

Bulletin of The Detroit Museum of Art

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IMPORTANT GIFTS.

PEWABIC POTTERY.

Mr. Charles L. Freer has presented to the Detroit Museum of Art three carefully selected examples of Pewabic Pottery, together with a beautiful ebony table, and case especially made to receive them, and the whole makes one of the most beautiful accessions of the year.

The exhibit has been placed in the lower corridor where a side light may play upon the glazes and bring out their values to the best advantage.

When one steps into the room and the whole object comes within his vision, a sudden impression of a large jewel case with three colorful precious gems comes over him. In the center is a large vase in blue and gold that dazzles one with its brilliance and lustre, and the blue cropping out from underneath here and there is a most wonderful blue, with depth and luminosity. It is a fusion of blue and gold that baffles description. To the right of it is a bowl with a neutral basic glaze from the depths of which seems to sparkle a myriad of elusive gems, which play over its surface. Light is the sesame that opens the door of the hidden treasure. No less attractive is the bowl on the left, of a vastly different blue, not a highly polished surface,

but a dull glaze with depth and quality of color hardly to be excelled. About the top is an overglaze that suggests the melting and pouring of the most precious pearls over the blue, which have retained all their opalescence in the decorative use to which they have been put.

There is always excellence of texture which is as much the aim of the makers as the production of beautiful color.

One is impressed with the variety of color and texture and shapes. No doubt the donor had in mind in this gift the showing of the mastery of the potter's art by the makers of Pewabic pottery.

And it is a comforting thought that these beautiful things are made in Detroit. A visit to the Pewabic Pottery, a unique home dedicated to the production of this ware, is full of revelations to those who love beautiful things. The building in the early English style, with the chimney made a thing of beauty by a combination of Pewabic tiles, seems a most appropriate home for the endless variety of decorative pottery which it houses. Those who have visited other potteries will be impressed by the lack of a commercial atmosphere here.

With the greatest good will, Miss Mary Chase Perry, and Mr. H. J. Caulkins who is equally associated with her in the work, will show you in the home-like nooks and corners, the things which they have brought from the kiln

with which temperature and atmosphere have dealt kindly, no two pieces alike, and no piece of which it is possible to duplicate, until one is astounded at the accomplishment of these workers in ceramics. The most self-evident thing about Miss Perry and Mr. Caulkins are

their high aims and intense desire to create that which is beautiful. It has been their good fortune to be able to do just the things they want to do. They keep only what they feel is going to be a credit to their craft in the distant future.



Three examples of Pewabic Pottery, together with the case in which to display them.
Presented by Mr. Charles L. Freer.

A PICTURE PRESENTED.

Charles Waltensperger has presented to the Museum his painting entitled "*A Humble Meal*." The picture, reproduced in this number of the BULLETIN, is in the artist's most vigorous style, and has received the commendation of many painters for its masterful execution.

Mr. Waltensperger was a student in the Detroit Museum of Art School some years ago, where he won the James E. Scripps scholarship of two years' study abroad. In Paris he

worked under able masters until the expiration of the two years, and subsequently returned to Europe of his own accord to further perfect himself. He has worked in the commercial fields, but always there was a desire to do better things, and his earnings were spent for paint, canvas and models that he might continue to train his eye and hand.

At the exhibition of the Hopkin Club Painters, in 1911, his pictures attracted much attention, and encouraged by the recognition he received, he spent the



"A HUMBLE MEAL"—By Charles Waltensperger.

Presented to the Museum by the artist after he had achieved a measure of success.

year 1912 in Holland, devoting himself to the painting of Dutch subjects that he does so well. His group of pictures in the Exhibition just concluded was very well received by the public, and he offered the Museum an example of his work, which is most acceptable.

A MUMMY ACQUIRED.

A gift of unusual interest to the department of Egyptology of the Museum, was recently made by Mr. Charles Wright, Sr., Mr. Frederick W. Goadby, and Mr. Charles M. Culbertson, after Mr. Wright's most interesting journey in the land of the Nile. It is the mummy of Ankah Peta Hotep, who after a repose of three thousands years in Egypt finds a permanent resting place in Detroit. The mummy is of more than passing interest for two reasons; it is in such splendid condition that wonderment is expressed by all those who look upon it; the features are perfect, the ears are as natural in form as in life, and even the eyelashes remain intact, and except for the parchment like flesh of a dark hue which the embalming process, and time have changed, Ankah Peta Hotep looks out of his case with all the features of a human much the same as one might see today. The other remarkable thing about this mummy is that its pedigree is known. Upon the cover of the coffin versed Egyptologists may read the history of this mummy, whose death is definitely determined as having taken place 1360 B. C. Ankah Peta Hotep was a prominent merchant of Thebes and an official of that ancient city in the eighteenth Dynasty under the reigns of Rameses II and III; he was also a keeper of the Scales, a position of great trust and importance in that day as it is today, and it is evident that his rank and official standing entitled him to a pompous burial. It was only the wealthy

classes who could afford to undergo the expense of the embalming process, occupying a hundred and ten days and costing in American money twelve hundred dollars, quite a tidy sum, in addition to the cost of the tomb, and other requisites. Upon the cover of the coffin in Egyptian hieroglyphics may be seen between two serpents, (as a protection against evil) his prayer as follows:

"I have done good upon earth."

