

Bulletin of The Detroit Museum of Art

Published Quarterly

To be had for the asking

Vol. VI

JANUARY, 1912

Number 1

JULIUS ROLSHOVEN.

From January 4th to 21st, an important exhibition of paintings by Julius Rolshoven, of Tunis, North Africa, and Central Italy, was held in two of the East Galleries of the Museum, where they attracted the attention of the art lovers of this city and neighboring suburbs. It is a collection made up of some eighty works of the artist, showing a wide range of subjects and a versatility equal to any occasion. The pictures were delightfully hung under the personal direction of the painter.

It has been some years since this native son of Detroit, of whom we are justly proud, has shown a collection of his pictures in Detroit, and during these years Mr. Rolshoven has attained some new notes which his many friends in this country will be curious to see.

Twenty-seven of these, under the general heading "*Mysticism in Light*," are of Tunis, for which the artist has added a new key of color, necessarily high, but he has carried into these subjects that aesthetic touch for which he is so noted. They are a series of studies in light, and are very refined views of a country, not too delightful to travel and paint in. The Mohammedan religion forbids its adherents being portrayed, and while the artist was giving those momentary glimpses of the people to enliven his pictures, he was being reviled and cursed by the passers-by thus pictured. An artist must have a great inner self to find beautiful things amid a disturbing element of that sort. Small groups of "*Venetian Life*"

and "*Tuscany*" are still different notes painted in a high key. All of these are framed most appropriately in white.

There is one nude subject called "*Fuge in Carnation and Rose*." (In the very titles he gives his pictures he shows his culture and talent.) It is very lovely in color and refined in arrangement, and so sincerely wrought that it commands the admiration of the painter everywhere.

"*A Portrait of My Mother*" is again a different note showing not only his rare ability as a portraitist, but it is executed with a skill and has a beauty of arrangement which commends it as a masterpiece of the decades which are to follow.

"*Her Inward Monitor*," which presents an idea, perhaps never before seen on canvas, shows in two beautiful Early Italian gothic panels, figures of Purity, in the one, listening to her conscience or "Inward Monitor," in the other, a commanding figure with a halo, suggestive of the divine source of the admonition. It is an allegory, so beautiful in design and color, that it would bear the test of hanging beside the great Renaissance masters.

Still others portray interiors of the "*Castello del Diavolo*" in the charming low tones for which he has a wide reputation, and others are scenes of the courtyard painted in the bright sunlight of this thirteenth century castle which is the home of Mr. Rolshoven in Florence.

All in all, it is a most versatile one man show, in which every touch is aesthetic, and every subject satisfying to one's sense of the beautiful.

SOCIETY OF WESTERN ARTISTS.

The Sixteenth Annual Exhibition of the Society of Western Artists opened in the Main Gallery January 4th, to remain through January 25th.

This year's exhibit comprises one hundred seventy eight works, contributed by one hundred and one artists, which is a show of too great a magnitude and of too wide a range of subjects and color to hang with the harmonious effect one could desire. Nevertheless the individual works may be studied to advantage, and in the general tone of the show, it appears better than in some former years. The jury have cut down the number of pictures each artist contributes, averaging less than two for each contributor, but the increased number of exhibitors makes the show about as large as in former years.

The Society of Western Artists is a most commendable organization of the Middle West which has done a great deal in the past sixteen years in maintaining an interest in the cities of the Central States in art. It has always been most active, and thrifty, though at times it has met with many discouragements, and never with the patronage it could hope for. It has been a great educational factor in the lives of the people of the circuit over which it travels and only words of commendation should be spoken for its high minded efforts.

The Society of Western Artists was organized in 1896 for the purpose of uniting artists in fellowship, and of combining their efforts in the advancement of art. The society is organized in chapters, representing various cities of the West, with their corresponding districts, including St. Louis, Chicago, Cincinnati, Indianapolis and Detroit. Artists of the Northwest are members of the Chicago chapter; and Southern and Southwestern artists of the St.

Louis chapter. The jury of selection is always composed of the Executive Board and one delegate from each chapter. During the year 1911-12 the collection will be exhibited, in turn, in Cincinnati, Detroit, Indianapolis, Chicago, Des Moines, and St. Louis.

