

Bulletin of The Detroit Museum of Art

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NEW PICTURES ADDED.

Through the gifts of Mr. Frederick K. Stearns and Mr. E. Chandler Walker.

SERENITE BY MAURICE CHABAS.

The Detroit Museum of Art is just in receipt of a new picture, direct from Paris, which has been placed on view in the Main Gallery, the gift of Mr. Frederick K. Stearns, who has been spending the past year abroad.

It is entitled "*Serenite*," and is by Maurice Chabas, a contemporary French artist, whose standing is well known

and whose pictures bear the distinction "Hors Concours." He is mentioned in the reviews with the more noted exhibitors of the Sa'on. Maurice Chabas received much respectful attention at the Salons of 1911 and 1912 by the compelling decorative qualities of his works, even though he resorts neither to a riot of color nor a play of vigorous brush work, which is the rule rather than the exception in that mad effort to catch the jury, the public gaze, and particularly the eye of the critic, in the



"THE LESSON"—By Jean Geoffroy.
(*French School*)

Presented by Mr. E. Chandler Walker.

Salons. It is pleasing to note that sanity of view, purity of form and high ideals like those which Maurice Chabas possesses, is in the latter day exhibitions getting their just due.

The Trustees of the Museum are greatly elated over this latest acquisition, through the generosity of Mr. Stearns. While they have been bending their energy and the small means at hand in acquiring pictures by American artists, for the permanent collection, contemporary European art has of necessity been left out of their calculations, and it is both gratifying and stimulating to have friends abroad who keep the Detroit Museum in mind while witnessing the triumphs of the foreign masters.

M. Chabas' "*Serenite*" is at variance with all other pictures owned in the museum, in that it is purely and perfectly a decoration. Two figures draped in the loosely flowing garments of the classic Greek,—which lends itself so admirably to harmony of line,—are looking past a high promontory onto a placid lake. The quietude of the twilight hour with its subdued color scheme is sufficient reason for the title "*Serenite*" but the picture is serene from an artistic standpoint as well, so simple and quiet are the forms and lines that blend into the harmonious design. The conception is not only noble, but the color scheme in blue and green is an admirable harmony. The painter's technique, even, adds to the quietness of the decoration; it is lacking in that vigor which advertises itself. The coloring is very luminous.

"THE LESSON," BY JEAN GEOFFROY.

Mr. E. Chandler Walker, whose patronage of the fine arts has made him known in Europe and America, and whose private collection in Walkerville is a rare treat because of the fine discrimination shown in bringing it together, has again presented a work of

art to the Detroit Museum of Art, in which it will ever take pride.

The painting, entitled "*The Lesson*," is by Jean Geoffroy, a French painter, born at Marenes in 1852. It shows a group of children singing or reciting, from papers which they hold in their hands. The teacher is not in evidence, but the attention is happily concentrated upon the children, whose varying expressions and attitudes are not unlike those all of us have seen in the schoolroom.

That the painter Geoffroy was a pupil, or came under the influence of Bouguereau, is apparent in the coloring and drawing. There is much of individuality in his choice of subject and arrangement and he is greatly to be commended for the human appeal that there is in his pictures.

Jean Geoffroy's reputation abroad is an enviable one, though few of his pictures have found homes in America. He received the Medal of Honor, at the Paris Salon of 1881, medal of the 3rd class, 1886; medal of the 2nd class, and Chevalier of the Legion of Honor, 1897; Officer of the Academe du France, 1885; Gold Medal at the Exposition Universelle, 1900; Officer of the Societe des Artistes Francaise. His picture, "*Children Cripples in the Hospital*," was purchased by the French Government for the Luxembourg Museum, and most of the prominent Museums throughout Europe possess examples of his work.

Mr. Walker in this, as in his former gifts, presented the picture in a most unostentatious way. He loaned the picture to the Museum over a year ago, and in the interim, not only came in several times to satisfy himself that it would be a worthy addition to the Museum's permanent collection, but in this way gave the officers and trustees of the Museum ample opportunity to find out if the gift would be an acceptable one. On a recent visit, he inquired if the picture was generally liked, and on



"SERENITE"—By Maurice Chabas.
(French School)

Purchased by Mr. Frederick K. Stearns at the recent Paris Salon, where it was received "Hors Concours," and presented by him to the Detroit Museum of Art.

being assured that it was, said to add it to the permanent collection.