"I honored my mother"

"I loved my father"

"I was loved by my brothers and sisters"

"I was a friend to the weak"

"I collected corn for the poor"

"I gave clothes to the naked"

"I have not harbored prejudice or crushed those over whom I was master"

"I have not said an evil word against anyone"

"I made sacrifices for others."

COMING EXHIBITIONS.

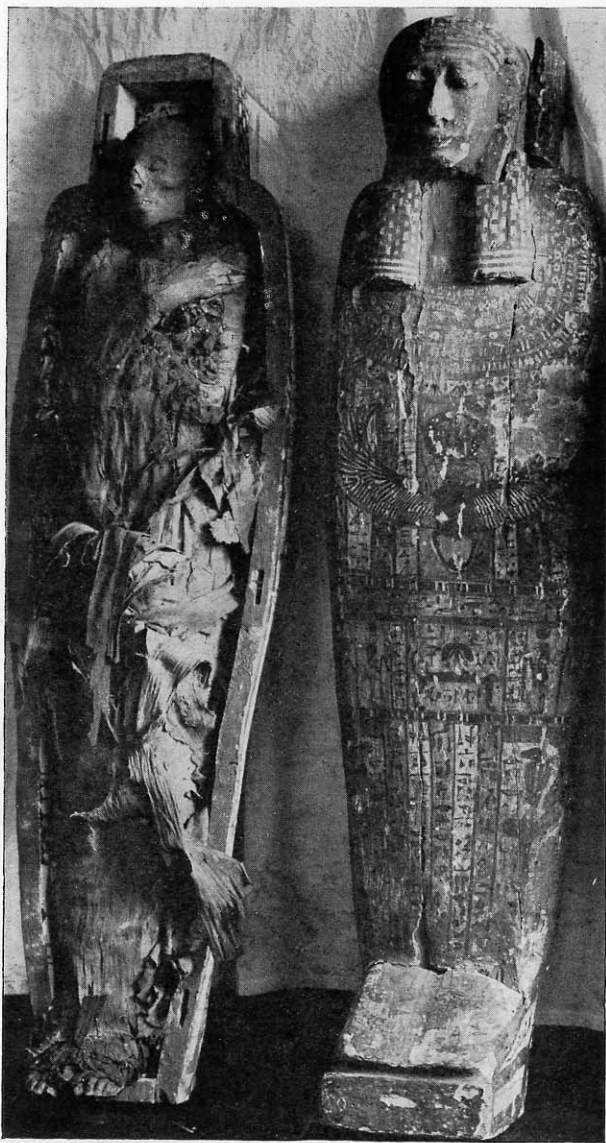
During the season of 1912-1913, while the number of special exhibitions will not be large, owing to the small amount of gallery space available for this purpose, those that are shown will be of a higher standard than ever.

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 dates of its coming being February.

In March, a collection of marines by Charles H. Woodbury, one of the best of the marine painters of this country, 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.



MUMMY OF ANKAH PETA HOTEPE AND SARCOPHAGUS

Secured in Egypt by Mr. Charles Wright, Sr. and presented to the Museum by Messrs. Charles Wright, Sr., Charles M. Culbertson, and Frederick W. Goadby.

EXHIBITIONS REVIEWED.

GEORGE BELLOWES, N. A.

From January 1st to 25th a special exhibition of paintings by George Bellows, N. A., will be on view in the Main Gallery.

George Bellows was born at Columbus, Ohio, in 1882. He belongs to a group of artists known as the Independents, who left the academic school feeling the limitations. When Bellows went to New York seven years ago, he became the protege of Robert Henri, with whom he has since been closely associated. Bellows' work is bold, yet dignified simplicity is the chief characteristic of his painting. He is pre-eminently a modern painter whose art is wholly freed from the narrow limits of conventionalism. Thus he paints following only his own fancy and keenly sensitive to all that suggests life.

Mr. Bellows at the age of thirty has been made a National Academician, an honor which many men never attain, and this special exhibition which is in a measure retrospective, marks his "arrival." There are twenty-two pictures in the collection; some of them portraits, others, views of New York life, others, of the circus, etc., etc., all of them unusual subjects. All visitors will not like this exhibition, because of its departure from conventional ideas, but all are fascinated by what he depicts. His "*Men at the Docks*," "*Snow Dumpers*," and "*New York*," contain such manifestations of movement that they are very compelling, there is boldness of composition, yet his arrangements are simple and dignified, and everything holds its place. His values are the keynote of his success. He takes one to realms of movement and phases of life that are so truthful they are beautiful.