The Corporation of the Fine Arts Building of Chicago gives an annual prize of \$500 to the best exhibit, which went this year to L. H. Meakin of Cincinnati for his "*Bow Valley, British Columbia.*"

IMPORTANT ADDITIONS.

During the past three months, a number of acquisitions worthy of special note have come to the Museum.

Mr. E. T. Hurley, an American artist employed in the Rookwood pottery of Cincinnati, and whose work is known in Detroit through former exhibitions of his paintings and etchings, has presented ten of his selected etchings to the permanent collection.

A marble has been placed in the staturary court through the courtesy of Mr. H. E. Wetzel, of the well known "Spinaro" or "Boy with Thorn", the original of which is in the Capitol Museum, Rome, is supposed to be a work of the ancient Greeks dating from about the 5th century B. C.

Through the Bailey Co. of this city, who are engaged in the manufacture of high grade casts of important works of sculpture, several other well known pieces of sculpture have been added to the Sculpture Court. The casts given are very useful and much needed ones for the study of the schools, being of such subjects as Nero, Cicero, Caesar, Homer, Beethoven, Longfellow, Washington, Lafayette and Grant. Heretofore the collection of casts have been deficient in most of these historic subjects.

Mr. William L. Stevenson is a collector who has enriched the Museum col-

lection during the past quarter with a loan of his stamps, that I would hold up as an example to collectors and donors. Instead of collecting in a miscellaneous way, or offering his collection in a hap-hazard way, he has shown great discrimination and arrangement. He has loaned a beautifully arranged collection of stamps which is a complete collection of the postal adhesive stamps of the United States showing all the different designs, and intentional changes of color, and he expresses the intention of keeping it up to date. A collection of this kind is of real value and interest, where the influence of a miscellaneous collection is but momentary.

The thanks of the library are due Mr. James C. Inglis of The Great Western Railway of England, for a very excellent and finely illustrated series of books on the British Isles, which will be of great help to those planning a tour to England, Scotland, Ireland or Wales, in mapping their route, and choosing the spots of especial interest, historically or pictorially to be seen.

ADDITIONS TO THE WARD COLLECTION.

Two new pictures have been acquired by Mr. Charles Willis Ward for his collection at the Museum of Art, both by Detroit artists exhibiting with the Hopkin Club Painters.

One of them, "*The Old Fireplace*," by Charles Waltensperger, is a Dutch interior, very lovely in tone, and executed at the artist's best period. It might well hang juxtaposed to any of the modern Dutch Masters and not suffer by the comparison. Mr. Waltensperger was one of the revelations of the Hopkin Club show; sure and direct in his technique, and with a fine color sense, he is an artist from whom we may look for great things. The encouragement

which he has received from Detroit patrons has put new heart into him and he will work with more inspiration during the coming year, knowing that his efforts have at last wrung a belated approval from the public.

The other addition is a landscape in oil, "*Sunset, Birmingham*," by Joseph W. Gies which was one of the most virile of this veteran's late works. It has that rare sense of composition for which Mr. Gies is widely known, and shows a vigorous and direct brush work, yet has a quietude and serenity about it and a pictorial quality which pleases everyone.

COMING EXHIBITIONS.

Following the exhibitions now in the Galleries will be others of interest as follows:

January 22 to February 6th, an exhibition of paintings of the Grand Canyon, by such contemporaneous American artists as Elliott Daingerfield, George Inness, Jr., Thomas Moran, F. Luis Mora, Edward H. Potthast, F. Ballard Williams, William Ritschell and George H. McCord, all of them National Academicians or Associates. It will be interesting to note how these great men have treated a subject of the magnitude of the Grand Canyon.

January 25th to February 10th, the Rotary Water Color Exhibition will be seen again on its annual tour. This exhibition always affords variety enough in subject and method to be of interest.

February 6th to March 1st, an exhibition of paintings by Oliver Dennett Grover will be seen in the East Galleries. Mr. Grover's former exhibition in Detroit will be remembered. He is a painter who refines and makes most attractive everything he paints. Mr. Grover finds in Venice and other cities of Italy, most of the subjects which he presents.

the rank and file of cities, shows Detroit to be other than the conservative abiding place of retired capitalists that watched more commerce than goes through the Suez Canal pass Detroit each year without participating in it, a few years ago. And the interest in this Hopkin Club Painters exhibition shows that Detroit is alive to other things than manufacture and commerce.