The sum total of Mr. E. Chandler Walker's benefactions to the Museum can never be named. He has served as President of the Board of Trustees two terms, and during that time the progress of the institution was very marked, while as Trustee, he has ever been ready to bring his energies and sane ideas to the deliberations of the Board, and to back them up with the material assistance needed in carrying

them out. He was one of the largest contributors toward the fund for the new Museum site on Woodward avenue, and a regular contributor to the Picture Fund, through which the Museum has added some of its best paintings, and to whose stimulating effects, the addition through gifts and bequests of many more, can be traced. And in addition to all this, he has presented invaluable paintings to the number of nine as follows: "The Wedding," "Portrait of Ike Marvel" and "Portrait of Mrs. Melch-

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ers" by Gari Melchers, which with the two other paintings by this artist acquired through other channels, gives the Detroit Museum a splendid representation of the artist who went out from this city, and has made for himself a name not eclipsed by any living painter today. He has given "*A Bit of Amsterdam*" by Hans Herrmann, "*The Wreck*" by Eugene Isabey, "*In the Gloaming*" by H. Golden Dearth, "*Femmes et Enfant*" by Mary Cassatt, "*The Return of the Flock*" by Constant Troyon, a fine work by the noted French animal painter, whose canvasses today command fabulous prices, and "*The Lesson*" by Geofroy.

While the Trustees only have known of the extent of Mr. Walker's interest in the Detroit Museum of Art, appreciation of his gifts has not been lacking; the people at large who visit the Museum have noted the additions, one at a time, of the above works of art, and their enjoyment of them has brought them again and again into the Museum. Then, too, these pictures have greatly helped the Museum's standing abroad. Other Museums have desired them in special exhibitions, and the people from other cities who visit our Museum, and encounter in our galleries a group of Melchers like that we possess, together with the other splendid examples of American art, examples of Isabey, Troyon and other foreign masters, scatter broadcast throughout the land the news that Detroit has a fine Museum of Art.

Mr. Walker has paved the way for benefactions from others, equally able to make them, by setting the example, and by pointing out the needs of the Museum. He realizes perhaps, as no other man, how well this Museum has done with its limited resources. He knows the small amount of money available each year for the purchase of pictures, and that that little is confined to

the purchase of American art, and he has given, single-handed, nine paintings by well-known masters whose work the Museum could not have acquired in any other way. He has pointed out that the Museum needs endowment funds to acquire the works of art which it lacks, and which it can hope to acquire in no other way, and it is earnestly hoped, that when the new Museum is erected, and provision made for taking care of a fine collection of which we now have but a nucleus, that through gifts or bequests funds will be provided, the income from which may be used to keep the permanent collection abreast of the times by the purchase, as opportunity presents, of the world's masterpieces, which will make of Detroit a center for the pilgrimages of all who love the beautiful.

ETCHINGS BY E. T. HURLEY.

The print collection of the Detroit Museum of Art has been enriched by ten etchings, presented by E. T. Hurley, a well known painter and etcher of Cincinnati. Mr. Hurley, a student of the Cincinnati Art Academy under Duvenceck, is an artist who finds picturesque subjects close to home, whose adequate training and enthusiastic work has enabled him to make remarkable progress in the world of art. He is vice-president of the Cincinnati Art Club, a member of the Society of Western Artists, the Chicago Society of Etchers, the Richmond Art Association, and the Crafters' Company of Cincinnati.

He received a Gold Medal at the St. Louis Exposition, 1904, for originality in Art Workmanship.

He is represented in the permanent collections of the Cincinnati Museum, Richmond Art Association, John Heron Art Institute of Indianapolis, the British Museum, London, and the New York Public Library.

EXHIBITIONS.

PAINTINGS BY PHILIP LITTLE

The first exhibition of the season of 1912-13 opened Tuesday, October 1st. It represents the work of but one man, Philip Little, and contains twenty representative works.

Philip Little is an American artist, and one might underscore the American, for he is very partial to home institutions, all of his pictures being of American subjects among which he was reared. He believes in American art, and art schools, and has steadfastly declined to think it necessary to spend a number of years abroad in study. He has, however, been a student in some of the best American schools, among them the School of Design of the Massachusetts Institute of Technology and the School of the Boston Fine Arts Museum.