THE HOPKIN CLUB PAINTERS.

An event of interest to the Detroit public was the Second Annual Exhibi-

tion of the Hopkin Club Painters. Attention was centered during the month of December on the hundred canvasses which during the past year have been created by the brushes of the local painters supplemented by those of men who have gone out into the world from Detroit and made for themselves great names. On the opening night hundreds of the residents of Detroit passed through the turnstyle, and up into the Main Gallery where the pictures were on view, and much surprise and pleasure was expressed over the fine things that there came under their scrutiny.

The exhibition carried fewer catalogued numbers this year, but there was a freshness in the pictures, and many new ideas and motives that indicate the interest with which the painters have worked toward this Second Annual Show. It is a strict rule of the club, that nothing previously exhibited will be shown, which assures the creation of something new each year.

There are new names among the exhibitors this year, some of the young men who have been added to the rolls on the merits of their work, others who have come to the city to take up their activities, and the splendid pictures to which are attached the names of Melchers, Dabo, Rolshoven, Barlow, Paulus, and others who out of patriotism to their home city have gone to considerable expense and trouble that they might be represented with the men who are working out their destiny at home, and of whom the much loved Robert Hopkin was a shining example.

Three fine examples of the work of Gari Melchers were accorded the place of honor on the main wall. One always associates with the work of Mr. Melchers, clearness of idea and an overpowering truth, backed by the canons of a sane art expression, and most of all luminous, and brilliant coloring.

A brilliant Melchers is the "*Madonna of the Fields*" in the tempera medium, which conveys the beauty and wonder of motherhood, so potent and blessed to the peasant woman who gathers her offspring in the arms of maternal love.

Fully as enjoyable is "*The Goat Herd*," a peasant girl who is tending her flock upon the dunes. The color scheme is low, but brilliant, the peasant girl looms out from under her bonnet with the face of one who roams the fields in sun and wind.

A third Melchers is the nude figure of a fully developed young woman, realistically portrayed, with wonderfully vibrant flesh tones.

Myron Barlow's quiet tone pictures, "*Disdain*," "*A Chat*," and "*Shepherdess*," which were assigned the place of honor on the west wall, were fine in quality and decorative effect. Few contemporary artists exhibit so decorative a quality with the use of peasant figures. The technique employed by Mr. Barlow is most elusive, and his color very lovely.



"A MODERN MADONNA"—By Gari Melchers.

Recently shown with two other paintings by this artist, in the Second Annual Exhibition of the Hopkin Club Painters.

Julius Rolshoven sent a picture, entitled "*The Monk at Prayer*," a moonlight, the monk kneeling in an open loggia, from which one may look off into the distance, and see an Italian hill town.

The pictures by Francis P. Paulus were delayed in transit but arrived to be enjoyed by his many admirers in Detroit, before the close of the exhibition.

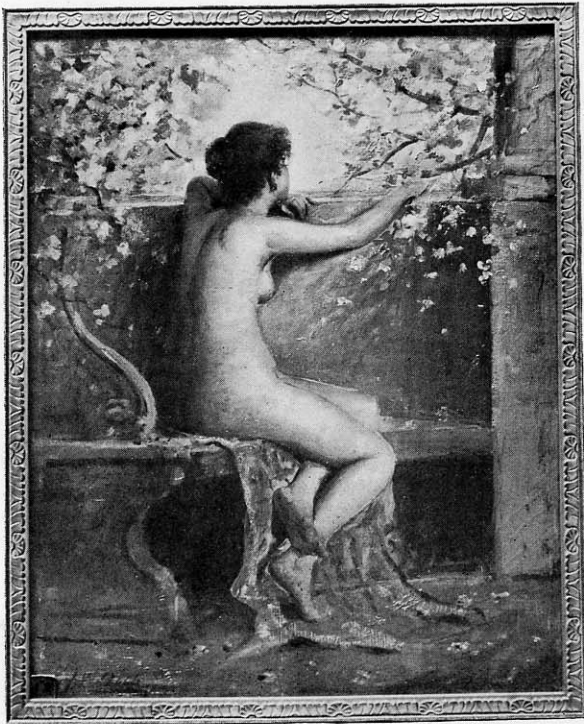
Leon Dabo from his New York studio sent two pictures, his "*Evening*" being a great favorite.

Murray MacKay sent two from his home in France.

Joseph W. Gies might be called the dean of Detroit artists, many well

known brushes having received both impetus and training at his hands. He had a group of eleven canvases that showed a facility and precision that come only with ripe experience. He steadily maintains his belief in the classic training he received, depending on good drawing, composition, proper values, sane coloring, and a harmonious whole. As a technician he is sure and vigorous. He always aims to secure an ensemble that is pleasing. Divinity was the keynote of his group, and apparently whatever the artist tries his hand at he does equally well.

Charles Waltensperger exhibits much genius in his group of Dutch subjects, —genius of the variety that comes from



"BLOSSOMS"—By Joseph W. Gies.