A colony of good artists such as Detroit has, is of inestimable value to a city, and instead of letting her good ones get away, she must keep them here doing things that will one day make Detroit a place of pilgrimage, just as Nuremberg is, just as Venice is, just as so many cities are. The cities of Europe vie with each other in making their towns art centers, and they offer big inducements to their artists, giving them positions in endowed schools, buying their pictures for their public galleries and buildings, and in other ways providing for the material comfort of men who bring to that city not only the prestige of an art center upon which the eyes of the world will dwell, but great financial returns as well, in the visitors brought to its gates each year. Not so many years ago, Dusseldorf in Germany divided the attention of the world with Paris as an art center. Then Munich shared that prestige and finally took it away from the smaller city on the Rhine by her greater inducements to artists, and today, Berlin which for a long time had little attention focused upon her save as a commercial center and the residence of the Kaiser, is rapidly eclipsing the Bavarian capitol. William II loses no opportunity to induce and encourage the fine arts in his home city.

It is no credit to be known as a purely commercial city; Birmingham and Manchester in England are mentioned in rather contemptuous way because they have never gone in for the

finer side of life. Chicago, which is now beginning to be known for its "Friends of American Art," for a long time enjoyed the questionable distinction of being simply a wonderful business center. The thing that gives distinction to Paris and Dresden on the other hand is the fact that they are art centers.

No city in the middle west should have the spot light for the progress she is making, more than Detroit, and the Board of Commerce has done much to herald this city throughout the world, not only as a commercial center, but as a beautiful city "where life is worth living." To this should be added the distinction that it is an art center. With the added prosperity of Detroit there should be ample support for a number of good resident painters, and added interest in all things artistic.

LECTURES.

The Sunday afternoon talks began the first Sunday in November, and are proving as popular as in former years, the crying need of more room in the auditorium, being the only thing to mar their great success. The Director is taking up this year a popular series of lectures on individual or groups of painters taken in connection with their surroundings and environment.

Owing to the illness of the regular speaker, the services of Prof. N. J. Corey were secured for one of his popular lectures on music, November 27th, and a crowd packed to the doors listened with intense interest to his lecture on "Faust in Music and Art," illustrated not only with stereopticon views, but with selections from Gounod's Opera by such stars as Caruso, Melba, Eames, Plancon, and others on the auxetophone, kindly furnished for the occasion by Grinnell Bros. Prof. Corey's lecture did not concern itself solely with the opera however, but showed

in part how it differed from the poem by Goethe, and in the stereopticon illustrations it was not stage tradition alone which was shown, but many old wood cuts and beautiful engravings which concern themselves with the legend rather than the opera.

Under the auspices of the Audubon Society of Detroit, an important lecture was given November 29th, on "Saving our Birds," by William L. Finley, the state game warden of Oregon who has given years of study to the preservation of birds, and has had thrilling experiences photographing them.

The many special lectures for schools and study clubs, given during the week continue to attract hundreds of people to the Museum.

ARTS AND CRAFTS LECTURES.

Two lectures are to be given in the Auditorium under the auspices of the Society of Arts and Crafts, both by men well versed in their profession, which gives much weight to their utterances.

January 25th at 8 P. M., "What Has Nature to do With Art," or "Realism and Convention" by Mr. Huger Elliott.

March 8th at 8 P. M., "History and Manufacture of Pottery" by Mr. Charles F. Binns.

The public is cordially invited to attend; the lectures are free.

FELICITATIONS.

The Museum and Art Gallery Idea has in recent years received increased impetus, as is shown by the numerous new institutions inaugurated and contemplated. From all parts of the country comes the news of art movements showing the very wide spread interest in art matters. The new Isaac De'gado Museum in New Orleans opened last month with a splendid exhibition, and Toledo, O., on the 17th and 18th of January, dedicated a

beautiful new edifice, in every way worthy of the purpose for which it was intended. A splendid collection of paintings has been brought together for the initial exhibition. Mr. E. D. Libbey, the president, has given most generously of his means and time to make this a notable event. The people of Toledo have reason to be congratulated that they have in their midst a citizen so public spirited, and Mr. Libbey is to be congratulated upon the success attending his efforts.