Always a lover of out-of-door life, while a student, he spent every spare moment in the study of nature, saturating his mind with the effects that he had for years lived with, and which had unconsciously impressed themselves on him. By close observation and careful study, he has slowly but surely climbed to a deserved recognition.

In the twenty pictures now being shown at the Museum are recorded the moods of American landscape with a forcefulness that shows the life-long acquaintance of this man with his subjects, backed by an adequate training in his profession. The sense of design and arrangement seems to be in his finger-tips rather than in the analytical cells of his brain, and this gives a spontaneity to his work that is pleasing. His color is from the heightened palette of the impressionist who believes in the purity and brilliance of the pigment as the first requisite.

Content with the moods of nature, he does not set down in his canvasses a detail of the landscape features before him, and perhaps in this particular he

will not please all those who visit the exhibition; but in the atmosphere with which he clothes his landscapes, and in the good coloring and composition, he excels.

The exhibition will remain during the month of October.

ETCHINGS BY JACQUES CALLOT.

An exhibition of etchings has been installed in the print case in the library, being the engraved work of Jacques Callot, an artist of the French school, born in 1592, died 1635. They were selected from the James E. Scripps Collection, now owned by the Museum. One series, "*The Miseries of War*," depicts the horrors of sixteenth century warfare; another "*Beggars*," and separate ones entitled "*The Great Stag Hunt*" and "*St. Boniface Preaching*," are among them.

Jacques Callot was an etcher of extraordinary originality, whose adventurous youth had given him opportunity to study the lower orders of humanity. His "*Beggars*" and soldiery are ugly in their realism, but are to be admired for their grasp of character and power of drawing. He may be ranked as a forerunner of Rembrandt, as his methods were adopted with much success by the Dutch masters.

The importance of a collection of prints such as that possessed by the Detroit Museum of Art cannot be overestimated. Among the choicest works of art of past centuries were engravings, etchings and mezzotints. Since the first production by means of the printing process in the early fifteenth century, art has been enriched by very many works in black and white, and the art of the etcher and engraver carried to a high degree of perfection. So great is the lure of the Burin, Drypoint and Rocker to the artist, and so satisfying is the result obtained with these tools of the

graver's art, that in spite of the various chemical and mechanical methods of engraving that have revolutionized printing in the past few years, the art of etching and engraving has most excellent and ardent devotees in Holland, France, England and the United States.

To quote a high authority, "Original engravings and etchings bring us closer to the creative artist, we see a more intimate side of the man and his work than any other form of art expression, unless it be in his drawings and sketches, and these, alas! in the case of the great masters, are so rare, so much sought for, that they can hardly be counted upon as means of education. If a Museum is fortunate enough to possess any such original drawings, they are to be treasured, but few can hope to own them."

Through the generous gifts of Mr. Charles L. Freer, Mrs. Harriet J. Scripps and others, the Museum has a collection of prints of which it may well be proud, and which is accessible to those interested at any time. But a display of selected portions of the collection are placed on exhibition from time to time, and by following these systematically, many of the people of Detroit have obtained a better idea of the processes of engraving and etching, and have derived much pleasure from the excellent displays thus far given.

During July and August, a selected exhibition of mezzotints by Richard Earlom, an English engraver (1743-1822) of the eighteenth century, who is held in particular esteem on the continent today, was shown in the Library. Mr. James E. Scripps, in choosing for his collection examples of Earlom's work, hit upon the volume "Beauties of Claude Lorraine," many of the finer examples of the great Claude having been engraved by him in mezzotint, and their vigor and command of tone is very admirable.

For those studying the process of mezzotint, these examples by Earlom are very interesting. Mezzotint differs from engraving and etching, in that before the engraver's work begins, the copper plate must have its whole surface roughened by means of a rocker, a steel instrument with a curve edge, which has extremely fine sharp teeth. With this, the "rocking" of the plate is done, first perpendicularly, then horizontally, and after that diagonally, until the complete surface is evenly roughened. A well-rocked plate inked and printed at this stage, would impart a deep velvety blackness. The artist then takes a steel instrument shaped like a penknife, called a "scraper," with which all the parts intended to remain light in the print are scraped. The places from which the burr or roughness is completely removed give the high lights, while those left untouched produce the deep shadows, and intermediary tones are obtained by more or less scraping.