Exhibited in the Second Annual Exhibition of the Hopkin Club Painters.

It was acquired for a private collection in Detroit.

hard work, and deferred recognition. With the encouragement received last year he spent the entire year of 1912 abroad, and had one of the most cheerful and interesting groups in the Second Annual Show. He is bound to the Dutch people by a peculiar sympathy that makes his paintings of these people very successful. He composes his pictures with the simplicity, and paints them with the directness which marks the Dutch people themselves. They are very cheerful interiors, with much of human interest, and there is a wholesome idea back of them all. Mr. Waltenberger has reached a high water mark of his genius, and has brighter prospects for his future years.

Impressionism has revolutionized light and color, and in its sane application, is one of the greatest advances of modern times. Roy Gamble entered the arena after the movement had prevailed, and its good had been sifted from the chaff, hence in him we have a sane advocate of the good side of this doctrine coupled with a healthful mastery of sound art principles. Originality is the keynote of his power. He had three pictures in the exhibition, a "Portrait," "Childhood," and "The River in Winter."

F. W. Henrich had a number of water colors which formed one of the most attractive groups in the exhibition. Water color has fewer exponents than other mediums, because it is more difficult to work in, and because it seems to be in less favor with the public. Water color has to be put on in a direct manner and left when it is once placed if one would keep his color clear, and luminous, and it is a long day's journey between the studios of men with the ability and feeling of Mr. Henrich.

A survey of the work of the younger men, put to the severe test of juxtaposition alongside the more experienced veterans is well worth while. Henry

Kruger, Jr., who came to Detroit but a few months ago from New York, exhibited four pictures of fine quality. His hard work and good training are apparent in the fine color, composition and technical ability displayed in the four landscape sketches made about New York.

Roman Kryzanowsky would easily pass for a veteran of long standing, so refined a sense of arrangement, so perfect a texture, and so vigorous a handling are shown in his still life studies.

Paul Honoré, devoting himself to mural painting, has two compositions. John A. Morse, an educator, devoting only his play time to the field of painting, has four. His "Study" in water color is very harmonious and splendid in its workmanship.

Arthur Marschner makes his debut into the professional field with two landscapes in a high key that sing in harmony; his excellent training under John P. Wicker has been well assimilated and there are grounds for a strong belief in his future.

Percy Ives has eight pictures which are a surprise to all who know his work of the past. They are remarkable for the versatility which they show, and for the display of fertility of ideas. They are small, some of them landscapes, others, figure subjects, but executed with directness.

Despite his busy hours at the offices of the Detroit United Railway, and the large amount of engrossing he has done during the past year, A. E. Peters has found the time to make a marked improvement. "Kearsage Mountain," a New Hampshire subject, has fine feeling and shows freedom of expression. "Saddle Rock" and "Whitehead," two marines along the Maine Coast, show equal facility, while "Thick Weather, Manana Island" shows quite a different subject with good clear color and a technical treatment adapted to it. All

his pictures are pleasing bits.

John P. Wicker has three sketches in which he shows a sensitive discernment of color and decoration in the every day landscape. All of them are summer scenes keyed to a height that approximates summer.

George Hodges, an able painter, had but one picture this year. W. Greason had but two canvases, owing to his late stay at Southampton where he finds many paintable motives. His "*Sunlight Through Mist and Rain*," however, shows very well the trend of his idea as to the importance of color and atmospheric envelope to be found in landscape painting.

Ivan Swift had a group of small canvases, the motives for which were furnished by Michigan. His method of working shows individuality and resource. Mr. Swift has the decorative in mind, and it is an attractive Michigan that he presents.

J. M. Dennis had six landscapes in pastel and Edward Packbauer had three small oils with good outdoor feeling in them, the motives for which were furnished by Detroit and vicinity.

George True showed two small pictures, a water color and an oil of excellent workmanship.

Charles B. King exhibited two colored etchings which repay close inspection,



"THE SHEPHERDESS"—By Myron Barlow.
Exhibited with the Hopkin Club Painters.

and an oil, "*Furnes, Belgium,*" which displays good color and interesting roof lines.

There was also a group of sculpture, four small bronzes, sent from the Chicago studio of Carlo Romanelli. This sculptor has been having remarkable success in Chicago since he left here some two years ago, and prosperity seems to have its influence on his work; there is freedom of touch and splendid character in his portraits.

It is a pleasure to note that many of the pictures found their abiding place in the homes of Detroit people.

NATIONAL ARTS CLUB.

Perhaps the best exhibition of contemporary American Art to be shown at Detroit this winter was that which came to the Museum through the co-operation of the National Arts Club, of New York City, in November. Certainly it would be hard to exceed it in variety or quality.

Twenty-five American artists were represented by thirty-one pictures, which is an exhibition just large enough to be commodiously hung in the gallery. Perhaps this has much to do with the good impression. There was space enough to allow the visitor to keep one picture in the range of his vision to the exclusion of others.

