Artists will occupy the Main gallery, and to it many Detroiters are looking forward with a great deal of pleasure. It has been a number of years since the paintings by this strong group of artists have been shown in Detroit, and it will be interesting to note the progress made by the society, which has added some illustrious names of her sons on foreign soil.

Among the contributors, I find Julius Rolshoven, Henry S. Hubbell, Freder-

ick C. Bartlett, Oliver Dennett Grover and Frederick W. Freer, who spend a great part of their time abroad where there is more atmosphere of art, and where their advantages of study and accomplishment have been greater. Others who remain at home and find plenty of work in native landscapes are J. Otis Adams, T. C. Steele, Frederick O. Sylvester, L. H. Meakin, E. H. Wuerpel and a host of others.

Besides Mr. Rolshoven, there are two exhibitors from Detroit, viz: Percy Ives and Irving R. Bacon, who exhibited in the Museum last fall just after his return from three years study abroad; Mr. Bacon's pictures were very favorably received by the Society and one of them was purchased by it.



THE PINETA, RAVENNA. By Joseph Pennell.  
In the Water Color Exhibition.

## SPECIAL EVENTS.

During the quarter closing April 1, the following noteworthy lectures have been given at the Museum:

"Women's Influence in Art" for the Detroit Review Club by A. H. Griffith.

"The Yellowstone" for the general public, given in the evening, by A. H. Griffith.

"Greece and Its Art," for the Wyandotte High School, by A. H. Griffith.

"Pageantry and the Mask," by Miss May Morris, under the auspices of the Society of Arts and Crafts.

"The Citizen and the Public School," by C. N. Kendall, under the auspices of the Twentieth Century Club.

"Historic Detroit" for the Painters and Decorators Association by A. H. Griffith.

"The Venice of Today," by Herbert W. Faulkner for the general public.

Organization of the Detroit Camera Club.

"American Art in Our Collection" for the Franklin School, by Clyde H. Burroughs.

"The Mission of Painting," by Clyde H. Burroughs.

"The Pearl in Art Decoration," by Charles Hugh Stevenson, LL. M., D. C. L. for the public.

"Progress of American Art during the Past Century," for the Twentieth Century Club, by A. H. Griffith.

"Westminster Abbey" for six hundred school children, by Clyde H. Burroughs.

"Egypt and Its People," for the Hancock School, by A. H. Griffith.

"Plastic Art" for the Diversity Literary and Catholic Study Clubs, by A. H. Griffith.

"The Olympic Games," by Charles Burton Gulick, professor of Greek at Harvard, under the auspices of the Detroit Archaeological Society.

"Italy," by A. H. Griffith, for the Detroit Chapter, American Institute of Bankers.

"Good Design in Common Things," by Walter Sargent, of the Art Department of the University of Chicago, under the auspices of the Arts and Crafts Society.

"The Great Buildings of the World," by A. H. Griffith, for the Builders' and Traders' Exchange.

"Popular Entertainment for the Italian Residents of Detroit," in the form of a musical and lecture given under the auspices of the Colonial Dames of Michigan.

Literary and Musical Entertainment given by the Hopkin Club to its friends.

"The Growth of Naturalism in Italian Painting; Fra Angelico, Filippo Lippi and Botticelli" by Oliver S. Tonks, Ph. D., of Princeton University, under the auspices of the Archaeological Society.

"Some Feathered Itinerants," by Prof. Elliott R. Downing of the State Normal College at Marquette, under the auspices of the Audobon Society.

The above events were all open to the general public. In addition might be recorded a large number of classes from the public and private schools which visited the collections in the Museum for special study.



### H. H. Gallison.

From April 15th to May 1st will hang in the Main Gallery, about twenty-five pictures by H. H. Gallison of Cambridge, Mass., an American landscape painter of high repute.

His subjects are New England scenes near the coast, and the artist has devoted many years of his life to perfecting his interpretation of the aspects of nature in that vicinity. He paints in a large way, simple subjects, usually seen through soft mists that give a charm of color and pleasing atmospheric effects. They will be well worth the study of those who are interested in landscape painting of America.

### Models for the William C. Maybury Monument.

An exhibition which will prove of interest to the Detroit public will be held in the Museum some time during the month of April, viz.: the models which will be submitted for the monument to the late Hon. William C. Maybury. In the city where the name of this statesman is a household word, loved

probably more than that of any other citizen that has lived among us during the past two decades.

All models will reach the Detroit Museum of Art not later than March 30, and the condition stipulates that they shall be uniform in size, viz.: one-fifth of the actual size of the monument. No model submitted for competition is to bear the sculptor's name, but will be marked with a symbol which must be placed on the envelope of a sealed letter containing the sculptor's name, as a matter of identification after the award is made. A competent committee of such character as might be expected to be approved by the sculptors of the highest rank, will judge the models and make the award, which will be further approved by the City Plan and Improvement Commission of Detroit, and it is not until after the award is made that the models will be exhibited for a period of two weeks.

The best sculptors of this country are expected to enter the competition, and the utmost fairness will prevail in the choice.