MUSEUM NOTES.

Of course you know, but we would like you to tell your friends, that the Detroit Museum of Art is open FREE every week day, from 9 a. m. to 4 p. m., and on Sundays from 2 to 4 p. m. They may not know that it is ALWAYS FREE.

The first of the Twentieth Annual Series of Sunday Talks on art, history and travel, will be given Sunday afternoon, November 3rd, at 2:30 o'clock.

The first exhibition of the season opened October 1st, and will continue throughout the month. It is a collection of paintings by Philip Little, an eminent American artist. Other exhibitions equally important will follow.

LOANED PICTURES.

During the month of August and September, the special display of two masterpieces of art by eminent American painters in the Main Gallery of the Museum, was made through the courtesy of the City Art Museum of St. Louis, viz.: "*The Wood Cutters*," by Horatio Walker, and "*Preparing for the Matinee*," by Edmund C. Tarbell.

A spirit of reciprocity between the Museums of the land has led to the frequent exchange of important works of art during the past few years, so much so that some of the Detroit Museum's pictures, notably those by American artists, purchased by popular subscription, have been seen in other cities almost as much as they have at home.

This year, the City Art Museum of St. Louis requested of the Trustees of our Museum the loan of "*The Recitation*," by T. W. Dewing, for their summer exhibition, and kindly consented to exchange the two pictures named above from their permanent collection for it, which gives the people of Detroit an opportunity to see examples of two important artists, not as yet represented in our permanent collection.

Horatio Walker, the son of an English officer, was born in Canada, and though largely self-taught, is one of the most forceful and persuasive painters of America today. Returning to the island of Orleans after he had grown to manhood, he devoted his art to the portrayal of the peasant life there to be found in all its simplicity. Here, within twenty miles of Quebec, the descendants of the early French settlers still retain the simple habits of the French peasantry,—“a sturdy race, close to the soil, and drawing dignity as well as nourishment therefrom,” using the same crude implements, and from generation to generation passing along the belongings and utensils of a former age.

These scenes of his early boyhood, Horatio Walker not only found of in-

terest, but was in hearty sympathy with, which no doubt accounts for the convincing portrayal, which he gives to his public. "*The Wood Cutters*" is a fine rendering of the action of two men, the one about to push, the other to pull, the old-fashioned saw. The picture is filled with light and is nicely balanced.

Edmund C. Tarbell has for years been one of the most successful American painters, having almost every honor laid at his door by juries made up of his compeers. He has given a dignity to genre subjects seldom attained. "*Preparing for the Matinee*" presents a harmony of tone, a beauty of lighting, and a dignity of spacing that at once arrests the attention. A woman, seated, is putting on her hat, gazing meantime into a mirror that is just suggested by a frame ornament and moulding.

The Detroit Museum of Art differs in its policy from many similar institutions in this respect—the young men employed in its galleries and corridors are not merely guards, but have been selected and trained in a knowledge of their respective departments so that they may intelligently answer any inquiries and thus be of greater service to the public. The employees have all been in their respective departments for several years, and are thoroughly conversant with the exhibits displayed, and the public is cordially invited to ask them questions regarding anything connected with the Museum, and they are assured a courteous and intelligent response.

The Detroit Museum of Art desires to give every facility to the art student, designer or mechanic who wishes to study or copy subjects in the Museum collection. 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.

BULLETIN OF THE
DETROIT MUSEUM OF ART

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(City Appointee.)
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RICHARD L. WEBBER.....Term expires 1916
(City Appointee.)

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

*Deceased.

EDITORIALY.

I wonder if the men of affluence and wealth in Detroit who are interested in the Museum, ever stopped to consider what is its greatest need!

It has the attention of the public. It is safe to say, that no similar institution in the United States has a larger attendance during the year in proportion to the population, than the Detroit Museum. One of the primary needs of a museum is the interest of the people

it is to benefit. The Detroit Museum has that.

It has the support of the City of Detroit. It has made itself so valuable to the schools and the people at large, that a reasonable sum is cheerfully appropriated each year for its maintenance, making it free to the people at all times. During the summer months it is one of the attractions to the thousands of tourists, and during the winter season it provides successive exhibitions and lectures for our own citizens' pleasure and benefit.