One was struck with two things: the variety of subject and treatment, and the excellence of each picture, no matter what the artist's leanings.

What a difference there is in Frederick Waugh's marine view, "*Coast of St. Anne,*" painted in a realistic manner and executed with a technique that knew what every brush stroke and every color was to accomplish, and the "*Rolling Clouds*" of Bolton Brown, with their fleecy atmospheric quality making up the better part of a tone picture whose technique is concealed, but whose effect is equally appealing to a different sense.

Again there is Gardner Symons' bit of arrested nature, "*Sun's Glow and Rising Moon,*" whose winter landscape is bleak and cold and American; a picture perfect in its values, that when examined closely presents a most curious mixture of warm and cold colors, with just the right proportion to make the snowscape realistic.

The figure paintings present the same contrasting intentions. Homer Boss had a "*Study in Brown,*" an interesting woman clad in furs, which was carried out with the forceful technical ability of a master. The figure stands forth as if she would step down and out of her frame any minute. On the other hand, when one wheels around and gets in his vision "*The Cascade,*" by Frederick Ballard Williams with three of the most graceful and decorative figures one ever contemplated, one realizes that the aim of these two men is entirely antipodal. The latter is as quiet in color, and as decorative in character as a fine tapestry. The Cascade and the three women forming the subject of the painting are incidental to the beautiful spot this picture would make on the proper wall of a room that harmonized with it.

Two admirable landscapes in the collection are the "*Landscape,*" by A. T. VanLaer, and the "*Foothills of the White Mountains,*" by W. R. Derrick, in which both of these artists have worked earnestly and honestly for values. The sincerity of their work is so apparent to all visitors, that after a survey of the whole collection, they come back to these wholesome pictures in both of which the technical ability of the artist is unquestionable, yet subservient to the pictures themselves.

No less admirable are the decorative canvases of Robert H. Nisbet. "*Morning Moon,*" coming up over a misty landscape, is a poetic gem. "*Summer,*" with its tall trees in the foreground in

full foliage played upon by a brilliant sun and casting luminous and colorful shadows, is just as wonderful in its color, and a more pleasing subject from the decorative standpoint.

Frank Bicknell, Charles P. Gruppe, G. Glenn Newell, Leslie W. Lee, and Gifford Beal were all represented by examples worthy of our American landscape school.

Henry W. Ranger was represented by a marine of unexcelled workmanship, in which sky and water blend into a harmonious whole.

Otto Walter Beck, an artist of ideas and technical vigor, was represented by "*Day Dreams*," two figures done in opaque, very brilliant in coloring.

Charles W. Hawthorne, a figure painter who has made a name for himself by adhering to pictures of the fisher folks, had "*The Man With the DipNet*."

The sky-scrapers of New York, ordinarily considered ugly, are made quite tolerable by Reynolds Beal, and Guy C. Wiggins.

Douglas Volk, an idealist, who sees things more beautiful than they are in real life, had a very lovable subject entitled "*Little Mildred*."

Ernest L. Ipsen, in two pictures, a "*Portrait*" and "*Old Boat Yard*," shows versatility which must stand him in good stead no matter what he undertakes.

D. Putnam Brinley strikes a different note from all the rest in his "*May Madrigal*," a very tender interpretation of spring.

The exhibition was received by the Detroit public with much enthusiasm.

The National Arts Club of New York, through whose co-operation this exhibition was secured, has long had an



One of the Paintings in the Charles Waltensperger Group, Hopkin Club Painters' Exhibition, which was purchased by Dr. Otto Scherer.

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enviable standing among both the artists and art lovers. In its efforts to stimulate and guide the artistic sense of the American people, and in the promotion of the mutual acquaintance of art lovers and art workers, it is a very high minded organization. Its work in the interests of art education is not confined to its own locality, but its benevolent and disinterested purposes are seen in exhibitions of this kind in distant cities outside the pale of the club's interests.

PRINTS.

A selected exhibition of engravings and etchings relating to the Christmas season were placed on view in the library and print room during the month of December. They were chosen from the collection brought together by the late James E. Scripps and given to the Museum by Mrs. Harriet Scripps.

Largely from the plates of the old masters, this exhibition attracted much attention. Among them is the "Nativity," by Rembrandt, one of the most famous of etchers; "The Adoration of the Shepherd," by Christian Dietrich; "The Flight Into Egypt," by Claude Loraine; "The Holy Family," by Albert Durer, and many variations of these subjects by less famous masters in black and white.

During the sixteenth and seventeenth centuries, etching and engraving reached a high state of development and few

museums in the west have such a good collection as that of the Detroit Museum of Art.

FREDERICK J. WAUGH.

An important marine painting entitled "The Buccaneers," by Frederick J. Waugh, an American artist, who is among the greatest marine painters, was exhibited during the month of November. It is a picture of great size, and of dramatic incident, and because of its story telling qualities, might be referred to by the hypercritical as an illustration.