Minneapolis has just accepted plans for a magnificent building to be placed on the land recently presented to the city for that purpose. Mountclair, N. J., is another city which has adopted plans for a new home for its art treasures, and as is well known, Detroit is not lagging behind.

The magnificent site recently acquired on Woodward Avenue will in the near future witness the beginning of building operations. Plans are being discussed and will soon take shape, for a building that will be worthy of this city and its future growth.

ACQUISITIONS.

Mr. E. T. Hurley, an American artist living in Cincinnati, gave ten etchings.

Mr. H. E. Wetzel loaned a marble "Spinaro" or boy with thorn.

Miss Clara I. Wright loaned a marble bust of "The Novice" by Thorwaldsen, together with a wooden pedestal.

The Bailey Co. of Detroit gave casts of the following:

Apollo Belvedere (reduced copy)

Head of Nero

Head of Beethoven

Bust of Washington

Bust of Grant

Bust of Longfellow

Bust of Homer

Bust of Lafayette

Bust of Caesar
 Bust of Cicero
 A Greek Head
 Head of Triumph.

Mr. William L. Stevenson loaned a complete collection of the postal adhesive stamps of the United States showing all the different designs and intentional changes of color.

Miss Emily E. West gave a copy of Milton's *Paradise Lost* dated 1751.

James C. Inglis, Esq., General Manager of the Great Western Railway Co., of England, gave the following books:

The Cathedral Line of England
 North Wales, The British Tyrol
 Southern Ireland
 The Cornish Riviera
 Rural London
 Historic Sites and Scenes of England
 Wonderful Wessex
 South Wales.

Mrs. Margaret Thomas loaned three Flaxman pitchers and two copper coins.

Mr. Henry Elskamp loaned an antique gold watch.

Mrs. Anna H. Sparkin loaned a fine collection of laces.

NEIGHBORS.

It is a source of gratification to the Trustees of the Detroit Museum of Art to know that the paintings in our permanent collection are not only of interest to the citizens of Detroit but that they are also the means through which other people in other cities may receive enjoyment and pleasure.

Since the last issue of the Bulletin we have loaned to the American Federation of Arts "*Unfolding Buds*," by Willard L. Metcalf, for exhibition in a number of cities in the south; "*The Wedding*," by Gari Melchers, is now in the exhibition of selected paintings at the John Herron Art Institute, Indianapolis; "*The Recitation*," by Thomas W. Dewing, "*The Ball Players*," by W. M. Hunt, "*The Vespers*," by Gari Melchers, and "*The White Veil*," by Willard L. Metcalf, have been sent to the inaugural exhibition of the new Toledo Museum of Art.

This interchange of courtesies by the various Museums cannot fail to prove of great value to all as it broadens the knowledge of art among the people.



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"THE WAVE"—By Charles H. Woodbury.
 Exhibition of Selected Water Colors by American Artists.

RECENT EXHIBITIONS RE- VIEWED.

During the month of October a special exhibition of paintings by Alexander Robinson was held in the Main Gallery. There were in all some fifty pictures of subjects from the Old World, principally Holland, Italy, Spain and Algiers. Mr. Robinson is one of the American artists who is forging to the fore in the world of art. He is known for his color, and has many honors to his credit.

Alexander Robinson was born at Portsmouth, N. H., 1869. He studied at Lowell School of Design, Boston, Mass., Boston Museum of Art and Academie Julian, Paris, under Doucet and Constant. Mr. Robinson is a member of the Societe Internationale de Aquartistes, Paris; Societe des Arts et Letters, Paris; American Water Color Society; United Arts Club, London; New York Water Color Club; Labour Art Society, Brussels; Royal Society, Belgium; Salmagundi Club, New York; Cercles Artistiques of Bruges and Tournai.

Examples of his works are to be found in the Musee Communal a Ixelles, Brussels; Museum, Moscow; collection of Octave Maus, Museum Ixelles, collection of M. Wauters, Director of Royal Museum, Belgium; and in the permanent collection of the Museum at Toledo, Ohio, by painting "*Interior of a Dutch Church*," and also by a group of pastels.