It has, through the untiring energy, love of scientific research, combined with the generous spirit of the late Frederick Stearns, an adequate collection of Natural History, Ethnology, Mineralogy, Archaeology, and material from the Orient, all of which is classified and labeled in a manner that is of great value, and is freely used by the public and private schools.

It has a Sculpture Court with a representative collection of casts of famous antique statues, and some original marbles, which the students of the various art schools are at liberty to study and draw, the Museum providing facilities in the way of easels and drawing boards.

It has a collection of paintings by the old masters, the gift of the late James E. Scripps, which is daily becoming better known and appreciated, and is now regarded as one of the very best in the middle west, and this collection has been further greatly enhanced through the additions made to it by Mrs. Harriet J. Scripps.

Through purchase and many generous donors, the collection of modern paintings has of late years become of such importance that the loan of many of its treasures are requested from time to time for special exhibitions in other cities.

Its circle of friends are such, that unstintingly from their purses came

thousands of dollars to secure a site for a much needed new Museum, and plans for the first unit of this structure are now under way.

But it needs new friends, who will interest themselves particularly along the lines of American art,—friends who will lend their influence and means toward making the collection of paintings better. Funds for the purchase of good examples from the brush of our best painters, is the greatest want. An endowment, the income of which will enable the Museum to take advantage of the opportunities offered now and then to secure a masterpiece, is what it most requires. Bequests for specific purposes that will enable us to fill the gaps in the collection, and keep its future progress abreast with the progress of the world's art, is this Museum's crying need.

What finer memorial can there be, than a Memorial Fund for the purchase of works of art! Every work acquired through it is a monument, which not only perpetuates the name of the giver, but adds a brighter halo, a more lustrous personality as the years go by.

We have two or three of these funds, but in a city the size of Detroit with all its wealth, there should be more of them.

At the request of a young director of a new museum in a western city, Director Griffith wrote him a letter of advice, based on his experience of over twenty years at the Detroit Museum of Art. The general rules laid down in that letter appear so fruitful, that it is believed they will be of interest to others. An excerpt of the letter follows:

"In order to secure the interest of the city, you must make the museum of value to the citizens, and I have found no better way than through the public and private schools. Get in touch with every teacher. Let them know that you

have an exhibition, get them to visit the Museum in groups or in large bodies. Be sure to have someone who can take them about and talk to them of the various objects in an entertaining way, so that they will realize that the visit was profitable.

"Loan them such articles as are not too fragile, that they may study them in the schools. When you have once secured the teachers' and pupils' interest, you reach the parents and older people of the same household.

"Be on good terms with the public press. Give them every bit of news in as interesting a way as possible. The articles need not be long; a few lines about something every day or two will keep your institution before the people.

"Make your Sundays of particular interest to all the people. During the winter months and bad weather, the Museum should take the place of the parks with the additional value that it is educational.

"Reach all the study or other clubs in your city; find out what they are interested in and see if you cannot do something that will secure their cooperation.

"The Museum and art gallery should be the center round which should gather every interest connected in any way with art, literature and music. Make it the point where everyone will feel that they can get information on any subject no matter if it is not connected with your work, and for this purpose I would suggest that you begin at once with a scraparium such as I showed you when you were here. In this you can gather all the floating bits of information and have it ready at hand when needed.

"I would urge upon you that your museum be *free*. That the interest of every person be secured to in some way aid in the work. Make the poorest as well as the richest feel that it is their

museum, according to all the same courteous treatment. Exclude every feature that in any way appears to be for the benefit of a class. Be thoroughly democratic, and you cannot fail of success."

ACQUISITIONS.

Mr. E. Chandler Walker gave an oil painting by Jean Geoffroy, entitled "*The Lesson*."

Mr. Frederick K. Stearns gave an oil painting purchased from the Salon at Paris, entitled "*Serenite*," by Maurice Chabas.

Mr. E. T. Hurley, of Cincinnati, gave ten of his etchings, as follows: "*Good Friday Pilgrimage*," "*Mount Adams' Church*," "*The Harvest Moon*," "*The Midnight Mass*," "*Lovers' Lane*," "*Echo Valley*," "*The Minuette*," "*The Canal from Alex's House*," "*Meditation*," and "*The Point*."