But examine the picture as a work of art and apply the tests that the artist would apply, and you are astounded at the deep blue of the water and at its depth; you find that the composition is built up in conformity to the most critical laws of design; the men are wonderful studies which only an artist of the best training could draw so faultlessly and execute so vigorously; the swords, guns and raiment of the men, together with other accessories are splendid in texture; and the coloring, in which Waugh uses the high key of the moderns, is a perfect harmony; the play of sunlight is one of the most subtle touches of the whole canvas, yet his shadows are not the black shadows of the past, but gradations of color playing in harmony.

When first exhibited, at the National Academy of Design in 1910, "The Buccaneers" was awarded the Thomas B. Clarke Prize by the jury.



BULLETIN OF THE DETROIT MUSEUM OF ART

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

LECTURES.

There are two kinds of lectures, each of equal importance perhaps, and both of which have been demonstrated by able speakers at the Detroit Museum of Art during the past three months. There is the lecturer whose aim it is to interest the popular audience, who does not go into his subjects too deeply, nor shoot over the heads of his audience, but who in an admirable mixture of facts and human interest gets the

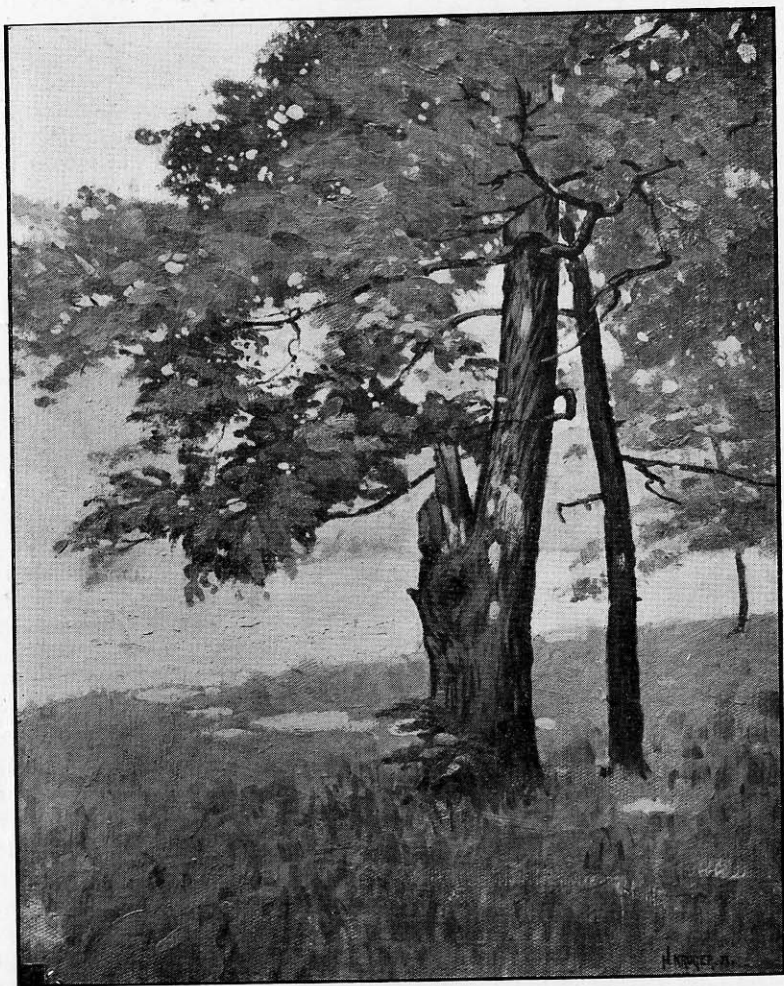
ear of the masses, and lays down for them new leads for their self-improvement.

Then there is the lecturer who has specialized in his line, who has delved into every phase of his subject, and whose aim it is to bring the information he has obtained, to others interested in the same line of thought. This lecturer does not always possess the faculty of interesting the masses, nor is it his desire to do so; he brings his message to the hundred who have made a study of the same subject, rather than to the thousand uninitiated. Some lecturers combine in a happy degree both characteristics, as was illustrated in some of the University Extension lectures, which were given during November. The Sunday afternoon talks are designed to reach the masses and to give them something of the art of the past and present, but in such a popular way that they will not find it laborious, and the large crowds which come Sunday after Sunday to hear these popular lectures and are not reached in any other way, proves conclusively the advisability and the need of a course of lectures of this kind.