MRS. MARIE PERRAULT.

From October 7th to 23rd, Mrs. Marie Perrault who had just returned from Europe to her home in Detroit, gave an exhibition of paintings and sketches made during her seven years abroad, where she had been studying in Paris, Brussels and The Hague, and painting the Dutch subjects of which she is very fond. The result of her serious study was highly commented on by her many friends in Detroit. Mrs. Perrault

has made many friends abroad and is a member of several art clubs there. Many of her pictures have been purchased for important public and private collections of note in the European capitals.

C. HARRY ALLIS.

During the month of November the many friends and acquaintances in this city of C. Harry Allis were given an opportunity to see an exhibition of his paintings in the Main Gallery, and the occasion was of much interest locally. Mr. Allis presented some eighty of his landscapes to the public gaze, and it is gratifying that so many were sold.

Before the artist's departure from Detroit some years ago for France, where he has resided the past seven years, he was remembered as a painter of landscapes in poetic mood, but at that time water-color was his stand-by medium, and it was largely through his enthusiasm that the Detroit Water Color Club, of which he was vice-president, was held together. In his present exhibition the painter had some water-colors of charm, but his oils were more in evidence.

His change in medium from water-color to oil was influenced no doubt, by his exhibition in the Salons and other places in France, where a group of water-colors as everyone knows who has visited a Salon with its enormous canvasses and riot of color, would be somewhat over-shadowed. Anyway his working in oils has greatly increased his range of subject and execution.

THE HOPKIN CLUB PAINTERS.

Unusual interest was shown in the exhibition of the Hopkin Club Painters which opened in the Main Gallery December 4th and continued throughout the month. Large crowds gathered to view the pictures and to meet the exhibiting artists, and many to buy pictures. Thirteen were sold on the opening night, and there was an exhibit of twenty-

eight sold tags underneath the pictures at the close of the show. This encouragement on the part of the Detroit public will warrant making it an annual affair.

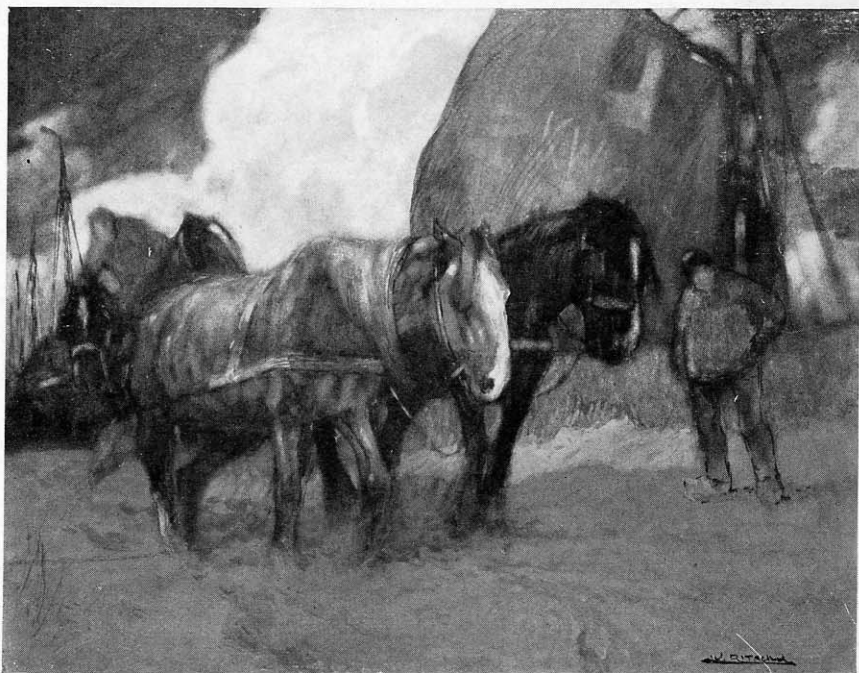
It has been a number of years since the men painters of whom Detroit and vicinity boasts some fifteen, have held an exhibition of this kind in Detroit.—