Miss Clara Avery gave 110 large photographs of scenes in Spain, Italy, Egypt, France, England, Mexico and America, and paintings by the Old Masters.

The Misses Pitkin gave two volumes of the work of Rev. Dr. John Tillotson, Archbishop of Canterbury, published in London, 1717.

Through the gift of the late Hattie Mullett Farrar and Dr. Anna M. Starring, the library is enriched by many books, and many additions of interest have been made to the historical collection.

Dr. Jose P. Alacan, of Havana, Cuba, presented a piece of fractional currency, issued by Spain for use in Cuba, dated 1883.

E. H. Ryder gave an old lamp, hand-made, about 75 years old.

Miss M. G. Wilkins loaned a number of pieces of Oriental pottery and bronze.

COMING EXHIBITIONS.

During the season of 1912-1913, while the number of special exhibitions will not be large, owing to the small amount of gallery space available for this purpose, those that are shown will be of a higher standard than ever.

Until November 1st, paintings by Philip Little are being shown.

During the month of November will be shown in the Main gallery, a collection of about twenty-five good pictures by Gardner Symonds, A. T. Van Laer, Frederick J. Waugh, George W. Bellows, Cullen Yates and other American artists, which comes to the Detroit Museum, through the co-operation of the National Arts Club of New York. Those who remember the former exhibition from the National Art Club, shown in Detroit two years ago, will know what a great treat is in store for them.

December 4th to 25th, will be held the Second Annual Exhibition of the Hopkin Club Painters, in which will be shown the new work of the Detroit and Michigan artists. This year Gari Me'chers, Julius Rolshoven, Myron Barlow, Francis P. Paulus, E. Murray MacKay and other men living abroad, will be represented.

The Annual Exhibition of Water-Colors by American Artists, selected from the big exhibitions of the East, is always popular with the Detroit public, and will again be seen this year, the date of its coming being February.

In March, a collection of marines by Charles H. Woodbury, one of the best of the marine painters of America, will be shown.

In April, American landscapes by Leonard Ochtman, one of the men who has brought fame to our American Landscape School, will be exhibited.

Other equally good exhibitions will be announced later.

In the Oriental collection of ceramics, fabrics, wood carving, metal work and lacquers, the designer and decorator will find an endless number of themes and suggestions adapted to their work and well worthy of their consideration.

The old idea of a museum was to properly arrange on the walls and in cases, valuable and interesting material, and open the doors, and if the people came, well and good, and if they did not,—Oh, well! it was their own loss. Of late years, however, the fact has gradually developed that the true work of a museum does not end with the exhibition of works of art, and the placing of historic and scientific material. In truth, this is but the beginning of the work, for to make these things of real worth to the public, every effort must be put forth to make them intelligible to the visitor and so secure his interest; that he will come again and again and bring others with him.

For the past twenty years, the Detroit Museum of Art has made a specialty of the educational side of the work. Photographs, lantern slides and other material has been loaned freely to the public and private schools, and the services of any employe is always freely given on request. Questions, often requiring considerable research are frequently asked, and no labor spared in order that they may be answered. This we believe to be the mission of the museum, and the appreciation of those who use the museum inspires greater endeavors on the part of those active in the work.

One of the large conventions he'd in Detroit during the summer, was that of the National Retail Monument Dealers' Association. Previous to the gathering, the officers of the association had requested the Director of the Detroit Museum of Art to repeat a former lecture which he had given the state association a year or two before, and which had attracted wide attention. Mr. Griffith willingly agreed, but said that it would have to be a new lecture on the same subject, as he had not kept the notes of the former one.

On the afternoon of August 28th, the delegates with their families and friends visited the Museum, and after reviewing the collections in the galleries, were ushered into the Auditorium, where President F. R. Stewart congratulated the members on the splendid attendance at the meeting, and in a few well chosen words introduced the speaker, who entertained them for over an hour with stereopticon views of the great monuments of the world, around which he wove fact and story in such an entertaining manner that it was unanimously voted to have been one of the most important features of this convention.

The various trade journals have given much space to the address, and a number of letters have been received thanking the Museum and the speaker.

The Galleries of the Museum contain valuable paintings by celebrated masters, both ancient and modern, which form the permanent collection.