Perhaps the most important lecture of the year was that which Mr. Laurence Binyon, Keeper of the Prints at the British Museum, gave in the auditorium, under the auspices of the Society of Arts and Crafts, on the evening of November 14th, on the subject, "What is Art? Ideas of Design in East and West." Mr. Binyon has specialized. His lecture is designed primarily to carry information to those who have made some study of art. An Oxford man, a Newgate prize winner, art critic of the Saturday Review, an original member of the Permanent Academic Committee and a publisher of several books on art, he had much to impart to the fine audience which gath-

ered to hear him. Mr. Binyon has the happy faculty of being able to concentrate the widely scattered knowledge of many books which ordinary people have no time to read, and to impart it to his audience in a very logical and concise manner, with a flow of English that it was a joy to hear. As Assistant Keeper of the British Museum Print Department he has had an opportunity

to make a close analysis of Eastern and Western art, and he so clearly pointed out the difference between them in his few well chosen illustrations that even the most uninitiated was able to grasp something of the purpose underlying each. It was a rare privilege to hear so noted a scholar and author on art subjects deliver one of his fluent essays. As an interpreter of Oriental art, he is



A LANDSCAPE—By Henry Kruger, Jr.
In the Hopkin Club Painters' Exhibition.

an invaluable guide; his keen sympathy with things Oriental, and his thorough knowledge of Oriental history and religion, of course has much to do with his interpretation of Oriental art.

On the evening of November 30th there was held in the auditorium the first of a series of popular entertainments for the Italians of Detroit, the program consisting largely of good music together with a lecture on "Political Movements and American Industry," by Pasquale R. Carlo, and was arranged by the Colonial Dames of Michigan. A very large proportion of the Italian residents gathered to enjoy the program and were most enthusiastic in their appreciation.

On November 29th, Professor S. C. Lind, of the University of Michigan, gave a lecture in the auditorium on "Radium and its Wonderful Properties," under the auspices of the Detroit Institute of Science. While radium is a metal mysterious to the layman, and one in which he is greatly interested, it is seldom that a lecturer brings the subject within the comprehension of the popular audience, but Professor Lind was a happy exception to this rule, the large gathering universally expressing satisfaction at his popular treatment of the subject. The speaker brought with him apparatus from the laboratory with which he could demonstrate the activity of the rays given off by this metal which is today being utilized successfully in many ways.

The Detroit public would at any time welcome a return engagement with Professor Lind.

Under the auspices of the Detroit Society of the Archaeological Institute of America and the University of Michigan, five lectures were given on suc-

cessive Friday evenings in November, and the first Friday evening in December, and much interest was shown by the Detroit public. All of the speakers were men well versed in their subjects.

The first lecture, given by Professor Herbert Richard Cross, of the University of Michigan, upon the subject, "Classic Sites and Ruins in Sicily," brought to the audience in a very interesting way and with many fine stereopticon views the island home of the Greek descendants.

Professor John G. Winter, of the University of Michigan, delivered the second lecture upon "Ruined Cities of North Africa," which was equally interesting.

The third lecture by Professor Francis W. Kelsey, of the University of Michigan, was upon "A Roman Farmhouse and its Buried Treasure." As the title suggests, he made it of more human interest than the average lecturer upon archaeology. Too often college professors, owing to their habit of speaking in the class room to students, are unable to hold the interest of the popular audience, but in this particular Professor Kelsey is very successful. He unfolded his story of the buried house outside of Pompeii in such a way as to keep his audience awaiting his next revelation. In the splendid stereopticon views were shown many of the household utensils of the first century.

A fourth lecture by Professor Campbell Bonner, of the University of Michigan, was upon the subject "Arches and Gateways in Ancient Superstition and Folklore." In it the speaker very logically showed the part which arches and gateways played in ancient superstition. His stereopticon illustrations were drawn not only from the superstitious tribes of Africa of today, but from the prehistoric days of England, the arches of Pagan Rome, the Shinto gates of

Japan, the archways of China and from the bas-reliefs of Greece.

Professor Mitchell Carroll, of Washington, D. C., General Secretary of the Archaeological Institute of America, gave the last lecture of the series on "Life and Art of the Homeric Age." The broad work which Professor Carroll has been doing for so many years has made of him a very popular speaker, and no lecture in the course was more thoroughly enjoyed than that which he gave.

The Sunday lectures at the Detroit Museum of Art have been more popular this year than ever before; they began the first Sunday in November, and it has been the invariable rule that people had to be turned away, owing to the limited capacity of the auditorium. Director Griffith, who is now giving his twentieth annual series of these Sunday afternoon talks, marvels at the continued interest that is being shown in them.

Owing to Director Griffith's absence in New York, Dr. N. J. Corey delivered the Sunday afternoon lecture on December 22nd, using as his subject "A Climb to the Top of the Continent," relating the experiences and showing the beautiful colored stereopticon views obtained last summer, when he spent his vacation among the high peaks of the Rockies in Colorado. Dr. Corey's lecture was replete with description, incident and philosophy, which the moun-

tain adds to a man's nature, and his employment of English in presenting his experiences, and the fine views which accompanied his talk, made the audience feel they were really making a climb with the hardships left out.