The Hopkin Club Painters take their name from the Hopkin Club of which they are members, and which is a social organization formed at the time of the last exhibition of Robert Hopkin held in the Museum just previous to his death. The Club is made up of not only the painters who like the sturdy old Scotchman, are working out their destiny at home, but the many friends and patrons of Hopkin as well who are inclined to befriend art in Detroit. Some day it is hoped that the Hopkin

Club may become as great a factor in the art promotion of this city as the "Friends of American Art" are in Chicago, and in the meantime, the painters of the club through this and the exhibitions which are to follow from year to year are taking upon themselves a large share of the work of furthering an active interest in art.

The late Robert Hopkin was represented in the exhibition through the courtesy of Messrs. William A. Ducharme who loaned his painting entitled "*The Flying Dutchman*," and John F. Dodge who loaned "*The Bait Gatherers*," both of them exceptionally good examples of the veteran marine painter.

The exhibition had variety. There were sixteen exhibitors, whose works were hung in groups, and yet a most satisfactory result as a whole obtained. The number of exhibitors and the excel-



"BEACHING THE BOATS"—By William Retschel.
Exhibition of Selected Water Colors by American Artists.

lence of the paintings was everywhere commented on; to many it was a revelation that this city boasts so virile a colony of artists.

Murray MacKay, one of the best trained exhibitors, whose color is clear and fresh, and whose works display a decorative quality quite distinctive, had a group of portraits and landscapes, of which "*Judge Brooke*," a recent commission which will eventually hang in the Supreme Court at Lansing, is not only a portrait expressive of the dignity and poise of the eminent jurist, but has an appeal for its design and good color. And one of the most pleasing things in the whole show from the painter's standpoint was his "*Portrait*" of a red-headed boy in a green blouse. His handling of it shows no timidity, but a thorough mastery over his palette.

Albert E. Peters had a group of landscapes made at Birmingham that showed his marked ability for the painter's calling. They are not only good in color and composition, but the handling is masterly.

Irving R. Bacon showed a group of landscape and animal subjects not as creditable as he could wish, as many of his best works had been sent to the big exhibitions in New York and elsewhere, and others were eliminated by the rule that nothing before exhibited in Detroit would be shown. He had, however, a selected group which attracted attention.

Joseph W. Gies, a veteran who has resided here the past twenty years, and one of the most finished artists we have, had a pleasing group of portrait studies of men and women. Of particular refinement and strength were his "*Girl with the Chrysanthemums*" and a "*Portrait Study*" of a man, which were given the place of honor in his group. Few men show the rare sense of composition of Mr. Gies. The encouragement which he received was of a sub-

stantial kind, and should be an inducement for him to show the public more of his excellent things from time to time. He is a virile painter with a hand of rare cunning in the execution of his works.

F. W. Henrich's watercolors attracted the attention of all visitors though in size they were the least conspicuous; but in refinement of coloring and choice of subject they are very large things. No man has a better knack of handling this medium.

One of the most serene notes in the exhibition was a group of five sketches, so called, by John P. Wicker, although their decorative quality leaves nothing to be desired. They have good color, and were tastefully framed, and the artist was extremely modest in calling them sketches.

Charles Waltensperger had a group of seven paintings, all figure subjects, four of them Dutch Interiors, and three Japanese Lantern effects. No exhibitor displayed a finer sense of arrangement or a better technical ability. "*The Old Fireplace*" would hang juxtaposed to the finest of the Modern Dutch Masters and not suffer by the comparison. It was purchased by Charles Willis Ward, Esq., and will remain permanently in the Museum.

Percy Ives showed a new note in his "*The Awakening*" and "*The Blue Lotus*," that promises much for the future decorative quality of his work. They are good ideas, cleverly worked out.

Ivan Swift showed a well arranged group of Michigan landscapes. They were little poems in paint. His good color sense is combined with a rare talent of throwing a beautiful veil over the commonplace subjects which surround him. He has given us a new vision of the hills, and meadows and trees which we too often pass as unworthy of notice.

Francis P. Paulus was represented by

two Lisbon subjects unusual in style, but very select in arrangement and harmonious color.