## In Memoriam

### MRS. RICHARD STORRS WILLIS

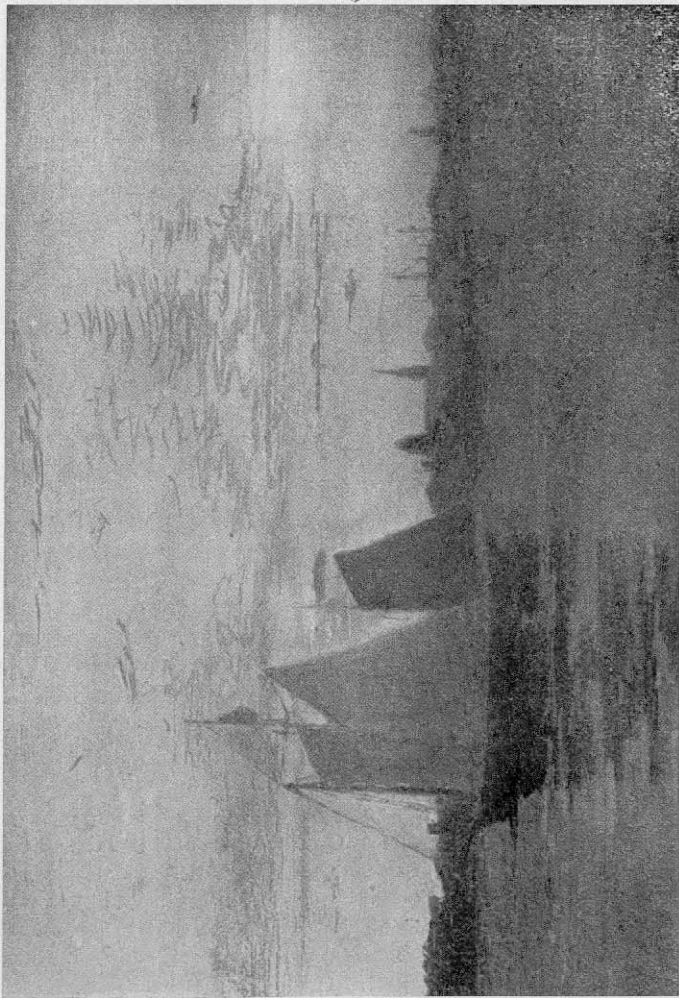
Mrs. Richard Storrs Willis closed a long and eventful life on March 28th, a life well rounded out in good deeds. Her interest in the things which appeal to our better natures was ever manifest in her work. At the time when the Art Loan was inaugurated by the late William H. Brearley, she was one of the most earnest and self-sacrificing in the work of carrying out of the project.

In going over the record of that enterprise, her name and that of her talented husband, the late Richard Storrs Willis, is constantly in evidence, always ready in and out of season to put forth their best efforts for its success, and they had the satisfaction of seeing the interest created by the exhibition end in the establishment of a permanent institution, the Detroit Museum of Art.

It was through the personal efforts of Mr. Willis, ably supported by Mrs. Willis that the only painting ever presented to a public institution in America by the head of the Roman Catholic Church came to Detroit, "The Mystic Marriage of St. Catherine," by Fra Paolino, being the gift of Pope Leo XIII, to the permanent collection of the Detroit Museum of Art.

Nor did their work cease with the close of the Art Loan. As long as Mr. Willis lived he was connected with the institution, rendering it most valuable and efficient service in all its undertakings. The same may truly be said of Mrs. Willis, whose interest in the Museum's success continued to the very last.

In the passing of this good woman the Detroit Museum of Art has lost a most faithful and generous friend, the memory of whom will long be held in high esteem by all who knew her and remember her kindly manner and gentle ways.



"A HARBOR AT SUNSET" by F. K. M. Rehn  
In the Water Color Exhibition

**SUNDAY LECTURES CLOSED.**

It is without parallel, perhaps in the history of this or any other institution where so long a series (seventeen years) of lectures have been given that they have been so uniformly popular and successful. The interest manifested has been so great that at no time during the past seven or eight years have the accommodations been sufficient to care for the large number attending each Sunday lecture. This year's series, which closed Easter Sunday, adhered perhaps more closely than ever before to strictly art topics, and the crowd was in evidence in even larger numbers than ever before, which gives a healthy indication of the state of mind Detroit is in. It is hungry for a knowledge of art, which the Museum is doing everything in its power to gratify, not only in the Sunday lectures, but through exhibitions and every sphere of usefulness which it can command.

**In Explanation.**

This number of the Bulletin, which should have come from the press April 1st, has been held up, in order that good reproductions of some of the paintings might be secured.

**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.

**IMPORTANT EXHIBITION AT ANN ARBOR.**

On May 11 will occur the dedication of the new memorial building at Ann Arbor, and among other things, an art exhibition has been planned which will be of more than local interest.

Mr. Charles L. Freer, who is ever generous with his art treasures will fill the largest gallery with a splendid collection of Oriental art which in itself will be well worth many miles of travel to see. Mr. N. E. Montross of New York will hang another gallery with fine examples of American art. Another will be devoted to the works of Gari Melchers, while a representative collection of paintings by Michigan artists will occupy another.

In this work the Detroit Museum of Art will lend a helping hand and several paintings out of its permanent collection will be sent. This together with the loan of "The Pool," by J. H. Twachtman, which has been requested and will be loaned to the Carnegie Institute at Pittsburgh for the annual exhibition there, will take away many of the more important paintings from our galleries during the month of May.

**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.