That the Detroit Museum of Art has in its permanent collection paintings of unusual merit is evidenced in the difficulty in keeping them at home. Hardly an annual exhibition of any importance is held in other similar institutions without a request being made to this museum for some of its good American pictures; at the present time four paintings from our permanent collection are on view in the John Herron Art Institute, at Indianapolis, namely: "*San Juan Pottery*," by E. I. Couse; "*The Recitation*," by Thomas W. Dewing; "*Autumn*," by J. Francis Murphy, and "*The Pool*," by J. H. Twachtman.

The Detroit Publishing Company is reproducing in color, two of the Museum paintings with remarkable success. One is Birge Harrison's "*Fifth Avenue at Twilight*," with its subtle coloring; the other, "*The Sisters*," by W. A. Bouguereau. Copies of these two subjects have been given to the Museum's print collection by the Detroit Publishing Company, and they are such close representations of the originals in color and texture that they ought to prove worthy of the attention of every art lover. Visitors may see them by inquiring of the librarian.



ACQUISITIONS.

Mr. Charles L. Freer gave three examples of Pewabic Pottery together with an ebony table and case in which they are contained.

Mr. Charles Waltensperger gave an oil painting entitled "*A Humble Meal.*"

The American Art Galleries of New York presented a very beautifully illustrated catalogue of the "*Tadamasa Hayashi Collection.*"

Edward N. Pagelson loaned an old Latin volume bound in vellum, published in Amsterdam, 1693.

The Detroit Publishing Co. presented color prints of the following paintings: "*Fifth Avenue at Twilight,*" by Birge Harrison, and "*The Sisters,*" by W. A. Bouguereau.

The Anderson Galleries gave a "*Catalogue of the Art Collection of John H. A. Lehne.*"

Durand-Ruel of New York gave two illustrated volumes, "*Catalogues of the Henri Rouart Collection.*"

Mrs. William Hart presented an engraving of "*The Marriage of Pocahontas.*"

Mr. William H. Goodyear, Director of Fine Arts Brooklyn Museum, gave a beautifully illustrated catalogue of "*The Avery Collection of Ancient Chinese Cloisonne.*"

Miss Tillie Novak gave three Bohemian wine glasses.

The Louisiana State Museum presented a bronze medal of the Louisiana Centennial, April 30th, 1812-1912.



LANDSCAPE NEAR BIRMINGHAM—By A. E. Peters.
In the Hopkin Club Painters' Exhibition.

NEW BOOKS IN THE MUSEUM
LIBRARY.

The Lands of the Tamed Turk. By Blair Jaekel.

South America. By James Bryce.

South America. By many authors.

Mexico. By W. E. Carson.

Naples. By Sybil Fitzgerald.

Siena. By Ferdinand Schevill.

Folk-Lore and Folk-Stories of Wales. By Marie Trevelyan.

The Sports and Pastimes of the People of England. By Joseph Strutt.

Sandro Botticelli. By Adolf Paul Oppe.

The Life of George Morland. By George Daw, R. A.

The History of Modern Painting. By Richard Muther.

A New History of Painting in Italy. By Crowe & Cavalcaselle.

The Venetian Painters of the Renaissance. By Bernhard Borenson.

The Master Painters of Britain. By Gleeson White.

Epochs of Chinese and Japanese Art. By Ernest F. Fenollosa.

Sculpture in Spain. By Albert F. Calvert.

Beautiful Children. By C. Haldane McFall.

Just as this number of the BULLETIN goes to press the word comes of the passing away of Mr. Fred Sanders, an incorporator of the Detroit Museum of Art. Mr. Sanders had been ill a long time and his death was not unexpected.

He was a pleasant gentleman with a wide circle of friends, and always expressed a lively interest in the Museum and its work.

The officers of the Museum extend to the family their sympathy in the hour of bereavement.



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.

Owing to the very large outlay in money and time required to bring together the splendid collection of lantern slides owned by the Detroit Museum of Art, and the constant care required to keep them in order, the Executive Committee of the Museum has decided that in the interests of education the public and private schools should have free use of this collection under such restrictions as the Director may deem necessary; that Clubs, Societies, Lecturers or Individuals may also make use of them, under the following terms, the money received to be applied to the purchase of additional slides:

Terms for Renting Slides:

Slides are charged for at the rate of five cents each.

Except by special arrangement, slides must be returned within one week. One cent a day per slide will be charged for slides kept longer than as stated above.

Persons renting slides are expected to return them in good condition, and will be charged for all breakages.

In the Library on the third floor, the architectural and art student will find many books on topics in which they are particularly interested, and these are supplemented by a large collection of fine photographs, and original drawings, etchings and engravings. A librarian is in constant attendance to give access to these, and to assist in looking up references. The study clubs of the city will find the current art publications, and bulletins of other similar institutions as well as the voluminous library of art subjects, available in the preparation of the topics assigned to their members.

Teachers and pupils of the public and private schools will find rooms filled with material from many parts of the world, illustrating almost every phase of thought and effort of the human race, all of absorbing interest, and useful in their school work. By special arrangement with the director, illustrated talks will be given to schools visiting the Museum in a body.

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.