Edward J. Packbauer was represented by a group of landscapes which call attention to the subjects about our own doors. His things are broad in treatment and show a good striving for composition, light effects and atmosphere, and his values are well maintained.

A group of color sketches by Roy C. Gamble were very pleasing. Though he has not passed his quarter of a century in years, he has a fine technical training, unusual in so young a student. Many of his studies are foreign impressions of light and color.

A. B. Wenzell, of New York, made a charter member of the Club because of this city being his former home and because of his close association with Robert Hopkin, so far showed an interest in the exhibition as to send one of his typical canvasses which added much interest to the exhibition.

George S. Hodges of Pine Lake, who has lived in retirement since his return from Paris, trying to assimilate the ideas there inculcated, exhibited a group of landscapes and other subjects, which show that he is working out his salvation as a painter very well. His winter scenes were particularly good. His technique appears simple, getting much out of little without apparent effort. His color harmonies are quiet but compelling.

Charles B. King was represented by three paintings done during days off from business, which were fine in arrangement and color.

PAUL HONORE.

An exhibition which attracted considerable attention was that of the Studies and Sketches for Mural Decorations by Mr. Paul Honoré of this city, held in the East Gallery in November, and much interest was shown in his initial exhibition.

Mr. Honoré, while having a wide circle of friends and acquaintances in Detroit has never exhibited before, and no one save those most intimate with him, and those who have employed his talent, were aware of his rare qualifications to boldly enter the arena of his chosen field. Many of the studies by the artist were done while he was abroad under the eye of that master of composition, Frank Brangwyn, and though they are mere impressions taken from nature here and there, they invariably show fine arrangement of spaces and masses, and breadth of treatment. The years of training which he has had have been well spent, and he finds himself well equipped to share in the production and promotion of the beautiful.

Mr. Honoré studied in the Pennsylvania Academy of Fine Arts, and in the Detroit Art Academy, now the Detroit School of Fine Arts, and with Frank Brangwyn, of London, England, where he went to acquire the principles of composition, so necessary in the successful mural decoration.

MRS. SAMANTHA L. HUNTLEY.

During the month of December an exhibition of portraits in oil by Mrs. Samantha L. Huntley hung in one of the East Galleries. There were only a dozen portraits in the group, but they were of unusual interest from the fact that three of the group were subjects well known in Detroit.

Director A. H. Griffith of the Museum was one of the strongest and most satisfactory portraits, and this has been presented to the Museum by a friend of the Director who felt that it should form a part of the collection with which the subject has had so much to do during twenty-one years of service.

Portraits of Mrs. Charles L. Palms and Miss Isabel Palms are also in the group, the pictorial quality of the latter

splendidly acquired with a masterly technical skill, now gentle, now forceful, but always with an absence of timidity.

Of her other subjects of prominent people in many states, her portrait of Rt. Rev. John J. Glennon, Archbishop

of St. Louis gave the artist an opportunity to show her color sense.

In fact the entire group was well chosen to show the masterly training of this artist, who is rapidly making a name for herself throughout the country.

In Memoriam

At a meeting of the Trustees of the Detroit Museum of Art held Jan. 15th, the following resolutions were passed and spread upon the records:

In the death of ELISHA H. FLINN the Detroit Museum of Art lost a warm friend who was always interested in its work and progress. Particularly was this so in anything of an educational nature, or that seemed to be for the general good of the people.

Resolved, that the Officers and Trustees of the Detroit Museum of Art fully realize that they and the citizens of Detroit, in the death of Mr. Flinn, have sustained a loss which they deeply feel, and that they desire to express to the family their sincere sympathy in their bereavement, and be it further

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

By order of the Trustees,

A. H. GRIFFITH,
Secretary.

In Memoriam

The Trustees of the Detroit Museum of Art learn with deep regret of the passing from this life of MRS. WILLIAM H. STEVENS, who for several years had taken a deep interest in the work undertaken by the Museum, and in many ways had encouraged it in its efforts for a greater and more useful future. Be it

Resolved, that the Officers and Trustees of the Detroit Museum of Art deplore the death of Mrs. Stevens, and sincerely sympathize with her family and friends, and be it further

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

By order of the Trustees,

A. H. GRIFFITH,
Secretary.